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A DICTIONARY OF THE DRAMA

A GUIDE TO THE PLAYS, PLAYWRIGHTS, PLAYERS,
AND PLAYHOUSES OF THE UNITED KINGDOM
AND AMERICA, FROM THE EARLIEST
TIMES TO THE PRESENT

BY

W. DAVENPORT ADAMS

AUTHOR OF

"A DICTIONARY OF ENGLISH LITERATURE," "A BOOK OF BURLESQUE,"
"WITH POET AND PLAYER," ETC.

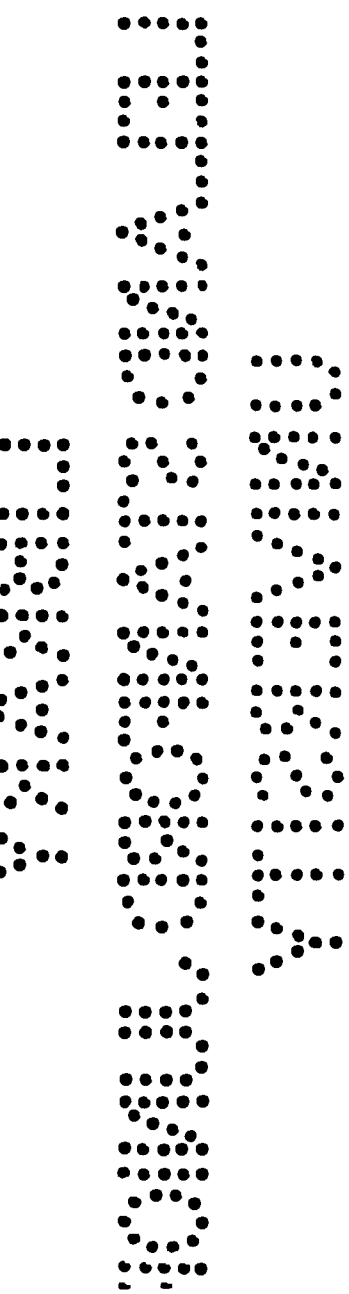
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PREFACE

THE aim of this work is to provide the student and the general reader with a handy means of ready reference to the leading facts of the history of the theatre in the United Kingdom and the United States. The scope of the "Dictionary" is so far comprehensive that it seeks to give information about playhouses and their designers, the writers of plays, plays themselves, performers in them, their critics, their scenic and musical illustrators, theatrical terms, and stage literature generally.

The accounts of PLAYHOUSES are ranged here under the names of the cities and towns possessing them, and form short sketches of the theatrical history of the more important localities. All the more prominent theatrical architects find a place in these pages.

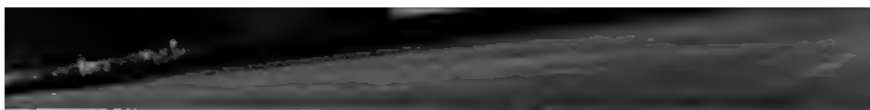
In the case of WRITERS OF PLAYS, the main attempt has been to supply a chronological list of their works, with the dates (where discoverable) of publication or performance, or both. Only in the instance of the more notable dramatists of the past have biographical data been included; in that of living playwrights, the details are confined to their productions. The foreign authors introduced are those who have become well known to the English and American public through translations or adaptations of their works.

PERFORMERS IN PLAYS, whether actors or vocalists, or both, are dealt with on the same principle as the Play-writers. Of the living, no biographical particulars are furnished, beyond an occasional record of the date or place of birth; otherwise the particulars relate solely to *rôles* (and especially "original" *rôles*) which they have undertaken. Deceased players are treated, as a rule, more fully, selected criticisms being sometimes given, as well as references to biographical and critical authorities.

THEATRICAL MANAGERS, as the producers of plays and operas, necessarily figure here; as do the leading SCENIC ARTISTS and MUSICAL COMPOSERS, the latter ranging from the writers of operas and operettas to the providers of "incidental numbers" for plays. Most of the musicians included are English or American; but mention is also made of foreigners whose works have been produced with English librettos on one side or other of the Atlantic.

WRITERS on the subject of the Theatre generally, or of plays and players particularly, receive due attention; and side by side with the historians, biographers, and critics will be found the pamphleteers and satirists in prose and verse.

In the case of PLAYS, the endeavour, in general, has been to indicate the author, the date and place of first performance, and in some instances the date of first publication. Sometimes only the title and the name of the writer are given; usually there are details of the first "cast;" and, in all the more important cases, record is made of the principal revivals of the pieces, and of the performers appearing in them. Special pains have been bestowed upon the stage history of Shakespeare's plays and of the other classics of our dramatic literature. Further, plays with the



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same title or on the same subjects are, for the convenience of the reader, grouped together.

Separate entries are made of **CHARACTERS IN PLAYS**, preference being given, of course, to the most notable. Some are inserted only by way of illustrating the stage nomenclature of the past. A feature is also made of **FIRST LINES OF SONGS IN PLAYS**; and some explanations are offered of **TERMS** used familiarly in connection either with plays or with the fabric or appointments of the Theatre.

No claim to an impossible "completeness" is made for this work. In all its departments a careful selection has been necessary, and that has been made with a view alike to the limits of space and to the probable requirements of the reader. Nor is it pretended that the "Dictionary" relates the theatrical events of yesterday or the day before. No work of reference, not even an "annual," can be absolutely "up to date." Scattered over these pages are many references to the stage history of the present year; but the object throughout has been to record rather the permanently than the temporarily interesting.

Finally, the mass of material collected—very much of it from unprinted sources—has been so great as to necessitate condensation and compression to the fullest extent consistent with clearness and accuracy. As regards the latter quality, every effort has been made to secure it; but, in the multitude of facts and figures contained within these covers, it would be almost miraculous if no misprints were detected. Moreover, theatrical chroniclers often differ as to dates; others, especially when they are autobiographers, offer none or few; many indulge in a perplexing vagueness. In truth, those to whom the subject of this "Dictionary" is most familiar

will be the first, one may be sure, to pardon any little slip, of omission or commission, into which the author may by chance have been betrayed.

It should be added that the second, and concluding, volume of this work is passing through the press, and will be issued in the early autumn.

W. D. A.

June, 1904.

DICTIONARY OF THE DRAMA

A

A la Campagne. See DOUBTFUL VICTORY, A.

A Trente Ans. See CHARMING WOMAN, A.

A. L. A character in F. TALFOURD'S 'Aben Haman' (q.v.).

Aaron. A Moor, in 'Titus Andronicus' (q.v.); beloved by Tamora, Queen of the Goths (q.v.).

Abaddon. An evil genius in PLANCHÉ'S 'Good Women in the Wood' (q.v.).

Abellino, the Great Bandit. A drama adapted by WILLIAM DUNLAP (q.v.) from the German story by Zachokke (the original of M. G. Lewis's tale, 'The Bravo of Venice'), and first performed at New York, U.S.A., on February 11, 1801, with Hodgkinson as the hero, and his wife as *Rosemunda*. *Abellino* was among the rôles of J. R. Duff, and *Rosemunda* among those of his wife. The drama itself gave, says William Winter, "an occasion for a facetious exploit by Jefferson the third and his comrades, to the discomfiture of an actor named Andrew Jackson Allen (q.v.). . . . Allen was partial to the play of 'Abellino,' and on the occasion named he had chosen it for his benefit night. Its closing situation presents the whole dramatic persons on the scene, and, at a critical moment, they all are to exclaim, 'Where is *Abellino*?' But Jefferson's mischievous plan had arranged that when this moment should come the entire company should stand immovable and speechless. *Abellino*, his head darkly muffled in his cloak, for a while awaited the word. At last he was heard to mutter several times, 'Somebody say "Where's *Abellino*?"' There was no response, and the house was already in a titter. The dilemma was finally broken by Allen himself, who loudly cried out, 'If you want to know where's *Abellino*, here he is,' and threw off his disguise, amid shrieks of laughter." There are several other plays based on Zachokke's story. See *RUQUANTINO* and *VENETIAN OUTLAW*.

Abenhamar. (1) A Jew in PLANCHÉ'S 'Jewess' (q.v.). (2) The magician in the various dramatizations of the story of *Abdlin* (q.v.).

Abbaye de Castro (L'). See *REZ DE MONTOIS* and *BROKEN VOW*.

Abbé Constantin (L'). A play by H. Crenleux and F. Decourcelle (itself founded on a novel by Ludovic Halévy), adapted by CLINTON STUART, and produced at Wallack's Theatre, New York, in 1838, with J. Gilbert in the title part, and Miss F. Gerard (Mrs. Abbey) in the principal female rôle.

Abbé de l'Épée (The); or, Deaf and Dumb. A play adapted from the French of Bouilly by W. DUNLAP (q.v.), and produced at New York in 1801, with Mrs. Powell as the deaf and dumb boy. See *DEAF AND DUMB*.

Abbé Vaudrenil (The); or, The Court of Louis XV. A play by H. R. ADDISON (q.v.), first performed at the Lyceum Theatre, London, on March 19, 1800, with Mme. Cécile in the title part (which was always a favourite rôle with her, and in which she took her "farewell benefit" at the Adelphi on December 17, 1870). The cast also included Miss Hudspeth as *Marie de Rohan*, Miss Kate Savile as *Mme. de Pompadour*, and Villiers as *Henri Delcour*. A portion of the action consists of what *Delcour* imagines to have happened in a dream. The Abbé appears (along with *Mme. de Pompadour* and others) in the vision, and acts as the familiar spirit of *Delcour* in various adventures.

Abberville, Lord. The hero of CUMBERLAND'S 'Fashionable Lover' (q.v.).

Abbey, K. E. See NEW YORK THEATRES.

Abbey of St. Augustine (The). A play by ROBERT MERRY (q.v.), first performed at Philadelphia in 1797.

Abbey Park Theatre. See NEW YORK THEATRES.

Abbot of St. Maurice (The) figures in Lord BYRON'S 'Manfred' (q.v.).

Abbott, Mrs. William (née Balold). Actress, died 1858; made her début in New York in 1834, and married Abbott in 1842. She was the second representative in America of *Grace Harkaway* in 'London Assurance' (q.v.), and supported Charlotte Cushman at Niblo's Theatre, New York, in 1852. See Ireland's 'New York Stage' (1866).

Abbott, William. Actor and dramatic writer, born at Chelsea in 1789, died at

Baltimore, 1843, made his *début* at Bath in 1806, appeared at the Haymarket in 1808, and again in 1810, was engaged at Covent Garden from 1813 onwards, accompanied Miss Smithson to Paris in 1827, returned to Covent Garden, and in 1836 went to America, where he met with little success, and died at last under melancholy circumstances. He was the original performer of *Lothair* in 'The Miller and his Men' (q.v.), *Appius Claudius* in 'Virginia' (q.v.), and *Morus* in 'The Hunchback' (q.v.). He played *Pyrrhus* in 'The Distressed Mother' at Covent Garden in 1816, *Charles Surface* at Paris in 1827, *Romeo* at Covent Garden in 1830, and *Hamlet* at Philadelphia in 1836. "Mr Abbott," wrote Hazlitt, "never acts ill." He was the author of two melodramas: 'The Youthful Days of Frederic the Great' (q.v.) and 'Swedish Patriotism' (q.v.). See 'Biography of the British Theatre' (1824); Genest's 'English Stage' (1837); Donaldson's 'Recollections of an Actor' (1865); Brown's 'American Stage' (1870); and the 'Dictionary of National Biography' (1885).

Abdalla. A tragedy by J. DELAP (q.v.), printed in 1803. See Genest's 'English Stage' (1837).

Abdalla. Brother of the caliph, in Mrs. MANLEY's 'Almyna' (q.v.).

Abdallah. (1) A character in Miss LEE's 'Almeya' (q.v.). (2) Captain of the Forty Thieves, in all the pieces founded on the well-known story. See ALI BABA; FORTY THIEVES, OPEN BESAME.

Abdelazer; or, The Moor's Revenge. A tragedy by APHRA BEHN (q.v.), performed at the Duke of York's Theatre in 1677, with Betterton in the title part, Mrs. Lee as the Queen, Harris as Ferdinand, Mrs. Betterton as *Philella*, and Smith as *Philop*. The play is based on Marlowe's 'Last's Dominion' (q.v.). "Mrs. Behn," says Genest, "has made some considerable changes in the fifth act, and improved the whole play. Abdelazer is a striking character. The outlines of *Zanxo* are evidently borrowed from it, but the two parts differ in this. *Zanxo* has one object only in view, revenge, whereas Abdelazer is actuated not only by the desire of revenge, but also by jealousy, ambition, and love." (The English Stage). Abdelazer is the son of the king of Fez, who has been conquered and killed by the King of Spain. To revenge himself on the latter, Abdelazer becomes the paramour of his "lascivious queen." He afterwards poisons the King, and kills the King's son Ferdinand, who has assailed the chastity of *Philella*. Abdelazer becomes the paramour of the Queen, who is assassinated by order of Abdelazer, who in the end is slain by the King's other son, *Philop*, and his party. See REVENGE, THE.

Abdelmelec. Uncle of *Muly Mahamet* in 'The Battle of Alcazar' (q.v.).

Abder Khan. King of Tartary, in H. M. MILNER's 'Mazeppe' (q.v.), and

in H. J. BYRON's burlesque of that name (q.v.).

Abdicated Prince (The); or, The Adventures of Four Years. A political pamphlet, written in dramatic form, and directed against James II. One of the characters remarks of that king that "certainly never man took such pains to win a kingdom, as this unhappy prince does to lose one." James is also accused of compassing the death of his brother Charles. The "hero" of the piece, which was published in 1690, is the Duke of Monmouth. See the 'Biographia Dramatica' (1812).

A Beckett. See BECKETT and THOMAS A BECKETT.

A Beckett, Arthur William. Dramatic writer, novelist, and journalist, born 1844, son of Gilbert Abbott A Beckett; author of the following plays: 'Faded Flowers' (1872), 'L. M. D.' (1872), 'About Town' (1874), 'On Strike' (1875), and 'Long Ago' (1882), all of which see; also, co-author with J. Palgrave Simpson (q.v.) of 'From Father to Son' (q.v.); has contributed theatrical criticisms and other articles to the *Oriental Budget* (1863-4), the *Gleaner* (1865-7), a 'Saturday Journal of Satire' of which he was editor (1867-71), *Black and White* (1872), the *Edinburgh Courier* and *Perthshire Advertiser* (1871-5), *Punch* (since 1875), the *Sunday Times* ('Greenroom Recollections'), the *Theatre*, *London Society*, etc.

A Beckett, Gilbert Abbott. Dramatic writer, born 1811, died 1846; author of the following dramatic pieces: 'The Ambassadors', 'The Artist's Wife', 'The Assassination', 'The Black Domino', 'The Castle of Girona', 'A Clear Case', 'Figaro in London', 'Jack Brag', 'Joe Miller and his Men', 'The King of the Ring', 'King John' (burlesque), 'Love is Blind', 'The Magic Mirror', 'Man-Fred', 'The Man with the Carpet Bag', 'The Mendicant', 'Pascal Bruno', 'The Position', 'The Revolt of the Workhouse', 'The Roof-Scrambler', 'The Siamese Twins', 'St. Mark's Eve', 'The Son of the Sun', 'The Three Graces', 'The Tradesman's Ball', 'The Turned Head', 'Unfortunate Mrs. Bailey', 'Wanted, a Brigand', 'The Wonderful Lamp in a New Light', 'The World Underground', and 'The Yellow Dwarf, the Biretti of Agnes Scurl' and 'Little Red Riding Hood'; and, with Mark Lemon, 'Don Cesar de Bazan', 'The Chinese', 'The Knight and the Sprite', 'O'Connell', 'Open Sesame', 'Peter Wilkins', 'Sardanapalus', and 'St. George and the Dragon', all of which see. A Beckett was also the author of 'Fragments from Euphrates Comedies' (q.v.) and 'Quizzology of the British Drama' (q.v.). See QUEEN'S BALL.

A Beckett, Gilbert Arthur. Dramatic and miscellaneous writer, born 1837, died 1891, son of Gilbert Abbott A Beckett (q.v.), wrote the following plays, burlesques, and pantomimes: 'All Babs', 'The Babes in the Wood', 'Charles II.; or, Something

Like History. "Christabel," "Diamonds and Pearls," "Face to Face," "Glitter," "In the Clouds," "Last of the Legends," "Lending a Hand," "Red Hands," "Terrible Hymen," "Two Harlequins," and "An Utter Perfection of the Brigand," all of which see, also the following, produced at the German Road entertainments: "The Ancient Britons," "A Christmas Stocking," "A Mountain Hermit," "Once in a Century," "The Pirates Home," "The Spanish Road," "The Three Tenants," "That Dreadful Boy," "Two Foster Brothers," and "The Wicked Duke," also the legend of "The White Pilgrim" (q.v.), the libretto of "L'Ombré" (q.v.), "L'Avanturade" (q.v.) and "The Canterbury Pilgrims" (q.v.), and lyrics for "Captain Thomas" (q.v.) and "La 'Galea'" (q.v.). He was part author (with W. M. Gilbert) of "The Happy Land" (q.v.), (with C. H. Ross) of "The Sleeping Beauty" (q.v.), (with Clement Scott) of "Many Happy Returns," of "An Indian Puzzle," and of "Orimstone Grange."

Abednego. (1) The Jew, in T. D'Almeida's "Jew and the Doctor" (q.v.). (2) A money-lender in H. Bucknall's "Dick Sheridan" (q.v.).

Abel. A "sacred drama," set to music by Dr. Arne, and performed at Drury Lane in 1754. - Abel (assuming the person in Lord Byron's "Cain a Mystery" (q.v.).

Abel Drake. A drama in five acts, founded by JOHN HAINES (q.v.) (with some assistance from Tom Taylor) on his novel of the same name, and first performed at the Theatre Royal, Leeds, on October 9, 1874, with D. Handmann in the title part, and Mrs. Handmann as Barbara; other rôles being taken by Mrs. H. Kirby and S. Johnson. First performed in London at the Princess's Theatre, on May 30, 1876, and afterwards reduced to three acts. "Abel Drake's Wife" is the title of a play produced at Her Majesty's Theatre, Richmond, Surrey, in January, 1872.

Abelard, Count. A character in H. F. Chorley's "Duchess Kleanour" (q.v.).

Abelard and Heloise. A drama in three acts, by J. B. Buckstone (q.v.), first performed at the Surrey Theatre, London, with E. F. Nettle and Mrs. Yates in the title parts, and other characters by Yates, "O." Smith, D. Pitt, J. Reeve, Buckstone, Mrs. R. Homer, and Mrs. Pittwilliam. See Buckstone's Popular Dramas (1874-7).

Abenamar. Father of Almohade (q.v.). In DRYDEN'S "Conquest of Granada" (q.v.).

Aberdeen. The first record of theatrical performances in this old Scotch city relates to 1687 when Queen Mary visited the place and was received with festivities which included the performance of "spectacles, plays, and interludes." It appears to have been the habit of the citizens at this period to "make good the King's Majesty with fireworks, plays, histories, etc." In 1611 King James ordered Lawrence Fletcher and his comedians to exhibit "plays, comedies, and

stage plays" in Aberdeen, and we read that they were presented with thirty-two marks and entertained at supper the freedom of the city being also conferred upon them. In 1745 the Edinburgh company paid a visit, but in the interval a change had come over the spirit of the municipality, and the actors were prohibited from performing. They came again in 1751, and, being again prohibited, erected a wooden building outside the city limits, where, however, they met with little success. In 1764 William Fisher and his company played in a hall at the New Inn, but they, too, met with little encouragement. At last, in 1790, Aberdeen obtained its first theatre—built at the back of an inn in Queen Street. "It had," says J. Keith Angus, "no boxes, the price of admission to the pit was half a crown to the gallery one and sixpence when filled, the receipts amounted to nearly forty pounds." Another theatre with boxes was erected at about the same time in what is now called "Brunnie Lane." It was conducted by one Netherland on the "starring" system. There is also record (in 1779) of a theatre being run in Ship Lane by West Higgins (q.v.). In 1790 the building in Queen Street was converted into a chapel, and six years after (1796) a house in Marischal Street was, by way of compensation, converted into a theatre, at a cost of about £3000. This latter establishment forms the subject of a monograph by J. Keith Angus ("A Scotch Playhouse," 1875), from which most of the particulars in this article are derived. Stephen Kemble (q.v.) was the first manager, but did not stay in Aberdeen long. In 1792 one Bell figured as lessee, in 1802 one Hamilton, and later still came a Mr. Beaumont, a Mr. and Mrs. Muir, and a Mr. Fraser (1813). In 1817 the theatre passed into the hands of Corbet Hyer (q.v.), who remained in possession till 1842. He was followed by managers of the names of Langley and Adams, and by his widow, who afterwards married a member of her company called Pollock. He died about 1853, and Mrs. Pollock conducted the theatre alone till 1862. She was succeeded in 1869 by A. D. McNeill (q.v.), and, later, by Edward Price (q.v.), who, like McNeill had married one of her daughters by her first husband. The boards of the theatre had been trodden at one time or other by such "stars" as Edmund and Charles Kean (Charles Mackay, John Van denhoff, J. P. Kemble, J. B. Booth, Sheridan Knowles, Miss O'Neill, T. P. Cooke, G. V. Brooke, Mrs. Warner, John Bannister, Daniel Terry, Charles Mayne Young, Miss Helen Faucit, Samuel Phelps, and Gaiety. The present theatre (Her Majesty's) was built in 1873 and opened in December of that year, under the management of W. Gomerai. The ownership has since been held successively by Miss Annie Baldwin, W. McFarland, and R. Arthur.

Abhorson. An executioner in "Measure for Measure" (q.v.).

Abigail. (1) The waiting woman in BEAUMONT and FLETCHER'S "Successful Lady."

(q.v.). (2) Daughter of *Barabas* in *MARLOWE'S 'Jew of Malta'* (q.v.). (3) Handmaid to the *Jewess* in *W. T. MONCRIEFF'S* play of that name (q.v.). (4) Handmaid to *Lady Agnes* in *J. B. BUCKSTON'S 'Flowers of the Forest'* (q.v.). (5) A waiting maid in *H. J. BYRON'S 'Princess Springtime'* (q.v.). (6) *The Lady Aurora Abigail* is first lady of the bedchamber in *PLANCHÉ'S 'Sleeping Beauty in the Wood'* (q.v.). See *ALLSPICE, ABIGAIL*.

Abimelech. An oratorio, music by *Dr Arnold*, performed at *Covent Garden* in 1768.

Abington, W. L. Actor, born 1900, made his professional debut at *Belfast* in 1920, and his London debut, as *George Ernon* in *'Shadows of a Great City'*, in 1927. Since then he has figured in the original casts of *Clarey's 'Mirage'*, *Nisbet's 'Dorothy Gray'*, *Doone's 'Daughter's Sacrifice'*, *Nims and Pettitt's 'London Day by Day'*, *Sims and Buchanan's 'English Rose'* and *'Black Domino'*, *Mrs. Wyld's 'Her Oath'*, *MacKay and Denbigh's 'The Life we Live'*, *Miles Burney's 'The County'*, *Keith's 'Hush Money'*, and *Grundy's 'An Old Jew'*, also, in the original London casts of *Campbell's 'Siberia'*, *Arthur's 'The Still Alarm'*, *Pettitt's 'Hands Across the Sea'*, *Lola's 'Theresa Raquin' (Laurent)*, *'The Great Metropolis'*, *Nouhuys's 'The Gold Fish' (Gooders)*, *'The Broken Melody'*, and *De Mille's 'The Lost Paradise'*. He has also been seen as *Dr Rank* in *'A Doll's House'* (1921), and *Captain Hawtree* in *'Caste'* (1924).

Abington, Mrs. (Fanny Barton). Actress, born about 1787, died 1815, the daughter of a private soldier, though some have traced her connection with the *Bartons* of *Derbyshire*. She began her career as a flower girl, being known to "the town" as "Nosegay Fan". She afterwards became servant to a French milliner, and thus obtained a taste for dress, and an acquaintance with her employer's native tongue, which were eventually of much service to her. She is also said to have acted as cookmaid in a family, and to have gone through other and less creditable experiences. Her first appearance on the stage was made through *Theophilus Cibber*, and at the *Haymarket* on August 21, 1785, the character being that of *Miranda* in *'The Busybody'*. After figuring in a few other parts, she went successively to *Bath* and to *Richmond*, where she was engaged by the manager for *Drury Lane*. She appeared at the last-named theatre in November, 1786. In 1789 she married her music master, *Mr. Abington*, and, at the end of her fourth season at the *Lane*, migrated to *Dublin* (*Smock Alley Theatre*). There she remained for five years, "highly esteemed." Reappearing at *Drury Lane* in 1795, she was at once accepted as the representative of the leading parts in comedy—a position which she occupied at the theatre for the next eighteen years. She will always be best remembered as the first imper-

sonator of *Lady Teazle*, but her range of characters was a wide one. She was the original of *Maria* in *'Arden of Feversham'*, *Lady Bab* in *'High Life Below Stairs'*, *Betty* in *'The Clandestine Marriage'*, *Charlotte* in *'The Hypocrite'*, *Charlotte* in *'The West Indian'*, *Roxana* in *'The Sultan'*, and *Miss Hayden* in *'The Trip to Scarborough'*. Among her Shakespearean parts were *Desdemona* (1755), *Beatrice* (1760), *Portia* (1759), *Ophelia* (1771-2), and *Olivia* (1771-2). Her other rôles included *Sylvia* in *'The Recruiting Officer'* (1765), *Prince Prettyman* in *'The Relic'* (1765), *Lady Phant* in *'The Double Dealer'* (1766), *Lacy Locket* in *'The Beggar's Opera'* (1758-61), *Mrs. Sullen* in *'The Bazaar Strategem'* (1759), *Lady Fanciful* in *'The Provoked Wife'* (1759), the "fine lady" in *'Ilethe'* (1759), *Kitty* in *'High Life Below Stairs'* (1760), *Miss Prue* in *'Love for Love'* (1760-1), *Polly Honeycombe* in *G. Colman senior's* play (1760-1), *Juliana Bellmour* in *'The Way to Keep Him'* (1760-1), *Mrs. Oakley* in *'The Jealous Wife'* (1761-2), *Polly Peachum* in *'Beggar's Opera'* (1764-5), *Milamant* in *'The Way of the World'* (1765-6), *Lady Townshend* in *'The Provoked Husband'* (1767-68), *Mrs. Ford* in *'Merry Wives of Windsor'* (1769-70), *Lavinia* in *'The Double Gallant'* (1769-70), *Lady Betty Modish* in *'The Careless Husband'* (1769-70), *Lady Froth* in *'The Double Dealer'* (1772-3), *Miss Hayden* in *'The Man of Quality'* (1773-4), *Lady Flutter* in *'The Discovery'* (1774-6), *Lynia Lounnah* in *'The Kivah'* (1776-7), *Lady Racket* in *'Three Weeks after Marriage'* (1784-5), *Scrub* in *'The Bazaar Strategem'* (1785-6), and *Bisette* in *'The Incontinent'* (1787-8). Davies wrote of her, "So various and unlimited are her talents that she is not confined to females of a superior class; she can descend occasionally to the country girl, the runaway, the hoyden, and the chambermaid, and put on the various airs, humours, and whimsical peculiarities of these under parts; she thinks nothing low that is in nature; nothing mean or beneath her skill which is characteristic." O'Keefe testifies that "Mrs. Abington's manner was charmingly fascinating, and her speaking voice melodious. She had peculiar tricks in acting; one was turning her wrist, and seeming to stick a pin in the side of her waist. She was also very adroit in the exercise of her fan." Dibdin records that "her taste for dress was novel and interesting. She was consulted by ladies of the first distinction, not from caprice, but from a decided conviction of her judgment in blending what was beautiful with what was becoming." See *Davies' 'Life of Garrick'* (1780), *Dibdin's 'History of the Stage'* (1795), *O'Keefe's 'Recollections'* (1836), *Genest's 'English Stage'* (1832), *Taylor's 'Records of My Life'* (1860), *Crabb Robinson's 'Diary'* (1860), *Dutton Cook's 'Hours with the Players'* (1831), and *'Actors and Actresses'* (New York, 1836).

Able. A character in *HOWARD'S 'Committee'* (q.v.).

Aboan. A character in SOUTHERN'S 'Ostrich' (q.v.).

Abomalique. The hero of the old melodrama 'Blue Beard' (q.v.) and of H. J. DRYDEN'S burlesque of that name (q.v.). He figures in PLAYERS' and DANCER'S 'Blue Beard' (q.v.) as the Baron Abomalique, and in STANFORD'S 'Blue Beard' (q.v.) as the Baron Abomalique de Barle Meux.

Abomalique the Second. Prisoner of Plombine in ISABELLA VERDIER'S 'Barbar and Slave' (q.v.).

Abon Hassan. A character in the 'Arabian Nights,' and the leading figure in (1) 'Abon Hassan,' a farce by W. DUNN (q.v.), first performed at Drury Lane on April 4, 1835, with More as the hero, Miss Giddens as Fatima, Bedford as the Caliph, and Mrs. Orger as Iseult, first produced in New York in 1837. The main incidents had previously been treated by O'Keefe in his 'Dund Alive' (q.v.). Abon and Fatima have married contrary to the wishes of the Sultan and Iseult, but, after certain mystifications produced by their pretending to be dead, they are taken back to favour. (2) 'Abon Hassan' (q.v.). (3) 'Abon Hassan, or, The Hunt after Happiness,' an extravaganza by FRANCIS TALBOT (q.v.), first performed at the St. James's Theatre, London, on December 28, 1854, with Miss Marshall in the title part, J. L. Toole as Haroun al-Rasheed, and Miss Eleanor Dalton as Iseult, mainly written, but ineffectively, was E. L. Blanchard's comment in his 'Diary.' (4) 'Abon Hassan, or, An Arabian Night's Entertainment,' an extravaganza by ARTHUR O'NEIL, first performed at the Charing Cross Theatre on December 11, 1859, with Miss E. Foster in the "same role," C. F. Florkton as Haroun, and Miss E. Roberts as Iseult.

Aboulfatahkhonabab. The pasha in W. H. OZBURN'S 'Pasha's Poin' (q.v.).

About, Edmond. The Red des Montagnes of this author (1823-1899) was the foundation of Tom Taylor's 'Brigand and his Brother' (q.v.). See, also, NEXT SIDE, THE.

About Town. A comedy in three acts by ARTHUR W. BAKERST (q.v.), first performed at the Court Theatre, London, on May 12, 1873, with Edgar Bruce as Sir Walter Hervey, Chippendale, jun., as Montague, Miss Kate Bishop, Miss Marie Titton, George Rignold, E. C. Lighton, and Mrs. Stephen Hervey, and Montague are two young men "about town." The comedy was first played in America at Daly's Broadway Theatre, New York, on September 28, 1873, with Miss Minnie Walton in Miss Bishop's part.

Above and Below. A comic drama in two acts, by EDWARD STYLLING (q.v.), first performed at the Lyceum Theatre, London, on July 14, 1895, with a cast including A. Wigan, F. Matthews, Kestry, Diddar,

Meadow, and Miss Fairbrother. In this piece the action is carried on simultaneously in two rooms, one "above" and one "below." See ACTOR OF ALL WORKS, EARL SOUICI.

Abra-Haid; or, Love and Empire. A tragedy by Dr. JAMES TRAPP (q.v.), founded on a "history of the dethronement of Mahomet IV" by Le Noble (translated by "B. P."), and first performed at Lincoln's Inn Fields in January, 1704, with Mrs. Hemmings in the title part, Vertogran as Pyrrhus, Bosterton as Mahomet IV., and Powell as Soliman. *Abra-Haid* lives and is beloved by Pyrrhus, the grand vizier; Mahomet, the emperor, and Soliman, his brother, also love her, but Mahomet is deposed, and Soliman resigns her to Pyrrhus.

Abredates and Pantheon. (1) A tragedy by ROBERTS, founded on a passage in Xenophon's 'Cyrus,' and acted in 1770 by the scholars of St. Paul's School. (2) An unacted tragedy by JOHN EDWARDS, published in 1833, and founded, like its predecessor, on Xenophon. *Abredates* is King of Susiana, and, his being killed in battle, his wife Pantheon commits suicide. See PANTHEA.

Abraham. The Hebrew patriarch is the central figure in various old dramas. (1) The story of Abraham and Isaac, for example, forms the subject of plays in the Chester Chaucer and Walker's terms. The Chester play has a comic prologue by one "Gobbert on the Green" (q.v.). For analysis and quotations see Collier's 'Dramatic Poetry' (miracle-plays). (2) The Tragedy of Abraham's Sacrifice: a religious play, translated by ARTHUR GOLDING (q.v.) from the French of Theodore Bore, and published in 1577. (3) *Abraam and Lot* figures in Henslow's list of the plays acted by "the Earl of Sussex's servants" in 1581. (4) 'Abraham,' a mystery, was edited by J. F. Collier, and published in 1895.

Abraham and Isaac. See ABRAHAM.

Abraham Parker. See ADDISON, H. R.

Abraham's Sacrifice. See ABRAHAM.

Abrahamides. A character in 'The Talbot' (q.v.).

Abram and Lot. See ABRAHAM.

Abrieotina. The prisoner's maid, in PLAYERS' 'Invisible Prince' (q.v.).

Abroad and at Home. A comic opera in three acts, by J. O. HOLMES (q.v.), first performed at the Court Theatre on November 15, 1873, with Mrs. Norwood as Miss Hartley, Mrs. Martyn as Kitty Jackson as Harcourt, Quick as Sir James Plunkett, Barrett as Young Plunkett, Menden as Old Trudy, and Knight as Young Trudy. Old Plunkett and old Trudy are the guardians of Miss Hartley, and each desires to marry her to his son. But young Trudy marries Kitty, Miss Hartley's maid, thinking her to be her mistress, young Plunkett is supposed to be "abroad," though really "at home," and

Mrs Hartley is united to *Harcourt*, whom she loves.

Abasalom, son of King David, was the hero of (1) a drama by BISHOP BALE (*q.v.*), no longer existent, (2) a manuscript Latin tragedy by JOHN WARSON, Bishop successively of Lincoln and Winchester, referred to by Ascham in his 'Schoolmaster' (1570) and Meres in his 'Palladis Tamia' (1598). See DAVID AND BETHSABE.

Absence of Mind; or, Wanted £5. A comedietta, adapted by W. POEL from the German of Kotzebue, and performed at the Victoria Theatre, London, with a cast including the adapter and Mrs. C. Warner; also, at the Olympic Theatre, July 11, 1884.

Absences de Monsieur (Les). See ABSENT MAN; OUT OF SIGHT, OUT OF MIND.

Absent Apothecary (The). A farce in two acts, attributed to the authors of 'Rejected Addresses' (JAMES and HORACE SMITH), and first performed at Drury Lane on February 10, 1813. It was finally condemned on the second night of its production. Miss Kelly, Bannister, Johnstone, and Knight were in the cast. "The 'Absent Apothecary' was by no means an original character, as he strongly resembled the 'Absent Man'" (*q.v.*).

Absent, Lord and Lady. Characters in LAVERNER'S 'Artful Wife' (*q.v.*).

Absent Man (The). (1) A farce said to have been written by THOMAS HULL (*q.v.*), and first performed at Covent Garden on April 28, 1764, with Shuter, Dunstall, Mattocks, and Miss Miller in the cast. (2) A farce by ISAAC RICKERSTAPPE (*q.v.*), performed at Drury Lane on March 21, 1768, with King as *Shatterbrain* the hero, Catherley as *Wilton*, and Mrs. W. Barry as *Flavia*. *Shatterbrain* is engaged to marry *Flavia*, but forgets all about the ceremony, and the lady takes the opportunity to espouse *Wilton*, her lover. The author confesses to having taken the idea of the farce from *La Bruyère's* "character" of *Ménalcas*. (3) A farcical comedietta in one act, freely adapted by G. ROBERTS (*q.v.*) from 'Les Absences de Monsieur' (*q.v.*), and first performed at the Holborn Theatre, London, on June 18, 1870, with A. Wood as *Marmaduke Maze* and W. Brunton as *Sam Sloper*.

Absent One (The). See WIGAN, HURLOCK.

Absolute, Sir Anthony and Captain. Father and son in SHERIDAN'S 'Rivals' (*q.v.*). *Sir Anthony*, says Hazlitt, is "an evident copy after Smollett's kind-hearted and high-spirited Matthew Bramble (a character in 'Humphrey Linker') *Captain Absolute*, in love with *Lydia Lammash* (*q.v.*), masquerades as 'Ensign Beverley'.

"Absolute the knave is! (How)." — *Hamlet*, act v. sc. 1.

"Abstract and brief chronicles of the time." *Hamlet's* description of "the players" in act ii. sc. 2. "After your death," he adds, "you were better have a bad epitaph than their ill report while you live."

Abu Hassan. An operetta, music by Weber, produced, with an English libretto, at Drury Lane in 1835. See ABON HASSAN.

Abudah. An Arab warrior in HUGHES'S 'Siege of Damascus' (*q.v.*).

Abudah; or, The Talisman of Orosmanes. A musical piece by J. R. PLANCHÉ (*q.v.*), founded on one of Ridley's 'Tales of the Genii,' and produced at Drury Lane Theatre, London, on April 13, 1810, with H. Kemble as *Abudah*, Harley as *Fadiah-dallah*, and Mrs. Bland as *Zerwoude*. "The ballads sung in it were set by that extraordinary character, Michael Kelly" (*q.v.*).

Abuses: "containing both a Comedy and a Tragedy, performed July 30, 1660, before the Kings of Great Britain and Denmark, by the Children of Paul's." See SIR THOMAS MORE.

Academy (The); or, The Cambridge Don. A manuscript comedy by JOSIAH BAINES, in the library of Emmanuel College, Cambridge, "appears," says W. C. Hazlitt, "to have been written about the year 1675."

Academy of Music. See NEW YORK THEATRES.

Acasto, Lord, in OTWAY'S 'Orphan' (*q.v.*), is father to *Castalo*, *Polydore*, and *Serina*, and guardian of *Monimia*.

Accomplished Maid (The). A comic opera, adapted from 'La Buona Figliuola' of Goldoni by EDWARD TOMS (*q.v.*), and first performed at Covent Garden on December 3, 1766, with Mrs. Mattocks as *Fanny* the heroine, Mattocks as *Lord Bellmour*, and Shuter, Dibdin, etc., in other parts. *Fanny*, a foundling, turns out to be a German baroness, and is married to *Bellmour*.

Accrington (Lancashire). The Prince's Theatre here was built in 1882.

Accusation; or, The Family of Anglade. A play in three acts, by J. HOWARD PAYNE (*q.v.*), adapted from the French, and first performed at Drury Lane on February 1, 1816, with Miss Kelly as *Madame d'Anglade*, Rae as *D'Anglade*, Wallack as *Falmore*, Mrs. Glover as *Madame de Cerval*, and Bartley, Barnard, Knight, Powell, and Penley in other parts. Another version, entitled 'The Portfolio' (*q.v.*), was brought out at Covent Garden on the same evening as a farcical after-piece. The play was produced in New York in 1816, with Mrs. Barnes as *Madame d'Anglade*. Hazlitt wrote of 'Accusation' that "the old historical materials are rather scanty, consisting only of a narrative of a robbery committed on a nobleman by some members of his own household, for which a M. d'Anglade, who with his family occupied part of the same hotel, was condemned on false evidence to the galley."

Accounting Spirit (The): or, **The Three Travellers of the Tyrol.** A drama in three acts by W. K. BRYAN (q.v.). First performed at the Greville Theatre, London, on March 5, 1880, with Mend as *Arlo*, varied at the Queen's Theatre in May, 1881, with C. Bennett as *Arlo*.

Act of Obedience (The). A play in five acts, adapted by ANTONIA BRIDLEY from P. BOURGEOIS's *L'Acte de Ténacité* (Ambigu, Paris, March, 1881), and first played at the Theatre Royal, Darlington, on March 22, 1881.

Academical, The Comedy of. A dramatic work by JOHN BELLON (q.v.), referred to by him in his *Orlando of Chapelet of Lowell* (1882).

"Aches" — **"Tempest"** act 1. m. 2. John Kean's mode of pronouncing this word—as if in two syllables—was the cause of much controversy and excitement. In 1885 "a crowded house attended Cooke's first performance of *Prospere* merely to ascertain whether he would or would not adopt his manager's orthodoxy. Cooke discreetly avoided the difficulty by omitting altogether the line in which the disputed word occurs."

Achilles. The Greek hero is a prominent personage in several dramatic poems: (1) *Achilles* or *Iphigenia in Aulis*—a tragedy by ADAM ROYCE (q.v.) translated from the *Iphigenia* of Euripides, and performed at Drury Lane in 1808, with Powell as *Achilles*, Wilks as *Agamemnon*, Cibber as *Ulysses* and *Cleopatra*, Mills as *Arcton*, Mrs. Rogers as *Iphigenia*, and Mrs. Knight as *Clytemnestra*. The only variation from Euripides is in the last scene of the fifth act. The play was revived at Covent Garden in March, 1872, under the title of *Iphigenia*. It was printed in 1788. See *VICTOR TILL*. (2) *Achilles* an opera by JOHN GAY (q.v.), first performed at Covent Garden on February 10, 1733, with Halvey in the title part, Quin as *Lycander*, Chapman as *Clytemnestra*, and Miss Norton as *Andromache*. This poem, which is in the manner of the *Beggar's Opera*, is a ludicrous relation of the adventures of *Achilles* by *Clytemnestra*. The scene lies in the court of *Lycander*. *Achilles* is in woman's clothes through the whole play, and it concludes by his marriage with *Andromache*. Down remarks that, "by the treatment of the subject, Gay did not manifest the innocence to which he laid claim, nor show himself either in wit a man or in simplicity a child." Under the title of *Achilles* in *Petticoats*, Gay's opera, altered by George Colman (q.v.) and set to music by Dr. Arne, was brought out at Covent Garden on December 14, 1772, with Matthews as *Achilles*, Dr. Beilby as *Lycander*, and Mrs. Mattocks as *Andromache*. (3) *Achilles in Scyros*, an opera, translated from Metastasio by JOHN HOOK, and printed in 1800. (4) *Achilles in Scyros*—a dramatic poem by ROBERT BARNES (q.v.)—*Achilles* has figured also in burlesque, e.g. in Kennedy's

'La Belle Helene' (q.v.), and H. Brough's *'Uggs of Troy'* (q.v.).

Achilles in Petticoats. See **ACHILLES**.

Achilles in Scyros. See **ACHILLES**.

Achman. An actor employed at Drury Lane, mentioned by Churchill in *'The Rosciad'*, and highly praised by Hugh Kelly (q.v.).

Achmet. A character in BROWN'S *'Dastardness'* (q.v.).

Achmet, Mrs. Actress (née Egge), and a pupil of Lee Lewis, made her first appearance in Smock Alley Theatre, Dublin, about 1781, and was successful there in *'The Greville Daughter'*, *Imogene*, and other plays. After her marriage she toured in the English provinces, and in 1789 made her debut in London at Covent Garden as *Juliet*. Among her other parts was *Mr. Harry Widdow*. "In person," wrote a contemporary, "she is elegant, in acting graceful, but deficient in force and animation." See the *Theatrical Dictionary* (1885).

Achorus. A character in BEAUCHAMP and FLETCHER'S *'Paine Uss'* (q.v.) and CROOK'S *'Cesar in Egypt'* (q.v.).

Achurich, Janet. Actress, born 1801; made her debut in London at the Olympic Theatre in 1821, playing *Lady Macbeth* in *'A Great Catch'* and *Lady Althorn* in *'The Queen's Favourite'*, who afterwards toured through the provinces, starting as *Lady Audley* in *'Lady Audley's Secret'* and *Barry Bernal* in *'The New Magdalen'*, etc.; and playing, and with F. R. Benson in a round of Shakespearean and other "high-class" plays (*Lady Macbeth*, *Queen* in *'Hamlet'*, *Pauline* in *'Lady of Lyons'*, etc.). Between 1838 and 1859 she acted in London the following (and other) original roles: *Clara* in *'A Gay Husband'*, *Angela* in *'Catharine and Little's Devil's Chariot'*, *Alceste* in *'Hecuba'*, *Parton*, *Booth* in *'Wills and Grundy's'*, *Paragon*, *Hester Prynne* in *'Nelson's'*, *Samuel Lister* and *Howe* in *'Hester's Doll's House'*. In 1858-9 she and her husband—Charles Charrington (q.v.)—underwent a "starving" tour in Australia, India, and Egypt, where she added largely to her repertory. Returning to London in 1861, she appeared at the Avenue Theatre as *Stephanie de Mohrstadt* in *'Forget me Not'* (q.v.), and at the Grand Theatre, Llangany, as the *Princess Claudine* in *'The Red Lamp'* (q.v.). In 1863 she "created" at the Royalty the title role of *'Alexandre'* (q.v.) and *'Clever Alice'* (q.v.), and at Terry's the leading female part in W. H. Pollock's *'An Intermède'*, in A. C. Doyle's *'Foreign Policy'*, and in J. M. Barrie's *'Boxy Sharp'*. At the former theatre, also, she appeared as *Adrienne Lecouvreur*. In 1866 she was seen at the Avenue as *Alceste* in *'Little Kyoil'*, and in 1867 at the Olympic as *Clara*. See MRS. DARTMOUTH'S *DAUGHTERS*.

Acis and Galatea. (1) A masque, by PETER MORRIS (q.v.), founded on a story

in Ovid's 'Metamorphoses,' bk. xiii.; set to music by John Eccles, and performed at Drury Lane, with Mrs. Willis, jun., as *Acis*, and Mrs. Tence as *Galatea*, also at Lincoln's Inn Fields. In this piece the lovers are made "happy at last by marriage." It was first printed in 1701. (2) A dancing entertainment at Drury Lane in 1728. (3) A "serenata," founded on the same story as that of Motteux's masque; music by Handel, words by JOHN GAY (q.v.), with additions by Dryden, Pope, and Hughes, composed at Cannons, probably in 1720, and performed there, probably, in 1721, first performed in London at the Haymarket in 1733, in three acts, and with Miss Arnes as *Galatea*, revived at the Queen's Theatre, London, in February, 1831, with Mrs. Glover, Mrs. Humby, E. Seguin, T. Green, etc., in the cast, at Drury Lane by Macready, on February 6, 1843, with Miss F. Horton as *Acis*, Miss Romer as *Galatea*, H. Phillips as *Polyphemus*, and the scenery from designs by Stunfield, at New York in 1812, with Mrs. Seguin; at the Princess's Theatre, London, in August, 1860, with Vernon Rigby as *Acis*, Herr Formes as *Polyphemus*, and Miss Blanche Cole as *Galatea*; and at the Gaiety Theatre, Glasgow, in 1876, with G. Perren and Madame Rolt in the title parts, and Signor Poli as *Polyphemus*. It was first printed in 1782. (4) A burlesque of 'Acis and Galatea,' by W. H. Oxbury (q.v.), was produced at the Adelphi Theatre, London, in 1842, three days after Macready's production of the original. (5) A travesty by F. C. Burnard (q.v.), entitled 'Acis and Galatea, or, The Nimble Nymph and the Terrible Troglydite,' was brought out at the Olympic Theatre, London, on April 6, 1863, with Miss Hughes as *Galatea*, and Miss Annie Kemp as *Acis*. (6) A burlesque, by T. F. Plowman, entitled 'Acis and Galatea, or, The Beau! the Belle!! and the Blacksmith!!!' was produced at the Victoria Theatre, Oxford, in 1869.

Acolastus. A "comedy" on the story of the Prodigal Son; translated by JOHN PALSGRAVE, for the use of children, from the Latin of Fulgentius; and printed in 1540, with the statement that Fulgentius had "set it forth before the bourgeois of Hagen [the Hague] in Holland, anno MXXXIX."

Acorn. (1) The *Acorns*, in RAYMOND'S 'Farmer's Daughter' (q.v.), include *Farmer Acorn*, his brother *George*, and his daughter *Mary*. (2) *Jack Acorn* figures in Mrs. STANLEY ROWSON'S 'Columbia's Daughter' (q.v.).

Acoulina. A character in 'The Serf' (q.v.).

Acres, Bob. In RIVERDAN'S 'Rivals' (q.v.), is described by Hazlitt as "a distant descendant of Sir Andrew Anuscheek" (q.v.). "Squire Acres," says a more recent critic, "is a country gentleman of limited intelligence, and incapable of acquiring, even by contagion, the curious system of referential swearing by which he gives variety to his

speech. But his indeterminate valour is as aptly utilized, and his ultimate politeness in the duel scene is so whimsically developed, that he would be a very hard hearted critic indeed who could taunt Mr Acres with his artistic shortcomings." Byron has recorded in 'Don Juan' how

"Through his palms Bob Acres' valour oozed."

Acrobat (The). A drama in four acts, founded by WILSON BARRETT (q.v.) on 'Le Paillasson' of D'Ennery and Fournier, and first performed at the Olympic Theatre, London, on April 21, 1891, with the author as *Belphégor*, Miss Winifred Emery as *Madeline*, Cooper Cliffe as *Lacarenneur*, and G. Barrett as *Flip Flap*. See BELPHEGOR.

Across Her Path. A play in four acts, by ANNIE IRISH (q.v.), founded on Miss A. Swan's novel of the same name, and first played at Terry's Theatre, London, on January 21, 1890, with the adapter as the heroine.

Across the Atlantic. See HOME.

Across the Continent. A drama, in prologue and three acts, by JAMES M'CLOSKEY (q.v.), played at the Alfred Theatre, London, in July, 1871; at Victoria Theatre in March, 1872. In America Miss Ada Rehan has played *Agnes Constant* in this drama.

Act at Oxford (An). See HAMPSHIRE HEATH.

Act-drop (The). The name given to the curtain, usually painted in a more or less artistic style, which is "dropped" at the conclusion of each "act" of a play. In some theatres it is the custom to drop and draw a curtain from each side of the proscenium, and that is generally called a "tableau curtain."

Actaea, in HAZLITT'S 'Son of the Wilderness' (q.v.), is the mother of *Parthenia* (q.v.).

Actæon, the hunter changed by Diana into a stag, is the hero of R. Cox's 'Actæon and Diana' (q.v.), and figures also in W. Broun's 'Endymion' (q.v.).

Actæon and Diana. An interlude by ROBERT COX, "with a pastoral story of the nymph *Ænone*, followed by the several conceited humours of *Bumpkin* the huntsman, *Hobbinat* the shepherd, *Sun-ong Simpkin*, and *John Swabber* the seaman," founded on a passage in the 'Metamorphoses' of Ovid, and described in the second edition (1656) as having been performed with applause at the Red Bull. To this edition was added the character of *Simpkin* the smith. The interlude was reprinted in Kirkman's 'Wits' (1673), and in Chetwood's 'Collection' (1760).

Acting as a Profession. The name of the first English professional actor is, it need scarcely be said, not known. Nor, one may add, is there any record of the first professional performance in England. Dutton Cook observes that "acting, as a distinct profession, seems to have been known in England at least as far back as

the reign of Henry VI," but everything depends upon what is understood by "acting." Another historian of the stage reminds us that "the pagan æon era had its dialogue actors or buffoons," and he goes on to relate that "when the period of Christianity succeeded, its professors and teachers took of the evil epoch what best suited their purposes." "In castle-hall, before farmhouse fires, on the bridges and in the market places, the men who best performed the united offices of missionary and actor were, at once, the most popular preachers and players of the day" (Doran). The alliance between "the Church and the Stage" is, indeed, as old as it has been intimate. The monks welcomed the wandering strollers, and, it is said, did not disdain to compose songs for them to sing. At last, the *sapientia mundi* became such that "actors and other vagabonds" were prohibited by royal decree from having access to the monasteries. Then, it would appear, the clergy began to write their own dramas and play in them themselves. (See MORALITIES and MYSTERIES.) The first official recognition of the actor as a professional person was made, apparently, by the Duke of Gloucester, who was afterwards to become so famous and so infamous as Richard III. The duke had players attached to his household, and, when he had no need of their services, sent them so to speak, "on tour" for their own benefit. Others of the nobility followed his example, and eventually actors in the pay of the aristocracy were allowed, by royal licence, to give performances wherever and whenever their employers permitted them. Of Henry VII. we read that he employed official "players of interludes," and Collier prints a document, dated Easter, 1494, in which the actors acknowledge the receipt of their pay for the half year. By 1500 "acting had become an ordinary occupation," but "it seems not to have been considered by any means a respectable vocation." Henry VIII. followed for a time his father's example in maintaining players at court, and at one time rejoiced in two companies, styled respectively the "king's players" and the "king's old players" (1514). But towards the end of his reign repressive measures began to be taken with regard to actors, and in 1543 the first act for the regulation of the stage was passed. In 1547 the king died, and it is recorded that the players then came into collision with the clergy, through announcing "a solemn dirge," in overt opposition to "a solemn dirge" performed by the latter in honour of the deceased monarch. During the reign of Edward the law was often put in force against performers. In 1549 all plays were suppressed for a time, and again, in 1561, the players of the Marquis of Dorset were exhorted under penalties not to perform elsewhere than in their employer's presence. Five years later, under the auspices of Mary, all "players and pipers" were forbidden to "stroll," on the ground that they were "disseminators of seditious and heresies" (Doran), the fact being that they were suspected of being in-

fluenced by a desire to serve the Protestant cause. It was in this reign, too, that the authorities of London made a raid upon some actors who were appearing in "A Blackfall of News" (q.v.). This was said to be a "new play," and the mayor was bidden to send his officers to the place, not only to arrest the comedians, but to "take their play-book from them." The actors were soon released, but only on condition that they "and all other players throughout the city" performed only "between All Saints and Shrovetide" and only such pieces as were approved by the Ordinary. In 1573 was passed the royal decree threatening to treat as "rogues and vagabonds" all those roving performers who, before setting up their stage, failed to secure the licence of "two justices of the peace at the least." This was apparently suggested by the large increase in the number of professional actors. Two years after, Elizabeth granted the first royal patent ever conceded to the profession—a patent empowering Lord Leicester's players to produce such works as they desired, "as well," said her Majesty, "for the recreation of our loving subjects as for our solace and pleasure when we shall think good to see them." The favour with which Elizabeth regarded the drama, and therefore the profession of the actor, is familiar to everybody. But all her subjects were not so complaisant. The magistrates of London and Middlesex protested against the patent of 1574, and so persecuted the players as to lay, no doubt, the foundation of the enmity with which playwrights so long pursued the whole clan of justices and "city knights." In 1581 the Cambridge authorities objected to the Earl of Oxford's actors performing at that town. Archbishop Bancroft is said to have been favourable to theatrical exhibitions, but the clergy generally were certainly not of that mind. In 1579 Gousson had published his "School of Abuse" (q.v.)—"a pleasant invective against players and such like caterpillars of a Commonwealth," to which reference is made elsewhere in this volume. This was an assault indeed; and it was followed in 1610 by one less historically notable, the author of which, Sutton, was preacher at St. Mary Overy's. A vigorous reply to this was made by the actor Nathaniel Field (q.v.). In truth, the actors were not wholly blameless, for they were constantly trying to evade the law, and bringing down upon themselves its perfectly justifiable rigours. They would act at places and on days which they knew were forbidden, and they would perform pieces which they knew were prohibited, e.g., in the case of Middleton's "Game of Chesse" (q.v.), which was held to be offensive to Spain, and was accordingly suppressed, the author being placed in *duress* *vila*. This was the more vexatious, as the comedy was then drawing £100 a day! During the reigns of James I. and Charles I., the theatrical licences were affected very much by the fluctuations of the plague, the actors not being allowed to play in London

till the deaths had decreased to thirty per week. Thus it is recorded of the year 1625 that the "common players" were then allowed to come to court, because "the plague is reduced to six." In 1631 the churchwardens and others of Blackfriars petitioned against the performances given by the players in that place, and were told in reply that the queen (Henrietta Maria) was "well affected" towards plays. It was, however, enacted that there should be only two houses in the city, and that each company should play not more than twice a week, "forbearing to play on the Sabbath Day, in Lent, and in times of infection." This measure was followed, in 1633, by the second great published attack on the profession—namely, Prynne's *'Histrio-Mastix'* (*q.v.*), in which it was indignantly recorded that there were no fewer than five "devil's chapels" in London. The players, however, had the Court on their side, and so all went tolerably well with them till 1647–8, when, the Puritans being uppermost, the English stage was for the time suppressed, its votaries being described as no better than heathens, and intolerable to Christians. Many of the actors, we read, took service with the king; others clung to their calling, and gave surreptitious performances, in face of the new law to the contrary, some of these representations taking place in the houses of wealthy lovers of the drama. Many efforts were made to obtain the revocation of the hostile decree, but without effect. At length there was an end to the Commonwealth; Monk made his entry into London on behalf of the second Charles, and he was at once besought to give his countenance to the actors. He did so readily; and not many hours passed before the drama was again to be witnessed in one or more of its old strongholds. From this point onward the path of "the profession" was fairly smooth. In 1663 Charles granted patents to Killigrew and Davenant, and English actors became once more recognized and protected members of society. True, they still had their enemies. The authorities of London remained as bitter as ever against them, and we read that in 1700 the lord mayor and aldermen issued an order, forbidding any playhouse bill to be set up within the precincts of the city, and declaring the theatres a public nuisance. Twenty years after, Dennis was found taunting the players of the day with being "rogues and vagabonds;" and certainly the rule of the lord chamberlain was somewhat arbitrary. The number of patent theatres in London continued to be strictly limited up to 1843, when free trade in the drama was proclaimed, and when naturally the *personnel* of the profession largely increased. In Scotland, the history of the player was marked by very similar vicissitudes. Thus, in 1574, the General Assembly prohibited all plays founded on Scripture, and in 1597 the Kirk Session of Edinburgh fulminated against both players and their patrons. Much later—in 1716—the Presbyterian ministers preached against

the theatre at Holyrood, threatening to withhold from its frequenters the means of obtaining the sacrament; in 1726, Antony Aston's theatrical company, arriving in Edinburgh, met with a like reception from the local clergy; whilst in 1756, when the Rev. John Home (*q.v.*) produced his tragedy of *'Douglas'* (*q.v.*), the Presbyteries of Edinburgh and Glasgow "excommunicated," not only him, but everybody connected with the performance! Nevertheless, with all this, actors in Scotland could, it seems, always depend upon an audience, and they were never at any time so fiercely persecuted as players in England were by the Puritans. The annals of acting in Ireland do not begin till the reign of Elizabeth, during which, it is recorded, plays were performed at Hoggin Green, Dublin, before the Lord Lieutenant. The first Dublin theatre, due to the enterprise of John Ogilby, dates from 1635. During the civil war, the stage languished in Ireland as in England, being resuscitated in both countries about the same time. The Smock Alley Theatre was opened in 1662, also under the auspices of Ogilby. The beginnings of the profession in America would seem to date from 1733, when, apparently, theatrical performances of some sort were given in New York. In 1749 there was a company of players at Philadelphia, and in 1750 it made its appearance in New York, afterwards going to Williamsburg, Virginia. There had previously been several dramatic seasons in Jamaica, where Moody, the Irish comedian, played about 1745, returning by-and-by to England, and sending thence a regular troupe, which performed in the island in 1751. In 1752 an English company, exploited by William, and headed by Lewis, Hallam, appeared at Williamsburg, and this is the first combination of which we possess many particulars. The troupe numbered twelve, each of whom had one share (out of eighteen shares) in the profits, save Lewis, who had two shares, one as actor and one as manager. The advent of the company had been preceded in 1750 by a declaration of the authorities of Massachusetts against the acting of stage plays, and it was followed in 1774 by the closing of the theatres in Philadelphia, in accordance with a decree of Congress. In 1793 the Massachusetts order was repealed. In America, as in the United Kingdom, the early years of the drama were characterized by much struggling between actors and the law, the latter, when inimical to the players, being as far as possible defied or evaded. At the present moment the British player has no impediment placed in his way, the closing of London theatres on Ash Wednesday, which used to obtain, having been abolished in 1885. For some further details bearing generally on the subject, see ACTORS; ACTRESSES; SALARIES; THEATRES; etc. See, also, the histories of the English stage by Chetwood, Collier, Dibdin, Doran, Genest, etc.; of the Scottish, by Jamieson; of the Irish, by Hitchcock; and of the American, by Dunlap, Ireland, Blake, Brown, Clapp, Phelps, etc.; as well as the works of James Boaden, Colley Cibber,

Dutton Cook, Thomas Davies, W. Donaldson, Michael Kelly, J. O'Keefe, etc., and the biographies of actors generally.

Acting, The Art of. See ART OF ACTING.

"Action to the word, Suit the."—Hamlet's advice to the players, act III. sc. 2.

Actor (The). (1) 'A treatise on the Art of Playing Interspersed with theatrical anecdotes, critical remarks on plays, and occasional observations on audiences,' adapted from 'Le Comédien' of Remond de Sainte-Albine (1747), and published in 1750. In the first part the writer discourses on "the principal advantages which a player ought to have from nature," and in the second on "those appliances which players ought to receive from art." Under the first head he discusses such questions as whether an actor can excel without a good understanding, whether sensibility is the more important to a performer in tragedy or in comedy, whether an actor can have too much fire, whether it would be to the advantage of all players to be of a distinguished figure, and so forth. It is laid down that gaiety of temper is absolutely necessary to the players in comedy, that no man who has not naturally an elevated soul can succeed in the part of a hero, and that only those players who are naturally amorous should perform the part of lovers. Under the second head the author pronounces on truth of action, truth of recitation, natural playing, *knows* in playing, by play, variety, and graces in playing, etc. "The whole theoretical portion of 'The Actor,'" says William Archer, "is simply translated from 'Le Comédien.' The adaptation, however, is, if not an abler, at least a more entertaining book than the original. Sainte-Albine deals far more in precept than in example. The adapter, on the other hand, lost no opportunity of pointing his moral by references to the players and actors of his own day" ('Masks or Faces', 1933).

(2) 'A treatise on the Art of Playing. A new work, written by the Author of the former, and adapted to the Present State of the Theatres; published in 1755, and including "Impartial observations on the performance, manner, perfections, and defects" of Garrick, Barry, Woodward, Foote, Haveril, Palmer, Ryan, Mrs. Cibber, Mrs. Pritchard, Mrs. Woffington, Mrs. Clive, Mrs. Bellamy, and other contemporary players. This is virtually the book of 1750, re-written and condensed. The writer urges, among other things, that a good actor ought to express his author's, not his own, ideas, that he must himself feel the passion that he would raise in others, that any particular turn of mind is of disadvantage to him, that an actor ought to be different from himself on many occasions, and so on. 'The Actor' was re-adapted into French by Antonio Fabio Alcott, an Italian player, under the title of 'Garrick, ou les Acteurs Anglols' (1766), and this work suggested to Diderot (q.v.) an essay contributed by him to Grimm's 'Cor-

respondance') on which he afterwards based his famous 'Paradoxe sur le Comédien.'

(3) A poetical disquisition on the art of acting, written by HENRY LLOYD (1733-1764), and published in 1760. The author begins by laying down the axiom that acting draws its perfection from no observance of mechanic laws. The player's profession, he goes on to say,

' Lies not in trick, or attitude, or start—
Nature's true knowledge is the only art . . .
To this one standard make your just appeal;
Here lies the golden secret—here be free!'

It is next asserted that

"The player's province they but vainly try
Who want those powers—deportment, voice, and eye,"

And, first, in reference to deportment—

"The critic sight 'tis only grace can please,
No figure charms us if it has not ease."

The player is exhorted not to attitudinize, and is warned, further, against over-acting:

' Of all the faults which the stage molest,
I hate your fault who overacts it most.
Who murders what the poet fine yeth writ,
And like a burglar haggles all his wit
With strut, and grim, and gesture out of place,
And writes a foolish comment with his face."

Coming to the voice, Lloyd observes that it is not enough it should be "round and clear"—

' 'Tis modulation that most charms the ear—'

"Desperate heroines," we are told, should not "grieve with tedious moan," or "whine their sorrows in a see-saw tone."

"The voice all modes of passion can express,
That marks the proper word with proper stress;
But none emphatic can that voice call
Who lays an equal emphasis on all."

Equally does Lloyd censure those who

"Point every stop, mark every pause so strong,"

that

"Their words, like stage processions, stalk along—"

He condemns those (or whom "in vain the pleasing measure flows," and

"Whom recitation runs it all to pieces,"

and he is not less severe upon those who rant.

"More nature off and finer strokes are shown
In the low whisper than tempestuous tone."

In the same way—

"The moans of grief are not included all
In the white handkerchief and mournful drawl;
A single look more marks the internal woe,
Than all the wailings of the lengthened dole."

From this the poet passes on to enunciate and castigate some of the vices of the acting in his time. One of these, he tells us, is

"A want of due attention on the stage."

He has seen, he says, actors, "and admir'd ones, too," who

"Seem never'd at what the poet may say;
Whose eyes and thoughts on different objects roam,
Till the prompter's voice recall them home."

He specially satirizes those who transfer their gaze from their brother actors to the spectators in the auditorium. He also deplores the traditional character of the

costumes worn, and "business" adopted, in certain cases. Finally, he declares that the true aim of acting is

"To purge the passions and reform the mind,
To give to nature all the force of art,
And while it charms the ear to soothe the heart."

We are not to judge of the theatre by its least creditable characteristics.

"Tho' oft defam'd wth its scenes profane and loose,
No reason weighs against its proper use."

The poem then concludes with a contrast between the contemporary honour and applause accorded to the actor, and the necessarily fleeting nature of his reputation. See the *Theatre* magazine for September, 1879.

(4) A "Guide to the Stage," simplifying the Whole Art of Acting, in which the Dramatic Passions are defined, analyzed, and made easy of acquirement, the whole interspersed with Select and Striking Examples from the Most Popular Modern Pieces, published in 1821, and described in the preface as mainly "a re-arrangement of Mr. Aaron Hill's celebrated Essay upon the Illustrious Art, the positions of that able writer being merely brought forward, and enforced by modern examples." For a description of Hill's essay, see ART OF ACTING.

Actor (The) A play by T. E. PRIBBERTON (q.v.), first performed at Birmingham in May, 1888, with E. Compton and his wife in the chief parts, since reconstructed by the author and E. Compton, and re-christened 'Step-Brothers' (1901).

"Actor leaves the stage, After a well-graced." "Richard II., act v. sc. 2 (*Date of Work*)"

Actor of All Work (The); or, **First and Second Floor.** A comedietta in one act, by GEORGE COLMAN (q.v.), founded on a French piece and first performed at the Haymarket, on August 13, 1817, with Charles Mathews (q.v.) as *Multiple* (q.v.), and Connor as *Polinskyck*, produced at New York in 1922, with Mathews in his original part. *Multiple* an actor, has been refused an engagement by *Polinskyck*, a manager, on the ground of his incompetence, so the former sets to work to appear before the latter in a variety of characters, including a prompter, a French tragedian, an apprentice, a Scotch pawn broker, his wife and a fat coachman. He eventually discovers himself, and *Polinskyck* admits his competency. The manager occupies a first and the actor a second floor, both floors being represented on the stage, as in 'Above and Below' (q.v.). See ACTRESS OF ALL WORK, COZZINO; TWELVE PRECISELY.

Actor's Budget, The "consisting of monologues, prologues, epilogues, and tales, serious and comic, together with a rare collection of theatrical anecdotes and comic songs," written by W. OXBERRY (q.v.), and printed in 1874. It had been preceded in 1869 by a similar work from the same pen, entitled 'The Theatrical Banquet, or, The Actor's Budget.'

Actor's Daughter (An). A play by MARY HAMILTON, first performed at St. Paul, Minnesota, U.S.A., in 1887.

Actor's Retreat (The). An extravaganza in one act, by W. BROTHILL (q.v.) and A. HALLIDAY (q.v.), first performed at the Adelphi Theatre, London, on August 11, 1894, with a cast including J. L. Toole, Paul Bedford, H. Romer, and Mrs. Alfred Mellon (Miss Woolgar).

Actor's Wife (The). A domestic drama in four acts, adapted by EDMUND LEATHES from his novel of the same name, and first performed at the St. James's Theatre, Manchester, on October 24, 1884.

Actors are mentioned by SHAKESPEARE in 'Coriolanus,' act v. sc. 3, 'Julius Cæsar,' act ii. sc. 1, 'Hamlet,' act ii. sc. 2; 'Richard II.,' act v. sc. 2, etc. See ACTING AS A PROFESSION.

Actors, An Apology for. See APOLOGY FOR ACTORS, AN.

Actors, The Old, and The Religion of Actors. Essays by CHARLES LAMB (q.v.). See his 'Essays of Elia.'

Actors al Fresco. A musical piece composed by J. Hewitt, T. Cooke, and C. E. Horn, and produced in 1823.

Actors by Daylight, or Pencilings in the Pit. A weekly illustrated miscellany, published in 1834-9, and containing memoirs of performers, etc.

Actors by Gaslight, or "Bos" in the Boxes. An illustrated periodical, published weekly in 1833.

Actors by Lamplight. See BEHIND THE SCENES.

Actors' Remonstrance or Complaint (The), "for the silencing of their profession, and banishment from their several playhouses, in which is fully set down their grievances for their restraint;" "as it was presented in the names and behalfs of all our London comedians . . . and published by their command" in 1643. This tract was reprinted in vol. vi. of 'The British Stage' (1872), the Roxburghe Library (1890), Ashbee's 'Facsimile Reprints' (1900), and Hindley's 'Old Book Collector's Miscellany' (1873).

Actress by Daylight (An). An adaptation of Fournier's 'Fridule, ou Comédienne Tragédie,' first performed at the St. James's Theatre, London in April 1871, with Mrs. John Wood as *Anne Fournelle*, Miss F. Hough as *Edith*, W. Farren as *John Burgess*, and F. Mervin as *Jonathan Burgess*, played in New York in 1923. See ART; COMEDY AND TRAGEDY; NANCE O'LEFIELD; TRAGEDY QUEEN.

Actress, Life of an. See LIFE OF AN ACTRESS.

Actress of All Work (The); or, **My Country Cousin.** A comic sketch in one act, by W. OXBERRY (q.v.), first per-

formed at the Strand Theatre, London, in 1819, with Mrs. Edwin in the title part (*Maria*), which was afterwards played by Mrs. Davison, Mrs. Fitzwilliam, Mrs. Taylor, Miss Booth, Miss Clara Fisher, Miss Brunton, etc. Wildicomb was the original *Frederick*. The piece (which was produced at New York in 1830) is on similar lines to those of 'The Actor of All Work' (q.v.). *Maria*, a country actress, is in love with Frederick, son of a manager who refuses to engage her until (like *Mutiple*) she gives him proof of her ability by assuming several diverse characters, e.g. a country gawky, a London actress, a deaf old lady, a literary top, and an opera-singer.

Actress of Padua (The). A play, adapted by JOHN BROUGHAM (q.v.) from the 'Angelo' of Victor Hugo, and performed at New York in May, 1852, with Miss Charlotte Cushman in the title part (*Tiabe*); produced in London, at the Haymarket, in May, 1856, with Miss Cushman, Howe (as *Angelo*), W. Farren (as *Rodolfo*), and Miss Reynolds (as *Caterina*); also at the Theatre Royal, Dublin, in November, 1873, with Miss Genevieve Ward as *Tiabe*. revived at Daly's Broadway, New York, in same year and month. See ANGELO.

Actress of the Present Day (The). An anonymous novel, published in 1817, "in which the villainy of hypocrisy is justly exposed, and held up to public detestation, while the virtuous mind, harassed by the snares of temptation and insult, finally triumphs over every artifice of calumny and slander, and arrives at dignity and honour."

Actresses first appeared on the English stage in 1639, when a troupe of French players, male and female, relying, no doubt, upon the patronage of their countrywoman, Queen Henrietta Maria, essayed to give performances at Blackfriars. Up to this time the feminine parts in the native drama had been enacted invariably by boys or youths, trained to the profession by the older actors, who were allowed to take them as apprentices, and were paid for the services they rendered. Thus the employment of women was a striking innovation, and it is not surprising that it was resented by the playgoers of the day. According to a letter addressed to Laud, then Bishop of London, by one Thomas Brande, the public were indignant. The French actresses were "hissed, hooted, and pipkin pelted from the stage," so that the writer "did not think they would soon be ready to try the same again." As a matter of fact, they reappeared a few weeks after at the Fortune and Red Bull theatres, but not successfully. They were, indeed, so far from being popular that the Master of the Revels, "in respect of their ill luck," returned them a portion of the fees which they had had to pay for their licence. Three years later, in 1635, *Lady Strangeclose*, in Browne's comedy, 'The Court Beggar' (q.v.), was made to say: "The boy's a pretty

actor, and his mother can play her part: women actors now grow in request." But it is not clear to what actresses the allusion refers. In 1633 Fynne brought out his 'Histrio-Mastix' (q.v.), in which he stigmatized all "women-actors" as "monsters," and applied to their performance such adjectives as "impudent," "shameful," and "unwomanish." In 1656 Davenant's 'Siege of Rhodes' (q.v.) was acted, at Rutland House, before a paying audience, with a cast which included Mrs. Coleman as *Ianthe*, and to that lady, therefore, must be accorded the honour of having been the first English professional actress. On December 8, 1660, Killigrew gave, at the theatre in Vere Street, a representation of 'Othello,' in which the rôle of *Desdemona* was performed by a woman. The occasion was signalized by a prologue from the pen of Thomas Jordan (q.v.), in which attention was drawn to the special attraction. —

"I come, unknown to any of the rest,
To tell the news, I saw the lady dress'd —
The woman plays to-day, mistakes me not,
No man in gown or page is petticoat."

Some of the inconveniences of having men-actresses were amusingly glanced at:—

"Our women are defective, and so stand
You'd think they were some of the guard dismissed;
For, to speak truth, men act, that are between
Forty and fifty wanches of fifteen
With bums so large and nerve so incompetent,
When you call *Desdemona*, enter giant."

The name of the actress who played *Desdemona* is not known. Killigrew's principal lady at this time was Ann Marshall (q.v.), and the rôle would naturally fall to her; but there is no record of her having appeared as the heroine of *Othello*, and it is more likely that the part was taken in this instance by Margaret Hughes (q.v.), who was the *seconda donna* of the company. Peppas, it would appear, was not present at the performance, for, writing about 'The Beggar's Bush' (q.v.) which he saw at the same theatre on January 3, 1661, he describes that as "the first time that ever he saw women come upon the stage." In the same month he witnessed Kynaston's impersonation of a female in 'The Silent Woman' — the fact being that women did not at once banish men-actresses from the stage. Then, in June, 1661, came a performance of 'The Siege of Rhodes' at Davenant's theatre, with Mrs. Davenport as *Roxalana* and Mrs. Sanderson (*Deterton*) as *Ianthe*. By this time the prejudice against "women-actors" had abated. Nay, playgoers, it would seem, had begun to take as much objection to "boy-actresses" as they formerly did to "women-actors," and so it came to pass that when, in 1662, Killigrew and Davenant received a renewal of the letters patent granted to them in 1600, the documents included permission to place female parts in the hands of women. In 1664 Killigrew carried the concession to an extreme, for we read that, in that year, he produced his comedy, 'The Parson's Wedding' (q.v.), with women in

all the parts. This, Popsy was "told" took place at the King's house. And it is recorded that, in 1677, "Philaster and other plays were represented at Lincoln's Inn Fields under the same conditions, Dryden writing prologues for the occasion. In our own days, As You Like It (1777) and an opera di comers entitled An Adamless Eden (1781) have been represented entirely by women. See Burton took a flock of the Play (1878). J. Knight a preface to his edition of Downes' 'Romeo Anglicanus' (1900), and the various histories of the British stage.

Actresses, Titled. The following actresses married men of title: Annastasia Robinson, who, in or about 1724, became Countess of Peterborough; Lavinia Fenton, who, in 1752, espoused the Duke of Bolton; Elizabeth Farren, who in 1797, married the Earl of Derby; Louisa Brunton, who, in 1808, became Countess ofraven; Mary Bolton who, in 1811, espoused Edward, Lord Thurlow; Elizabeth O'Neill, who, in 1819, married Mr afterwards Sir William Berker (Bart.); Annanah Paton, who, in 1824 became Lady William Pitt Lennox; Harriet Mellon Mrs Connel, who, in 1827, espoused the Duke of St Albans; Maria Foote who in 1831, married the Earl of Harrington; Katherine Stephens, who, in 1838, became Countess of Essex; Louisa Montaut Mrs Nisbett, who, in 1844, espoused Sir William Hombly, Bart.; Helena Faucit who, in 1851, married Mr (now Sir) Theodore Martin (Kt.); also Miss Robinson the wife of Sir Charles Felix Smith; Miss Saunders, the wife of Sir William Don; Miss Fortescue, the wife of Sir W. Gardner; Miss Bede Bolton, who married Viscount Dublin, and became Countess of Clancarty; Miss Constance Gilchrist who wedded the Earl of Orkney; Mrs Fanny Stirling, who married Sir Charles Gregory and Miss Rose Hoote, who espoused the Marquis of Headfort.

Acts. The principal sections into which plays are split up, "acts" in their turn, being frequently—not invariably—taken up into scenes. The ancients apparently, knew nothing of "acts," the story of the Greek dramas being arrested only by the interpolation of the Chorus. The first Greek play in which the Chorus did not appear was the 'Plutus' of Aristophanes, and in that the action has no pause. The first historical reference to "acts" is that made by Horace in his epistle 'Ad Pisconem,' where he declares that a play ought invariably to consist of five "acts." Among English dramatists there has been, in this respect the greatest diversity of habit. By common consent, tragedies of the traditional sort have mostly maintained the five-act form, but outside of that class there has been no settled rule. Romantic plays and comedies have ranged from five acts to one. In modern comedies the three-act division has been largely adopted, whilst in some modern dramas the acts have been as numerous as nine or more. Of late years, managers have, on occasion, dropped

or drawn the curtain at each distinct change of scene, thus extending the number of "acts" considerably. See **ACTS**.

"Acts our angels are, Our."
BEAUMONT and FLETCHER's 'Honest Man's Fortune'

"(y good or ill,

The fatal shadow that walk by us still.

Adam. A character in Lord BYRON's 'Cain's Mystery' (97).

Adalgisa. A priestess, in W. WERTS version of 'Norma' (97); W. H. GARRICK's 'Norma Traviata' (97), and W. H. GARRICK's 'Pretty Dragoon' (97).

Adam. Servant to *Oliver* (97) in 'As You Like It' (97). "The serving man, Adam, humbly born and coarsely nurtured, is so insignificant personage in the drama; and we find in the healthy tone of his mind, and in his generous heart which under reserve and wrongs still preserves its charitable trust in his fellows, as well as in his kindly, though frosty age, a delightful and instructive contrast to the character of *Jagges* (97), which could have hardly been accidental. There is a tradition that Shakespeare himself played Adam, and this is thought to be confirmed by the following statement of *Oliver* in reference to the part's brother: "All that could be recollected from him of his brother Will . . . was a faint, general and almost lost idea of him of having once seen him act a part in one of his own comedies, wherein being to personate a decrepit old man, he wore a long beard, and appeared so weak and drooping, and unable to walk, that he was forced to be supported and carried by another person to a table, at which he was seated among some company who were eating, and one of them sang a song." This would certainly appear to refer to act II. sc. 6 and 7 of 'As You Like It'.

Adam is the subject of an Anglo-Norman drama, described in *Notis and Queries* for April 2, 1870. He also figures among the personae in Lord BYRON's 'Cain's Mystery' (97). See **DASTON OF ADAM**.

Adam Adolphe Charles. A French composer (1844-1904), some of whose operas and ballets have been performed in Eng. land. His most successful work was 'Le Postillon de Longjumeau' (1885). His 'Baiser de Preau' (1888) may also be mentioned. See, further, **GERALDA**.

Adam Bede. (1) A drama in three acts, founded by J. E. CARPENTER (97) on George Eliot's novel and first performed at the Murray Theatre London on February 2, 1862, with W. GARRICK in the title part. Miss M. P. Pouncelet as *Helen Norton*; Miss E. Webster as *Deborah*; Vincent as *Arthur*; Miss F. Johnston as *Mrs. Pever*, and C. Rice, Voltaire, Marcell, etc., in other parts. (2) A drama in four acts by W. HOWELL POWELL, also founded on the novel, and first performed at the Holborn Theatre London, on June 2, 1864, with W. Rignold

as *Adam*, and the author, J. Voltaire, H. Vernon, Miss Edith Jordan, etc., in other parts afterwards played in the English provinces and in London (April, 1886), with W. Rignold as *Adam* and Miss Sophie Fane as *Hetty*.

Adam Buff; or, *The Man without a Shirt*. A farce in one act, by E. L. BLANCHARD (q.v.), founded on a story by Douglas Jerrold, and first performed at the Surrey Theatre, London, on March 4, 1840, with Whitcomb in the title part. Among the characters are *Dick Driestimer*, *Lawson Larcander*, *Mrs. Scrubbert*, *Mr. Socrates Shortlight*, *Miss Deborah Shortlight*.

Adamant, Abel. A character in G. ALMAN'S 'Seven Sisters' (q.v.).

Adamless Eden (An). A 'comic opera di camera,' words by H. NAVES ('LARKER' (q.v.)), music by Walter Maugham, first performed at the Opera Comique, London, on December 11, 1882, with Miss Emily Cross as the *Duchess of Berks*, Miss Cicely Richards as *Lady Mantrop*, etc., produced in New York in November, 1884.

Adams, Edwin. American actor, born 1834, died 1877, made his *début* at Boston, U.S.A., in 1853, and his last appearance at San Francisco in May, 1876. He created, among other parts, that of *Enoch Arden* in the play of that name (q.v.), and was also the original in America of *Robert Landry* in 'The Dead Heart,' and of *Jean Kermich* in 'The Serf.' He was for some time "leading man" at Booth's Theatre, New York, and his repertory included all the chief rôles in tragedy. Jefferson writes: 'The animation of his face, the grace of his person, and, above all, the melody of his voice, well fitted him for the stage. While he could not fairly be called a great artist, he was something often more highly prized: a born actor, a child of nature if not of art, swayed by warm impulse rather than by premeditation. His *Enoch Arden*, so far as the character is related to the stage, was a creation entirely his own, and one, too, that touched the sympathies of his audience' ('Autobiography', 1889, 80). — Mrs. Edwin Adams (daughter of William Whitlock) was an actress and a dancer.

Adams, George. Fellow of St John's College, Cambridge (dies 1729-30), author of 'The Heathen Martyr, or, The Death of a Rat' — a tragedy (1716), translator of the 'Ajax' of Euripides, 'Oedipus Tyrannus,' 'Antigone,' 'Oedipus Coloneus,' 'Trachiniae,' and 'Philoctetes' of Sophocles (1729).

Adams, Isabel. See CLISTON, MRS. ERMIST.

Adams, Jack. A character in A. BROCKETT and LEWIS'S 'Peter Wilkins' (q.v.).

Adams, John Jay. American actor, played *Hamlet* in New York in 1822.

Adameon, John. Translator (from the Portuguese) of 'Dona Inez de Castro,' a tragedy (1806).

Adcock. Actor; a member of Lewis Hallam's first American company. See HALLAM, LEWIS.

Addams, Augustus A. American actor, died 1831, included in his repertory such parts as *Hamlet*, *Othello*, *Macbeth*, *Brutus*, *Pierre*, *The Stranger*, *Firminine*, *Damon*, and *Cenochet*, in 'Mintonish' (q.v.). "From what is known to us of Augustus Addams, he must have been," says Lawrence Barrett, "an actor of uncommon force. He was the idol of his audiences, and held an equal place with Forrest (q.v.) for a time in the estimation of playgoers." See Ireland's 'New York Magazine' (1867).

Addams, Mrs. Augustus. See PORTER, MRS. J. G.

Addel, Sir Arthur. A character in CARLY'S 'Mr. Schomberg' (q.v.), originally represented by Nokes (q.v.). It is recorded that, in dressing for the part, Nokes was assisted by the Duke of Monmouth, who, in order that the actor might the better imitate the French fashion of the day, took off his own sword and belt, and buckled them to Nokes's side. "Mr. Nokes," says Downes, "looked more like a drest up ape than a Sir Arthur, which upon his first entrance on the stage put the king and court to an excessive laughter, at which the French looked very shaggin, to see themselves spied by such a luff as was Sir Arthur" ('Ætius Anglicanus').

Addie, Mrs. (Fanny Hamilton). Actress, born 1818, died July 4, 1875; appeared at the Olympic Theatre, London, in 1841 and was engaged also at the Princess's and the Adelphi.

Addington, Sir William. Chief magistrate at Bow Street, died 1811; author of 'The Prince of Agra,' a tragedy (1774).

Addison, Carlotta. Actress, born at Liverpool in July 1850, daughter of E. P. Addison (q.v.), gained her early experience in her birthplace, and made her *début* in London at St James's Theatre in October, 1868, as *Lady Touchwood* in 'The Belle's Stratagem.' She has created the following parts: *Adèle* in Gilbert's 'Dulcamara,' *Jeanette* in Halliday's 'Daddy Gray,' *Mrs. Warburton* in Yates's 'Tame Kate,' *Belle* in Robertson's 'School,' *Lady Devereux* in Robertson's 'M.P.,' *Fanny South* in Byron's 'Partners for Life,' *Ruth* in Byron's 'Fine Feathers,' *Edith Grainger* in Byron's 'Married in Haste,' *Mrs. Redruth* in Albery's 'Forgiven,' *Peep* in Albery's 'Orlana,' *Victoria Coots* in Albery's 'Wig and Gown,' *Mrs. Wainwright* in 'Committed for Trial,' *Mabel Farnham* in Hay's 'Mabel,' *Countess d'Arranches* in Barrymore's 'Honour,' *Marappa* in Honeymoon's 'Mimi,' *And Janet* in D. G. Boucault's 'My Little Girl,' *Lady Dolls* in Hamilton's 'Moths,' *Mrs. Mellon* in Sturgis's 'Picking up the Pieces,' *Lady Dexter* in Thomas and Stephenson's 'Comrades,' *Mrs. Mucedon* in

Hamilton's 'Harvest,' *Madame Morozoff* in *Ambient and Lynwood's* 'Christina,' *Lady Bellamy* in Chambers and Little's 'Devil Carefoot,' *Ruth Rolt* in Pinner's 'Sweet Lavender,' *Margaret* in 'Dream Faces,' *Miss Brent* in Pinner's 'Lady Bountiful,' *Mrs. Grevill* in 'Husband and Wife,' *Lady Curlew* in 'The Fringe of Society,' and *Lady Ingley* in Miss Warden's 'Uncle Mike.' Miss Addison has also appeared in the following, among other roles: *Maud Hetherington* in Robertson's 'Society' (1906), *Dor* in 'The Christmas Story' (1871), *Mrs. Cuthbert* in Bynon's 'Cyril Success' (1872), *Nerissa* in 'The Merchant of Venice' (1875), *Georgina Vesey* in Lytton's 'Money' (1875), *Grace Harbaway* in Boucicault's 'London Assurance' (1877), *Julia* in 'The Rivals' (1878), *Cherry* in 'The Boatswain's Stratagem' (1879), *Minnie* in Gilbert's 'Engaged' (1881), *Lady Muriel Beauclerc* in 'A Fantomime Rehearsal' (1891), *Mrs. Linden* in 'A Doll's House' (1893), and *Mrs. Seabrook* in Chambers's 'Captain Swift' (1903).

Addison, Edward Phillips. Actor, born 1808, died 1874, father of Carlotta and Fanny Addison (q.v.), "created," among other parts, those of *Nutbrown* in Jerrold's 'Heart of Gold,' *Bunnings* in Troughton's 'Leading Strings,' *Major Steele* in Tom Taylor's 'Going to the Bad,' *Percy Kirke* in Taylor's 'Sheep in Wolf's Clothing,' *Patric O'Clary* in Falconer's 'Peep o' Day,' *Dr. Sutcliffe* in Robertson's 'School,' *Isaac Shorne* in Robertson's 'M.P.,' *Patric Barbra* in 'Fanchette,' and *Pickwick* in Albery's adaptation. Among his other roles may be mentioned *Sir Toby* in 'Twelfth Night' (1851), *Lord Priory* in Inchbald's 'Wives as they Were' (1856), *Jacob Dale* in Collins's 'Lighthouse' (1867), *Cousin* in 'The Way to get Married' (1867), *Damas* in 'The Lady of Lyons' (1867), and *Goldthum* in 'Time works Wonders' (1873). See Morley's 'Journal of a London Playgoer' (1896).

Addison, Fanny. Actress, born in Birmingham in December, 1847, daughter of E. P. Addison (q.v.), made her debut in London, at Her Majesty's Theatre, in November, 1866, as the heroine of Falconer's 'Oonagh,' after a professional novitiate at Doncaster, Liverpool, Newcastle, Bath, and Bristol. She has been the original representative of the following rôles: *Joséphine de Beauvau* in Bende's 'Double Marriage,' *Martha Trepois* in Halliday's 'King o' Scots,' *Ross Derris* in Halliday's 'Little Emily,' *Queen Elizabeth* in Halliday's 'Amy Robson,' *Urie* in Halliday's 'Rebecca,' *Earl of Margate* in Gilbert's 'La Vivandière,' *Lady Psyche* in Gilbert's 'Princess,' the Countess in 'The Danischeffs,' *Sister Orla* in Broughton's 'Light and Shade,' *Mrs. Rochester* in Willing's 'Jane Eyre,' *Lady Tempest* in Willing's 'Delilah,' *Martha* in 'Quicksands' (q.v.), etc. Miss Addison has also been seen in the English provinces as the heroine of the Robertson comedies, and in London, at Toole's Theatre, as *Lady Scandryn* in Robertson's 'Our.'

Addison, Henry Robert. Dramatic author and journalist, born 1905, died 1976; began to write for the stage in 1830, author of 'La Zingaro,' 'Jessie, the Flower of Dunblaine,' and 'Marie, a Tale of the Pont Neuf' (in Duncombe's 'British Theatre'); 'Locked in with a Lady,' 'Sophia's Supper,' and '117, Arundel Street, Strand' (in *Lacy's* 'Acting Edition'), 'Tam o' Shanter' and 'The King's Seal' (1834), 'The King's Word' (1835), 'Abbe Audreuil' (1840), 'What! no Cab?' 'Who would be Married?' 'Malice Prepensée,' 'Solon,' 'Abraham Parker,' etc. Addison is said to have written about sixty pieces for the London theatres, many of them *apropos farces*, most successfully illustrating the popular topic of the time.

Addison, John. Composer, died 1844; wrote the music for the following pieces (all of which see): 'The Sleeping Beauty' (1805), 'The Roman Emperor' (1809), 'My Aunt' (1813), 'Two Words' (1816), 'Free and Easy' (1816), 'My Larcie' (1817), etc. He was also part author of the music in 'The Farmer's Wife' (1814).

Addison, Joseph. Dramatic writer, essayist, poet, and statesman, born 1672, died 1739, was the author of 'Romund,' opera (1708), '(also) tragedy' (1713), and 'The Drummer,' comedy (1715), all of which see. He also helped Steele in 'The Tender Husband' (q.v.), and contributed to the *Spectator* (q.v.) a number of criticisms on the drama and dramatic works. "Addison," says W. J. Courthope, "had not the genius of a dramatist. The grace, the irony, the fastidious refinement which give him such an unrivalled capacity in describing and criticizing the humours of men as a *spectator* did not qualify him for imaginative sympathy with their actions and passions. . . . Anybody who reads the thirty-ninth paper in the *Spectator* may see not only that Addison was out of sympathy with the traditions of the English stage, but that his whole turn of thought disqualified him from comprehending the motives of dramatic composition." See the 'Lives' by Steele (1724), Tickell (1725), Spengel (1810), Aikin (1843), and Elwin (1857), also Johnson's 'Lives of the Poets,' Macaulay's 'Essays,' Jeffrey's 'Essays,' Hazlitt's 'Comic Writers,' Thackeray's 'Humorists of the Eighteenth Century,' Courthope's 'Addison,' and the various reprints of the *Spectator* (edited by Henry Morley, etc.).

Addison, Laura. Actress, born at Colchester, 1822, died 1903; made her first appearance on the stage at Worcester in 1843, playing afterwards at Glasgow, Edinburgh, and Dublin. In August, 1846, she appeared at Sadler's Wells Theatre, where she remained for three years. In 1849 she went to the Haymarket, and (in 1850) to Drury Lane. In 1851 she migrated to America, appearing at New York in September of that year as *Lady Trilby*, and at Philadelphia in October as *Lady Mabel* in 'The Patrician's Daughter.' She was the first representative

of *Margaret Randolph* in 'Feudal Times,' and *Lilian Savile* in 'John Savile of Haystead.' Among her other rôles were *Juliet*, *Portia*, *Imogen*, *Lady Macbeth*, *Miranda* ('*Tempest*'), *Isabella* ('*Measure for Measure*'), *Panthea* ('*King and No King*'), *Juliana*, *Mrs. Haller*, *Mrs. Beverley*, and *Bianca* ('*Fazio*'). See Brown's 'American Stage' (1870) and 'Dictionary of National Biography' (1885).

Addison, Mrs. John (née Williams). Vocalist; appeared at Covent Garden in 1796 as *Rosetta* in 'Love in a Village,' and in other characters. She afterwards sang in the English provinces and in Ireland (as "Mrs. Nun.")

Addlebrain, Philander. A character in Dr. MILLINGEN'S 'Who'll lend me a Wife?' (q.v.).

Adela. A tragedy by Mrs. WEST, unacted, but printed among the author's 'Plays and Poems' in 1799.

Adelaide. Daughter of the Count of Narbonne, in JEPHSON'S play of that name (q.v.); in love with *Theodore*.

Adelaide. (1) A tragedy by Mrs. OPIE, privately played at Norwich on January 4 and 6, 1791, with the author in the title part. (2) A historical tragedy in three acts, by HENRY JAMES PYE (q.v.), first performed at Drury Lane on January 25, 1800, with Kemble as *Prince Richard*, Mrs. Siddons as *Adelaide*, Barrymore as *Prince John*, J. Aikin as *King Henry*, and C. Kemble as *Clifford*. The prologue was by Southey; the epilogue was delivered by Harriett Mellon (q.v.). The play is founded on Lyttleton's 'History of Henry II.' *Adelaide*, sister of King Philip of France, is in love with and beloved by *Richard*, but *John* tells his brother that *Adelaide* is also beloved by *King Henry*, and *Adelaide*, indignant at the jealousy of *Richard*, takes refuge in an abbey. She becomes a nun, and *Richard* sets off for the holy wars. (3) 'Adelaide; or, The Emigrants:' a tragedy in five acts, by R. SHEIL (q.v.), performed at Covent Garden (for the first and only time) on May 23, 1816, with Miss O'Neil in the title part, C. Kemble as *Count Lunenburg*, and Young, Abbott, Murray, Egerton, Mrs. Egerton, and Miss Foote in other parts. "It," says Hazlitt, "there had been one good passage in this play, it would infallibly have been damned. But it was all of a piece; one absurdity justified another. . . . Count Lunenburg cannot marry *Adelaide*, because 'his emperor's frown' has forbidden his marriage with the daughter of an emigrant nobleman; and so, to avoid this imperial frown, he betrays her into a pretended marriage, and thus intends to divide his time between war and a mistress. Hence all the distresses and mischiefs which ensue." 'Adelaide' was printed in 1816, but without the epilogue (spoken by Mathews as *Sir Fretful Plagiary*). It was produced at New York in 1819. (4) A dramatic fragment, adapted by W. POEL from the German of Dr. Hugo Miller, and performed at the

Vaudeville Theatre, London, on the afternoon of July 5, 1887. It deals with an incident in the life of Beethoven.

Adelaide of Wulffingen. An unacted tragedy in four acts, adapted from the German of Kotzebue by B. THOMPSON (q.v.), and printed in 1793. The heroine, unknowingly, commits incest, and in a fit of frenzy kills her two sons.

Adelbert of Warsaw. A play produced at New York in 1819.

Adelgitha; or, The Fruits of a Single Error. A tragedy in five acts, written by M. G. LEWIS (q.v.), with incidental music by Kelly; first performed at Drury Lane on April 30, 1807, with Mrs. Powell as the heroine, Elliston as *Lothair*, Raymond as *Michael Ducas*, H. Siddons as *Robert Guiscard*, and Mrs. H. Siddons as *Imma*. *Adelgitha* is the wife of *Guiscard*, but, when very young, had been seduced by *George of Clermont*. *Lothair* is her unacknowledged son by *George*. In the absence of *Guiscard*, *Ducas* makes love to her. He possesses her letters to *George*, and threatens exposure. Ultimately he is stabbed by *Adelgitha*, who, though forgiven by *Guiscard*, kills herself. *Imma* is beloved by *Lothair*. 'Adelgitha' was played in America, for the first time, in 1808. It was frequently revived: notably at Covent Garden in 1810, with Miss Somerville as *Adelgitha*, C. Kemble as *Lothair*, Macready as *Ducce*, and Young as *Guiscard*; at Drury Lane in 1823, with Kean as *Lothair* and Cooper as *Ducas*; at the Bowery Theatre, New York, in March, 1827, with Mrs. J. R. Duff as *Adelgitha*, Charles Young as *Guiscard*, Blake as *Lothair*, and G. Barrett as *Ducas*; at Drury Lane in April, 1828, with John Cooper as *Guiscard*, Wallack as *Ducas*, and Miss Foote as *Imma*. *Guiscard*, *Lothair*, and *Ducas* were all among J. R. Duff's parts.

Adelinda. A play by HANNAH BRAND (q.v.), printed in 1798. It was adapted from the 'Force du Naturel' of Destouches. See Genest's 'English Stage' (1832).

Adeline. A melodrama in three acts, adapted from the French by HOWARD PAYNE (q.v.), and first performed at Drury Lane on February 9, 1822, with Miss Copeland as the heroine, Miss Smithson as *Countess Wilhelm*, S. Penley as *Count Wilhelm*, and Cooper as *Dorlin*. The Count, under the guise of an artist, has seduced *Adeline*, daughter of *Dorlin*, a blind old soldier; and *Adeline*, when she finds the Count is married, throws herself into a river, and ultimately dies on the stage. The play was performed at New York in May, 1822, with Miss Johnson in the title part and Mrs. Battersby as the *Countess*.

Adelle. 'The New York Saleslady,' in the play of that name (q.v.).

Adelmann. Mayor of the palace, in TOM TAYLOR'S 'Wittikind an' his Brothers' (q.v.).

Adelmorn; or The Outlaw. A drama, with songs, in three acts, by M. G. LEWIS (q v), first performed at Liberty Lane, May 4, 1801, with C. Kemble as the hero, Raymond as *Count Uric*, Hannister, jun., as *Lodowick*, Suett as *Hugo*, and Mrs. Jordan as *Isabella*. *Adelmorn* is suspected of having killed his uncle, is arrested, escapes, and is outlawed. *Lodowick* discovers that the crime has really been committed by *Uric* and denounces him. The ghost of the uncle appears, and *Uric* confesses his guilt. *Hugo* is a minstrel and a good comic character. Reduced to two acts, 'Adelmorn' was revived at Drury Lane in 1802 and was performed at New York in the same year.

Adelphi; or, The Brothers. A comedy by Terence (B.C. 160), translated into English by Bernard (1580), Hoole (1663), Richard and others (1694), Bentley (1726), Cooke (1734), Patrick (1745), Gordon (1752), the elder Colman (1765), Colter (1824), Riley (1848), Gilles (1850), Parry (1867), Davies (1868), Morgan (1888), Burnett and Haydon (1887), and Hawkins (1891).

Adelphi Theatre. See LONDON THEATRES.

"Adieu; farewell earth's bliss."
First line of a song in Nash's 'Summer's Last Will and Testament' (q v) —

"The world's conversion is
Found in life's baneful joys
Which prove them all but toys."

Adina; or, The Elixir of Love. An English version of Donizetti's opera, 'L'Elisir d'Amore' first played at the Court Theatre, Liverpool, on February 24, 1832. The heroine of this work is the heroine also of RICHOLDS'S adaptation of 'L'Elisir d'Amore' (q v), and of W. S. GILBERT's burlesque, 'Dr Dulcamara' (q v).

Aditha. A thing woman in TALFOURD'S burlesque, 'Gudiva' (q v).

Admetus. King of Theemly, in SPENCER'S 'Alkestis' (q v), and in TALFOURD'S burlesque of that name (q v).

Admirable Crichton (The). (1) A tragedy by G. GALLOWAY, printed in 1602. (2) A play, first performed at Drury Lane on June 12, 1820, with Keen as the hero, a character in which he gave imitations of celebrated actors and exhibitions of singing, dancing and fencing, etc. He was supported by Mrs. Robinson, Oxberry, Holland, and Penley. (3) An adaptation of Harrison Ainsworth's story, 'Crichton' (1837), performed at the Adelphi Theatre, London. (4) A "fantasy" in four acts, by J. M. BARRIE, Duke of York's Theatre, London, November 4, 1902, with H. R. Irving in the title part and other roles by Miss Irene Vanbrugh, Miss Sybil Carlisle, H. Kimble, etc.

Adolphe. The page in 'Falsacappa' (q v).

Adolphine. A character in MONCRIEFF'S 'Monsieur Tonson' (q v).

Adolphus John. Author of 'Memoirs of John Bannister, Comedian' (1830).

Adolphus and Clara; or, The Two Prisoners. A comedy in one act, translated by Eleanor H. — from the French of J. B. Marsollier, and printed in the *Lady's Magazine* for 1804. This, says the 'Biographia Dramatica' (1812), 'is a translation from the drama from which Mr. Kenney took his opera of 'Matrimony' (q v)."

Adonis. The central character in the following pieces: (1) 'Adonis' a burlesque, produced at the Bijou Theatre, New York, on September 3, 1884, with H. F. Dixey in the title part; first performed in London at the Gaiety Theatre on May 31, 1880, with Dixey in his original role. (2) 'Adonis II.' an extravaganza produced at New York on November 28, 1892, with H. F. Dixey in the principal role. That of a statue of Adonis, supposed to be rivaled — *Adonis* also figures in C. DIBDIN'S 'Poor Vulcan, or, Gods upon Earth' (q v). PLANCHÉ and DANCER'S 'Phœbian Bower' (q v), and in F. C. BERNARD'S 'Venus and Adonis' (q v).

Adonis Vanquished. A comedy in two acts, adapted from 'Le Dèfilé' by VINCENT ARCOÛTS (q v). See RAPID THAW, A.

Adopted Child (The). A musical piece, words by SAMUEL BIRCH (q v), music by Thomas Attwood (q v), first performed at Drury Lane on May 1, 1795, with Hannister jun., as *Michael*, Suett as *Leopold*, and Trueman as *Sir Bertrand*. The adopted child of *Michael*, a ferryman, claims, on the strength of certain papers to be the heir of the estates, held by *Sir Bertrand* of which *Leopold* is the steward. The piece was produced at New York in 1798, with Jefferson as *Michael*.

Adoption. A 'matrimonial mixture,' by RICHARD HEWITT (q v), first performed at Toole's Theatre, London on May 28, 1800, with Miss Cicely Richards and Miss M. Illington in the cast.

Adoration of the Shepherds (The). The subject of plays in the Chester, Coventry, and Widdow series. For analysis and quotations see Collier's 'Dramatic Poetry' (miracle plays).

Adrasta; or, The Woman's Spleen and Love's Conquest. A tragic-comedy by JOHN JONES, founded on Boccaccio's 'Decameron,' vol. 8, unacted, but published in 1635.

Adrastus. King of Argos, in TALFOURD'S 'Ion' (q v).

Adrian and Orrila; or, A Mother's Vengeance. A play in five acts, by W. DUNN (q v), first performed at Covent Garden on November 15, 1828, with C. Kemble and Miss Brunton in the title parts. Miss Smith as *Matilda* (Miss Clement Cooke as *Prince of Altrabura*), and Morgan as *Count of Roanoke*. *Altrabura* has seduced *Matilda* and refused to marry her. She,

in revenge steals his legitimate son Adrian, and passes him off as her own. By and by, *Attenburg*, *Adrian's* mother being dead, is about to wed *Terida*, daughter of *Huon-heim*, but *Terida* and *Adrian* are in love, and, *Matilda* confessing all to *Attenburg*, the youth is released and marries *Terida*, *Attenburg* promising to wed *Matilda*. The play included songs by Kelly. It was produced in New York in December 1907, and was revived at the Henry there in January, 1927, with Mrs J. R. Duff as *Matilda*, *Hermann* as *Adrian*, J. R. Duff as *Prince of Attenburg*, and Mrs G. Barrett as *Terida*. Duff and his wife also played the title parts in America.

Adrian in Syria. An opera, translated from *Metastasio* by JOHN BLOOM (q.v.), and printed in 1800.

Adriana. Wife to Antipholus of Ephesus, in 'The Comedy of Errors' (q.v.).

Adrienne. Daughter of Madeline, in *Brutus's 'Proof'* (q.v.).

Adrienne; or, The Secret of a Life. A drama by H. LESTER (q.v.) first performed at the Lyceum Theatre, London, on November 12, 1860, with Milne Celeste as the heroine *Adrienne de Beaupre*, H. U. Neville as *Lector Savin*, G. Vining as *Eugene de Grand*, Mrs Keeley as *Guinevere Scarsell*, and J. Johnstone and J. Roussell in other parts. *Adrienne's* "secret" is her supposition—unfounded, as it turns out, that her mother was not her father's wife.

Adrienne Lecouvreur. A famous French actress, born 1700, died 1760, upon a feigned incident in whose life MM. Scirbe and Legouvé founded the drama produced at the Théâtre Français on April 14, 1749, with Rachel in the title role and Regnier as *Michonnet*. The part of *Adrienne* became a great favourite with Rachel, and was the last in which she appeared on the stage (at Charleston, U.S.A., December 17, 1864). There have been several versions of the play.

(1) One, written by JOHN OXFORD, and entitled 'The Reigning Favourite' (q.v.), was produced in 1749. (2) In 1843 Miss F. Davenport appeared in New York in an adaptation by herself, called 'Adrienne the Actress', playing the title role, and supported by Davidge as *Michonnet*. In 1868 Milne Briston produced in London an Italian arrangement of the drama. In 1872 Miss Antonia Jones (q.v.) appeared at the Adelphi as *Adrienne*, with Mrs. Billington as the *Princesse de Beaulieu*, J. Billington as *Maurice de Saxe*, J. L. Toole as *Michonnet*, and D. Fisher as the *Abbé*. (3) Miss Helen Faucit appeared as *Adrienne* at Manchester, for a week in an adaptation made by her husband Sir then Mr. THOMAS MARTIN. This version has lately (1897) been used, by permission, by a company headed by W. Farren, junior. Milne Bernhardt represented *Adrienne* in French at the Gaiety Theatre, London, in May 1891, supported by Milne Denny, and MM. Treia, Chamery, Deudonné, and Talbot. (4) In December of the same year Milne Montjock—who had already played

the rôle in America in 1877—appeared as *Adrienne* in a version by HEYBY HANMAN at the Court Theatre, London, with Miss Amy Roselle as the *Princesse de Beaulieu*, Miss Winifred Emery as the *Duchesse d'Aumont*, Forbes Robertson as *Maurice de Saxe*, J. D. Beveridge as the *Prince de Beaulieu*, Lila Bayne as the *Abbé*, and G. W. Anson as *Michonnet*. The same version was used when, in December, 1902, Miss Marie de Grey played *Adrienne* at the Olympic, with F. H. Macklin as *Saxe*, F. Terry as the *Abbé*, and Miss H. Crosswell as the *Princesse*; and when in April, 1903, Miss Wallis (q.v.) represented *Adrienne* at a *matinée* at the Gaiety, London. The part has also been played in England by Miss Archibald (q.v.) at the Royalty, London, 1903; Miss Lingard (q.v.), Miss Alley (q.v.), etc.

Adrienne the Actress. See *ADRIENNE LECOUVREUR*.

Adventurers (The). (1) An anonymous two-act piece printed in 1777. (2) A farce in two acts by E. Mordaunt, first performed at Drury Lane on March 16, 1700, with R. Palmer as *Shoff* (*Lord Glenaville*), Whitfield as *Marcell Metaphor*, Neely as *Sir Lawrence Bramble*, and Hannister, jun., as *Perceps Bramble*. *Shoff* and *Marcell* are the adventurers under assumed names. (3) A comedy in three acts by E. Ross (q.v.) founded on *Avenger's 'L'Avanturée'*, and first performed at the Strand Theatre, London on the afternoon of June 24, 1897, with Miss T. Ivanova and T. W. Somerston in the title parts, and A. Elwood and H. Eversfield in other rôles.

Adventures in Madrid. A comedy in three acts by Mrs. Pix (q.v.) produced at the Haymarket, London, probably in 1708, with Booth as *Leopold*, Husband as *Belmont*, Freeman as *Don Gomez*, Mrs. Sacknell as *Don't*, Mrs. Harragill as *Leura*, and Mrs. Barry as *Clorinda*.

Adventures of a Billet Doux (The). An adaptation, by C. HAROLD JAMES MATTHEWS (q.v.) of Sardou's 'Billet de Mouché', first performed at Drury Lane on November 19, 1901, with the adapter and Mrs. Matthews as *Mont Hunt* and Catherine Birchall, Mrs. F. Matthews as *Mrs. Wainfall*, and H. J. Montagu and Miss Fanny Josephs in other parts. It has also been played under the title of 'Adventures of a Love Letter'. See *SCRAP OF PAPER*.

Adventures of a Love Letter. See *ADVENTURES OF A BILLET DOUX*.

Adventures of a Night (The). (1) A farce by W. HOSWY first performed at Drury Lane on March 24, 1783, with Farren as *Bovercraft*, Palmer as *Hastings*, Hannister, jun., as *Sprightly*, Baldeley as *Diaper*, and Harrimere as *Fairlove*. The talk of the piece says General "is taken from 'The Coffee House Politician'." (2) A comedy in three acts founded by MERVIN MILTON upon the original of *Take's 'Adventures of Five Hours'* (q.v.) and first performed at the Lyceum Theatre, Edinburgh,

June 19, 1893, performed at the Strand Theatre, London, on the afternoon of July 21, 1893, by the author, W. H. Vernon, L. Lablache, F. Mellish, and Misses M. Whitty, A. Ferrar, and C. Richards.

Adventures of a Ventriloquist (The); or, The Rogueries of Nicholas. A farce in three acts, by MONCRIEFF (q.v.), performed at the Adelphi, London, in or about 1823. It was written in order to exhibit the powers of Alexandre the ventriloquist, and had to do with the love affairs of a Captain Furlough and a Miss Pillbury, who are aided by Nicholas, old Pillbury's servant.

Adventures of Dick Turpin and Tom King. See DICK TURPIN.

Adventures of Five Hours (The). A "tragic comedy" by SIR SAMUEL TUCKER (q.v.), adapted, at Charles II's suggestion, from a Spanish comedy ('*Los Enchinos de Melo Horas*'), and produced at the Lincoln's Inn Fields Theatre in January, 1663, with Betterton as *Don Henrique*, Harris as *Antonio*, Young as *Ottavio*, Mrs. Betterton as *Portia*, and Mrs. Haverport as *Camilla*. *Ottavio* is in love with *Portia*, and *Antonio* with *Camilla*. For some time all four are at cross purposes, owing to mistaken identity and other misunderstandings, but in the end each pair of lovers is made happy. Peppes, who saw the piece played at Whitehall, not only praised it for being "without a word of ribaldry," but protested that, in comparison with it, '*Othello*' was "a mean thing." Langbaine proclaimed it "one of the best plays now extant for economy and contrivance," and Echard described the plot as "one of the pleasantest stories that ever appeared upon our stage." The play, which contains the well-known couplet—

"He is a fool who thinks by force or skill
To turn the current of a woman's will."

was printed in 1664 and 1671. It was revived (compressed) at the Haymarket in 1707, and (still more compressed) at Drury Lane in 1727. See ADVENTURES OF A NIGHT (2) and PERPLEXITIES.

Adventures of Half an Hour (The). A farce by CHRISTOPHER BETTACK (q.v.), first performed at Lincoln's Inn Fields on March 19, 1718, with the author as *Aminta*, an apprentice. The piece deals with the flirtations of Mrs. Tap and Captain Courtall, and the jealousy of *Topsy*.

Adventures (The). (1) A play by R. H. HUTTON performed at the Alexandra Theatre, Liverpool, in February 1871. (2) A play, adapted by T. S. AMORY from Delpit's '*Fils de Coraïe*,' and performed at the Theatre Royal, Newcastle, in May, 1882, with Miss Adeline Stanhope as the heroine. See CORALIE and IDAÏA.

"Adversity, Sweet are the uses of."—*As You Like It*, act ii. sc. 1 (the Duke). Shakespeare also has a reference to "Adversity's sweet milk, philosophy."

'*Romeo and Juliet*,' act iii. sc. 2 (*Prior Laurence*).

Advertisement (The); or, A Bold Stroke for a Husband. (1) A comedy by Mrs. GARDNER (q.v.), first performed at the Haymarket Theatre on August 9, 1777, with Parsons, Edwin, Jackson, Blisset, R. Palmer, and the authoress in the cast. (2) 'The Advertisement' was the title of a farce by FENNEL, produced in London in 1791, and in New York in 1804.

Advice Gratis. A farce in one act, by C. DANCY (q.v.), first performed at the Olympic Theatre, London, on September 29, 1837, with W. Farren as *Odinody*, F. Matthews as *Ereotide*, and Mrs. Orger as *Mrs. Ereotide*, produced in New York in February, 1838, with Placido as *Odinody*.

Advice to Husbands. A comedietta in one act, by CHARLES SEARS LAMANTER, first performed at the Princess's Theatre, London, on October 6, 1846, with J. Vining and Mrs. Stirling in the chief parts.

Advocate (The); or, The Lost Cause. A play by H. P. GRATTAN, performed in New York in 1848 and 1858.

Advocate's Daughter (The). This play was performed at Edinburgh Theatre Royal in 1846-7, with Henry Irving as *Herbert*.

Adse, Andrew. A character in T. E. WILKES'S '*Michael Erie*' (q.v.).

Aetes. King of Colchis in PLANCHÉ'S '*Golden Fleece*' (q.v.).

Ægeon. A merchant of Syracuse in 'The Comedy of Errors' (q.v.); husband of *Emilia*, and father of the two *Antipholi* (q.v.). He tells his story in act i. sc. 1.

Ægisthus. King of Mycenæ, in F. TALBOT'S '*Electra*' (q.v.).

Æglamour. The "mal shepherd" in REV. JOHNSON'S dramatic fragment of that name (q.v.).

Ælla. "A tragical enterlude or discomfeynge tragedie, writtenu by Thomas Rowle," and published in 1777. This was one of the fabrications of THOMAS CHATTERTON (q.v.).

Emilia. The abbess in 'The Comedy of Errors' (q.v.), wife of *Ægeon* (q.v.), and mother of the two *Antipholi* (q.v.).

Emilius. A character in HOME'S '*Siege of Aquileia*' (q.v.).

Æneas; or, Dido Done. A burlesque by H. S. GREENVILLE; Theatre Royal, Cork, March 2, 1808.—*Æneas* figures also in MARLOWE'S '*Tragedy of Dido*' (q.v.), HOME'S '*Dido*' (q.v.), and HOWARD'S '*Dido*' (q.v.).

Æneas's Revenge. See TROY'S REVENGE.

Ærostation; or, The Templar's Stratagem. A farce in two acts by F. PILON (q.v.), first performed at Covent Garden

on October 29, 1784, with Quill as *Quarto*, Mrs. Webb as the *Widow Grampus*, Bonnor as *Minwell*, Hewitzer as *Innocent*, Davies as *George Gordon*, and Miss Hanon as *Sophia Harland*. *Quarto*, a bookseller, desires to marry the *Widow*, and his nephew and heir, *George*, wishes to prevent his doing so. *Minwell*, a Templar, suggests that *Dawson*, disguised as a German baron, shall make love to the lady, and when he does, she favours him. *Quarto* retires, gives *George* an estate, and *George* and *Sophia* are married. "Much," says Genest, "is said about ball-rooms, for which there was at that time a rage."

Æschylus. The complete works of this great tragic writer (B.C. 525-456) have been translated into English by Potter (1777), an anonymous author (1822), Buckley (1849), Paley (1864), Plumptre (1868), and Swanwick (1873); the 'Lyrica Dramas' by Blackie (1860). See Copleston's 'Æschylus.' See also AGAMEMNON, ORESTES, PROMETHEUS VINCTUS, SEPTEM CONTRA THEBES.

Æsop. the fabulist, figures in COYNE and TALFORDS 'Leo the Terrible' (q.v.). See **ÆSOP**.

Æsop. A comedy in two parts, by Sir JOHN VANBRUGH (q.v.), founded on the 'Æsop' of Boursault, and produced at Drury Lane in 1697, with (libber in the title part, Dogget as *Learchus*, Harland as *Oronces*, and Mrs Temple as *Euphronia*. *Learchus* desires his daughter *Euphronia* to marry *Æsop*, but she loves *Oronces*, to whom *Æsop* eventually transfers her. The fifth act, and the character of *Sir Polidorus Hogtye*, are entirely Vanbrugh's. The play was printed in 1697, and again in 1702, with a new second part, consisting of three scenes. It was revived at Drury Lane in 1704, with Mrs Oldfield as *Euphronia*, at Lincoln's Inn Fields in 1725, with Quin as *Æsop*, at Drury Lane in 1738, with Cibber, jun., as *Sir Polidorus*, and Macklin as *Quarrel*, at Covent Garden in 1742, "with songs in masquerade;" and at Drury Lane in 1758, with M. Masop, Yates, O'Brien, Palmer, Holland, Mrs Olive, and Mrs. Pritchard. Reduced by T. Sheridan to the dimensions of a farce, the piece was produced at Drury Lane in 1778, with Henderson as *Æsop* and Farren as *Oronces*. See LIGHT AND SHADOW.

Æsop in the Shades. See **LETTER**.

Æsop's Crow. A play, performed at Court in the reign of Edward VI., "wherein," says a contemporary writer, "the most part of the actors were birds," i.e. dressed as such. It is mentioned in 'Beware the Cat,' 1584 (Pleay).

Æsop's Fables. A farcical comedy by J. F. BURAT (q.v.), first performed at the Strand Theatre, London, on July 19, 1690, with H. Childers as *Æsop Brooks*, whose "fables" form the basis of the plot.

Æthiop (The); or, The Child of the Desert. A play in three acts, by W. DUNN (q.v.), first performed at Covent

Garden on October 6, 1812, with C. Kemble as *Haroun Alraschid*, Young as *Almanzor*, Miss Booth as *Oranymn*, Mrs C. Kemble as *Zoe*, Liston as *Benincusuf*, Stummons as *Mutapha*, and Egerton, Fawcett, and Mrs. Davenport also in the cast, first seen in New York in 1813. *Alraschid* is the *Æthiop*, that being the assumed character in which he unmask and frustrates the conspiracy of *Almanzor* to place *Crazyma* on the throne. There is an underplot based on the amorous pursuit of *Zoe* by *Benincusuf* and *Mutapha*.

Ætius. A character in BEAUMONT and FLETCHER's 'Valentinian' (q.v.).

Ætius. An opera translated from Metastasio by JOHN HOOLE (q.v.) and printed in 1800.

Affable, Widow. A character in 'Call again To-Morrow' (q.v.).

Affair of Honour (An). A farce by W. L. BREE (q.v.), first performed at the Olympic Theatre, London, with Liston as *Major Limkey*, Keeley as *Captain Caruaga*, J. Young as *Dr Clements*, Miss Fitzwalter as *Mrs. Tourville*, and Miss Howard (Mrs. Keeley) as *Martha*, produced in New York in 1838, with Placide as *Limkey*. The piece turns upon a device by which the doctor succeeds in carrying off *Mrs. Tourville* from her two military suitors.

Affected Ladies (The). A comedy by JOHN OZELL (q.v.), literally translated from the 'Precieuses Ridicules' of Molière (q.v.).

Affectionate Father (The). A comedy by JAMES NELSON, printed, with some emends by the same author, in 1730. See 'Biographia Dramatica' (1512).

Affectionate Son (The). A comedy "from Engel," printed in Holcroft's 'Theatrical Recorder' (q.v.).

Affinities. A drama in five acts, adapted by Mrs CAMPBELL FRANK (q.v.) and Mrs. JOPLING, from a novel written by the former, printed in 1835.

Afrancesado. A play in two acts, by T. J. NERIE, first performed at Covent Garden in 1834-5.

Africaine (L); or, The Queen of the Cannibal Islands. (1) A burlesque of Meyerbeer's 'L'Africaine,' written by F. C. BERNARD (q.v.), and first performed at the Strand Theatre, London, on November 18, 1855, with H. James as *Arbuthnot*, T. Thorne as *Selima*, J. D. Stojelo as *Isaac di Gama*, H. J. Turner as *Don Diego*, Miss Raynham as *Don Pedro*, Miss Flossie H. as *Don Alca*, and Miss A. Swanborough as *Jacq*. (2) 'L'Africaine, or, The Heile of Madagascar,' a burlesque in one act, by CAPTAIN ARBUTHNOT.

African Roscius (The). See **ROSCHIA, AFRICAN**.

Africans (The); or, War, Love, and Duty. A play in three acts, by GEORGE COLMAN, jun. (q.v.), the music by Kelly (q.v.); founded on a story in 'Lee

Nouvelles du Florian, and first performed at the Haymarket on July 29, 1808, with a cast including Young Liston, Fawcett, J. Palmer, Mrs. Gibbs, and Mrs. Liston. "This play," says Forrest, "is a strange mixture of tragedy, comedy, and opera." It was produced in America in 1810.

After. A drama in one act by SCOTT BARTON, first performed at the Vaudeville Theatre, London, on the afternoon of May 27, 1887, with a cast including Miss Sophie Kyre, revived at the Vaudeville in February, 1898, with Miss Helen Barry in the leading part.

After All. (1) A comedy in three acts by W. M. DICKWORTH, first performed at the Prince of Wales Theatre, Liverpool, October 18, 1873. (2) A vaudeville wordplay by F. DESFERREZ (q.v.), music by A. Cellier, first performed at the Opera Comique Theatre, London, on December 16, 1878. (3) A play in a prologue and three acts, suggested by Lord Lytton's *Eugene Aram*, written by FREDMAN WILKS and FREDERICK LAYBURN, and produced at the Theatre Royal, Dublin, on October 7, 1901, with Martin Harvey as *Eugene Aram*, presented at the Avenue Theatre, London, January 14, 1902, with Martin Harvey as *Aram*.

After Business Hours. A comedy adapted by AUGUSTIN DAILY (q.v.) from the German of Hühnenstahl and first performed at Daily's Theatre, New York, on October 6, 1896, with a cast including Miss A. Mehan (Dora), J. Drew, J. Lewis, etc.

After Dark: a Tale of London Life. A play in four acts, by DUDLEY CRATCHEL (q.v.), first performed at the Princess's Theatre, London, on August 12, 1868, with G. Vining as *Old Tom*, Walter Lacy as *Charles Bellingham*, Edmund Murray as *Henry Morris*, H. J. Montague as *Sir George Melford*, J. G. Shore as *London Chumley*, Miss Rose Lockyer as *Eliza*, and Miss Trixie Marston as *Jo or Isolation*, first performed in New York at the Bowery and Niblo's Garden in November, 1868, revived at the Globe Theatre, London, in May, 1877, with J. Ryder as *Old Tom*, J. Billington as *Charles*, H. H. Vincent as *McKurt*, B. Righton as *Morris*, W. J. Hill as *Archibald*, H. Harcourt as *Bellingham*, Miss F. Kittle as *Jo*, and Miss Lydia Fute as *Eliza*, and at the Princess's Theatre in June, 1877, with J. Fernandez as *Old Tom*, W. Terries as *McKurt*, H. Jackson as *Morris*, H. Russell as *Bellingham*, Miss R. Coghlan as *Eliza*, Miss K. Pattison as *Jo*, and Miss Fannie Leslie as *Jack*, at the Park Theatre, London, in March 1879, with C. Collette as *Old Tom*, Miss A. Steinberg as *Jo*, and Miss Stella Breton as *Eliza*, and at the Princess's Theatre in November 1901, with H. Neville as *Old Tom*, F. M. Bush as *McKurt*, W. L. Alington as *Bellingham*, W. K. Shine as *Drew*, H. Bedford as *Archibald*, Miss B. Selwyn as *Eliza*, and Miss E. Terries as *Jo*.

After Dinner. (1) A farce by HERBERT GARUNKE (q.v.). (2) A farce by F. NETTONE (1871).

After Long Years. (1) A drama in one act, by SYDNEY GREYD (q.v.), translated from Scribe and Camille's *Le Mauvais Sujet*, and first performed at the Vally Theatre, London, on December 6, 1878, with a cast including E. W. Garden. (2) A comedy drama in three acts, by ARTHUR LAW (q.v.) and Mrs. HERBERT PLUMES, first performed at Torquay in October, 1886; produced at the Criterion Theatre, London, on the afternoon of February 1, 1887. (3) A comedieta by G. GODFREY, Pavilion Theatre, London, December, 1888.

After Many Days. A comedieta in one act, by A. ELWOOD (q.v.), produced at the Globe Theatre, London, on March 14, 1887.

After Marriage. A comedieta by J. WILTON JONES (q.v.), Theatre Royal, Leeds, April 30, 1875.

After the Ball. A farce in three acts, by K. FERRIS, B. P. MATTHEWS, and N. DOONE, Grand Theatre, Margate, October 28, 1893.

After the Opera. A play by A. C. GUNTER (q.v.), performed in the United States.

After the Party. A comedieta, identical in plot with 'Forty Winks' (q.v.).

Aftermath; or, Won at Last. A play first performed at Wallack's Theatre, New York, in December, 1877, with H. J. Montague and John Gilbert in the leading parts, revived at the Madison Square Theatre, New York, in April, 1879, with a cast including Steele MacKaye, J. Frankan, and C. W. Coudock. (2) 'Aftermath,' a play by Dr. HARTMANN and M. STRANGE, New York, September 2, 1893.

After-Thoughts. A one-act play by AUGUSTUS THOMAS (q.v.), produced at the Madison Square Theatre, New York, in November, 1890, with Mrs. Agnes Booth and L. Mason in the leading roles.

Against Momi and Zolli. A play by JOHN BALK, Bishop of Osnory (circa 1530-40).

Against those who Adulterate the Word of God. A play by JOHN BALK, Bishop of Osnory (circa 1530-40).

Agamemnon. (1) A tragedy by ESCHYLUS (q.v.), translated, separately, into English by Boyd (1823), Symmons (1824), Harford (1831), Medwin (1832), Newell (1846), Herbert (1849), Blew (1855), Milman (1865), Davies (1868), Kennedy (1878), Cooper (1890), and Morsham (1890), performed at Balliol Hall, Oxford, with F. R. Benson as *Clytemnestra*. (2) A tragedy by BENNETT (B.C. 16-12), adapted by John Studley (1896) in Alexandrine verse, translated by Newton (1901). (3) A play ascribed to HERACLUS CRISTUS (q.v.) and THOMAS DEKKER (q.v.); acted in 1690.

(4) A tragedy by JAMES THOMSON (q.v.), first performed at Drury Lane on April 6, 1733, with Quin in the title part, Cibber Jan. as *Neleander*, Mrs. Porter as *Clytemnestra*, and Mrs. Cibber as *Cassandra*. The play is founded on the tragedies of *Æschylus* and *Seneca*, with the character of *Neleander* superadded from Homer ('*Odyssey*', bk. iii). It is said that the piece "struggled with such difficulty through the first night that Thomson, coming late to his friends with whom he was to sup, excused his delay by telling them how the sweat of his distress had so disordered his wig that he could not come till he had been redressed by a barber." (5) A tragedy by ALVISEI (1740-1808), translated by Lloyd (1818) and Bowring (1870); "altered" by R. G. MACDONALD in '*Indian Leisure*' (1854).

Agamemnon and Cassandra; or, The Prophet and Loss of Troy. A burlesque by ROBERT REEK (q.v.), first performed at the Prince of Wales's Theatre, Liverpool, on April 13, 1808, with Miss C. Parks and H. Beckett in the title parts, and Miss Julia Matthews as *Clytemnestra*.

Agamemnon and Ulysses. A 'history' "presented and enacted before her Majesty by the Earl of Oxford his boys," in 1584.

Agatha. (1) A play in three acts, by ISAAC HENDERSON, first performed at the Criterion Theatre, London, on May 21, 1802, with Miss W. Emery as the heroine, and Miss O. Nethermole, Miss M. Moore, Miss R. Leclercq, Minnie Terry, L. Waller, H. Waring, and C. Wynham in other parts; revived at the same theatre, on December 8, 1802, under the title of *The Silent Battle*, and with almost the same cast. (2) *Agatha; or, The Lawful Wife*, drama by OSWALD BRAND, Sadler's Wells, August 15, 1802.

Agatha. (1) A character in H. J. BROWN'S '*Der Freischütz*' (q.v.). (2) The Princess in the Brothers BRÜNNER'S '*Frankenstein*' (q.v.).

Agatha Tylden, Merchant and Shipowner. A play in four acts, by E. KEMP, first performed at the Haymarket, October 17, 1802, with Mrs. Langtry in the title part, and other roles by L. Waller, C. Maule, W. F. Lovell, and Miss M. Linden.

Agast. The lover of *Almida*, in WILLS and HANNAH'S '*Candian*' (q.v.).

"Age, ache, penury, and imprisonment."—*Measure for Measure*, act iii. sc. 1 (*Claudio*).

"Age cannot wither her."—*Antony and Cleopatra*, act ii. sc. 2 (*Euphrates*).

"Her Indian state
Her Indian variety."

The description is applied to *Cleopatra*.

"Age is as a lusty winter, 'My."
—*As You Like It*, act ii. sc. 3 (*Adam*).

Age We Live in (The). See PICKWICK CLUB.

Aged Forty. A "petite comedy" by JOHN COURTNEY, first performed at the Princess's Theatre, London, on February 2, 1844, with Walter Lacy as *Sir Harry Wilder*, Oxberry as *Dagger*, and Miss Fortescue as *Lady Clifton*, also played by Mrs. Stirling).

Ager, Captain. Son of Lady Ager in MIDDLETON'S '*Fair Quarrel*' (q.v.). "Middleton," says Swinburne, "has no second hero like *Captain Ager*, but where there another so thoroughly noble and lovable among all the characters of all the dramatists of his time but Shakespeare?"

Ages Ago. An entertainment, written and composed for the German Reads by W. S. GILBERT (q.v.) and Frederick Clay; produced in November, 1860; revived in 1874.

Aggas, Robert. Scenic artist, died 1679, notable as the first to paint movable scenery in England. He "is known," says Dutton Cook, "to have executed scenes for the theatre in Dorset Garden." "A specimen of his work," wrote F. L. Blanchard in 1871, "may be seen at Paper-Stainers' Hall in Little Trinity Lane." See Walpole's '*Anecdotes of Painting*' and Graham's '*School of English Painting*'.

Aggravating Sam. A comic drama in two acts, adapted by C. J. MATTHEWS (q.v.) from '*Un Diable à Paris*', and first performed at the Lyceum Theatre, London, on December 6, 1854, with the adapter as *Sam Naggins*, E. Royle as *Perennio Popplecorn*, Swan as *Simon Sloubey*, E. Baker as old Biffin, Mrs. Macnamara as *Arabella Biffin*, Miss H. Gordon as *Sophy Biffin*, and Miss M. Oliver as *Clara Biffin*; produced at Burton's Theatre, New York, in 1855. Sam (a P.O. clerk) is never so happy as when annoying somebody, and his machinations net all the rest of the dramatic persons at sizes and sovens.

Agib, Prince, figure in M. G. LEWIS'S '*Timour the Tartar*' (q.v.), and in OXENFORD and BROOKS'S burlesque of that drama (q.v.).

"Agincourt, Agincourt! Know you not Agincourt?" First line of a song in T. H. WOODS'S '*First Part of King Edward IV.*'—

"Where the English drew and bled
All the French fowens."

See HENRY V.

Agis. (1) A tragedy by JOHN HONE (q.v.), founded on Plutarch's life of Agis, King of Sparta, but mainly fictitious in incident, and first performed at Drury Lane on February 21, 1768, with Garrick as *Agander*, Momop as *Agis*, Hayward as *Ampharva*, Mrs. Cibber as *Evantha*, and Mrs. Fritchard, Mrs. Yates, Davies, and Holland in other characters. *Agander*, the commander of *Agis*'s army, is in love with and beloved by *Evantha*, who is also pursued and at one time nearly killed by *Ampharva*. Eventually *Ampharva* is killed by *Agander*.

Thomas Gray, the poet, described the play as "all modern Greek . . . an antique statue, painted white and red, friezed, and dressed in a *negligée* made by a Yorkshire mantua-maker." (2) A tragedy by ALFIERI (1783); translated into English by Lloyd (1815) and Bowring (1876).

Aglaia. One of the 'Three Graces' in G. A. A BECKETT's burlesque of that name (*q.v.*).

Aglaura. A "tragic-comedy" by Sir JOHN SUCKLING (*q.v.*), acted at "the private house in Blackfriars," probably, Fleay thinks, in 1637; first printed in 1638, and afterwards with Suckling's other works (in 1696). *Aglaura* is beloved both by the *King* and by his son, the *Prince*, whom she secretly marries, but whom she afterwards kills, thinking him to be the *King*. She thereupon dies. In the original text, most of the characters had violent deaths—a fact which no doubt led Suckling to write a new fifth act, in which *Aglaura* only wounds the *Prince*, whilst the *King* repents and dispenses justice all round. The play appears to have been performed in both versions. Pepys, writing in 1666, called it 'mean—nothing of design in it.' Brome, on the other hand, wrote verses in its praise.

Agmunda. A character in HANNAH BRAND'S 'Huniades' (*q.v.*).

Agnes. (1) A play by VICTORIEN SARDOU (*q.v.*), first performed at the Union Square Theatre, New York, in October, 1872, with Miss Agnes Ethel in the title part. See ANDREA. (2) A play by ROBERT BUCHANAN (*q.v.*), adapted from Molière's 'L'Ecole des Femmes,' and produced at the Comedy Theatre, London, on March 21, 1885, with Miss Adelaide Detchon in the title part. Agnes is the name of the heroine of Molière's play. See PINCHWIFE, MRS. (3) 'Agnes; or, The Midnight Marriage:' a melodrama, performed at Bath in March, 1823, with Miss Dance as the heroine.

Agnes. A character in OXENFORD'S version of 'Der Freischütz' (*q.v.*), and also in BURNAND'S burlesque of that name (*q.v.*).

Agnes Bernauer. A play in two acts, adapted from the German by T. J. SERLE (*q.v.*), and first performed at Covent Garden in 1838-9. See TOURNAMENT, THE.

Agnes de Castro. A tragedy by Mrs. CATHERINE TROTTER (afterwards Cockburn, *q.v.*), founded on a French novel of the same name, translated by Mrs. Behn; and performed at Drury Lane, in 1696, with Mrs. Rogers as the heroine, Powell as the *Prince of Portugal*, Mrs. Knight as *Elvira*, and Verbruggen as *Alvaro*. *Agnes* is beloved by the *Prince*, and he in his turn is beloved by *Elvira*, whom, on his marriage, he has cast off. *Elvira*, desiring to kill *Agnes*, kills the *Princess* by mistake, and accuses *Agnes* of the murder. *Agnes'* innocence is established, but in the end she is accidentally stabbed by her lover, *Alvaro*.

Agnes de Vere; or, The Broken Heart. A drama in three acts, by J. B. BUCKSTONE (*q.v.*), adapted from the French, and first performed at the Adelphi Theatre, London, in November, 1834, with the author and Mrs. Keeley in the cast.

Agnes Sorel. An opera, of which GILBERT ABBOTT A BECKETT (*q.v.*) wrote the libretto, the music being by Mrs. A. Beckett. It was produced in December, 1835, at the St. James's Theatre, London, with a cast including Braham and Miss P. Horton.

Agnes St. Aubin, the Wife of Two Husbands. A drama by Miss PARDOE, produced at the Adelphi Theatre, London, in January, 1841, with Mrs. Yates as *Agnes*, Yates as *Darcourt*, Mrs. Keeley as *Mdme. Darcourt*, and O. Smith and E. Wright in other parts. *St. Aubin* and *Mdme. Darcourt* are jealous of a mysterious understanding between *Darcourt* and *Agnes*. The truth is, *Darcourt* is the repository of a secret confided to him by *Agnes*—the existence of a former rascally husband of hers, thought dead, but not so, and now threatening the heroine's peace. In the end the villain is shot, and the *St. Aubins* are made happy again.

A-Gra-Ma-Chree; or, Pulse of my Heart. A drama in five acts, by EDMUND FALCONER (*q.v.*), first produced at the Theatre Royal, Manchester, in March, 1875, with the author as *Dermot*.

Agreeable Surprise (The). (1) A one-act comedy, translated from Marivaux, performed by schoolboys at Islington, and printed in 'Poetical Blossoms' (1766). (2) A musical piece in two acts, by JOHN O'KEEFE (*q.v.*), first performed at Dublin under the title of 'The Secret Enlarged,' and produced in London, at the Haymarket Theatre, on September 3, 1781, with Edwin as *Lingo*, Bannister as *Compton*, Mrs. Webb as *Mrs. Cheshire*, and Mrs. Wells as *Cowslip*. It was produced in New York in 1787, and again in 1796, with an actor named Lee in the part of the widow *Cheshire*.

Agrippa, King of Alba; or, The False Tiberinus. A tragedy, translated from the French of Quinault by JOHN DANCER (*q.v.*); first performed at Dublin, and printed in 1675. "It is," says Genest, "a dull play in rhyme. The plot is intricate and very improbable," being based on the resemblance of one *Agrippa* to *Tiberinus* King of Alba, whom he is persuaded to personate.

Agrippina. (1) A tragedy in rhyme, by JOHN, Lord HERVEY; not printed. See Walpole's 'Anecdotes.' (2) An unfinished tragedy by THOMAS GRAY (1716-1771), consisting of one scene and a portion of another. Besides the heroine, Nero, Seneca, and Demetrius the cynic were intended to be among the *dramatis personæ*.

Agrippina, Julia. See JULIA AGRIPPINA.

Agripyna. A princess in DEKKER'S 'Old Fortunatus' (*q.v.*), beloved by the son of the *King of Cyprus* and by *Orleans*.

Agrovaine of the Rueful Phiz, Sir, figures in E. L. BLANCHARD'S 'Three Perils of Man.'

Aguecheek, Sir Andrew, in 'Twelfth Night' (*q.v.*), is "a straight-haired country squire," in love with *Olivia* (*q.v.*). He appears first in act i. sc. 3, where he says: "I'm a great eater of beef, and I believe that does harm to my wit. . . . I can cut a caper . . . and I think I have the back trick simply as strong as any man in Illyria." In act ii. sc. 3 he tells us that life "consists of eating and drinking." "He is stupid," says Gervinus, "even to silliness." Among representatives of the character may be named O'Brien (*q.v.*), Woodward (*q.v.*), and Dodd (*q.v.*). Of O'Brien it is recorded that he once played the part so comically as to make one of the sentinels (whom it was customary then to post on each side of the stage) fall down upon the boards, overcome with laughter. Woodward, Boaden says, always sustained *Sir Andrew* "with infinite drollery." Of Dodd, Charles Lamb writes: "My merry friend, Jem White, had seen him one evening in *Aguecheek*, and, recognizing Dodd the next day in Fleet Street, was irresistibly impelled to take off his hat, and salute him as the identical knight of the preceding evening, with a 'Save you, *Sir Andrew*.' Dodd, not at all disconcerted at this unusual address from a stranger, with a courteous, half-rebuking wave of the hand, put him off with an 'Away, Fool.'"

Ahasuerus. The King, in ELIJAH POLACK'S 'Esther, the Royal Jewess.' See KING AHASUERUS.

"**Ah, Chloris! that I now could sit.**" First line of a song in SEDLEY'S 'Mulberry Garden' (*q.v.*).

"**Ah, fading joy! how quickly art thou past!**" Songsung by an Indian woman in act iv. sc. 3 of DRYDEN'S 'Indian Emperor' (*q.v.*).

"**Ah, how sweet it is to love!**" First line of a song in DRYDEN'S 'Tyrannic Love' (*q.v.*)—

"Pains of love be sweeter far
Than all other pleasures are."

Ah Sin. A play by BRET HARTE (*q.v.*) and MARK TWAIN (*q.v.*), performed in America, with Parsloe in the title part. Brander Matthews commends "the spirited and characteristic trial before Judge Lynch in the last act."

"**Ah, sure a pair were never seen.**" First line of a song in SHERIDAN'S 'Duenna' (*q.v.*); adapted by Linley to an air by Michael Arne (*q.v.*).

Ahmed al Kamel, the Pilgrim of Love. An opera, music by C. E. HORN (*q.v.*) (the libretto founded on Irving's 'Tales of the Alhambra'), produced in New York with Miss J. Wallack as *Aldegonda*. —*Ahmed*

is the hero, also, of H. J. BYRON'S 'Pilgrim of Love' (*q.v.*).

Ahmedoolah. Agent to the Maharajah in TOM TAYLOR and A. W. DUBOURG'S 'Sister's Penance' (*q.v.*).

Aholibamah. One of the two women in Lord BYRON'S 'Heaven and Earth' (*q.v.*); in love with *Samiasa* the angel.

Aickin, Elinor. Actress; has played in London the following rôles: *Mrs. Rumbelow* in 'Garrick,' *Mrs. Malaprop* in 'The Rivals,' *Mrs. Candour* in 'The School for Scandal,' and *Mrs. Hardcastle* in 'She Stoops to Conquer,' at the Strand Theatre in 1886-7; also, *Miss Grantham* in 'The Liar,' and *Elizabeth Jones* in Frankfort Moore's 'The Mayflower,' at the Opéra Comique Theatre in 1881-2.

Aickin, Francis. Actor, born in Dublin; died 1805; brother of James Aickin (*q.v.*); gained his early experience in Ireland; appeared at Drury Lane in 1765, and remained there till 1774, when he went to Covent Garden, from which he retired in 1792. He was at one time manager of the Liverpool Theatre (1793), and at another time part-manager of the theatre at Edinburgh. We read that "he had a good person, no inconsiderable share of judgment, a sonorous, distinct voice. He succeeded in the impassioned and declamatory parts of tragedy, insomuch that from his being so often cast in that line, his intimates in the green-room nicknamed him 'Tyrant Aickin.' Nor did all his merit lie in tragedy. In serious parts of comedy, such as *Sir John Flowerdale*, *Stockwell*, etc., he had a pleasing harmony in his tones, and a precision of expression which gave force to those characters." Genest, in his History, gives a list of over eighty characters assumed by Aickin, including the *Ghost* in 'Hamlet,' *Jacques* in 'As You Like It,' *Stukely* in 'The Gamester,' *Aboan* in 'Oroonoko,' etc. See also 'Secret History of the Green-Rooms' (1790), Hitchcock's 'History of the Irish Stage' (1794), 'Thespian Dictionary' (1805), and the 'Dictionary of National Biography' (1885).

Aickin, James. Actor, born in Ireland; died 1803; brother of Francis Aickin (*q.v.*); first played in the Irish provinces, and afterwards accepted an engagement at the Edinburgh Theatre, where he remained till 1767, latterly performing most of the leading parts in tragedy and comedy. In the year named he became a member of the Drury Lane company, to which he continued to be attached (with occasional appearances at the Haymarket) till 1800. He was for some years one of the deputy managers of Drury Lane. He was "considered," says Gerost, "a respectable and useful actor," having "an ease and manner which were very agreeable and natural." "He generally pleased, and never disgusted. His forte lay in the representation of an honest steward or an affectionate parent." For an account of his duel with J. P. Kemble, see Boaden's 'Life' of that actor (1825). See also 'Secret

History of the Green-Rooms (1790), Jackson's *'History of the Scottish Stage'* (1793), Genest's *'English Stage'* (1832), and the *'Dictionary of National Biography'* (1885).

Aïda. An opera by Verdi, produced, with an English libretto by HENRY HERSEE (*q.v.*), at Her Majesty's Theatre, London, in February, 1880.

Aidé, Hamilton. Dramatic writer, poet, and novelist, born 1830; author of the following plays:—*'Philip'* (1874), *'A Nine Days' Wonder'* (1875), *'Die Fledermaus,'* adapted (1876), *'All or Nothing'* (1880), *'Cousins'* (1882), *'A Great Catch'* (1883), *'Not at Home,'* libretto (1886), *'Incognito'* (1888), and *'Dr. Bill,'* adapted (1890)—all of which see; also, some pieces performed privately.

Aïeule (L'). See HIDDEN HAND, THE.

Aika. A character in *'The Black Crook'* (*q.v.*).

Aiken, George L. American playwright; adapter of *'Uncle Tom's Cabin'* (*q.v.*); author of *'The Old Homestead'* (*q.v.*), *'The Emerald Ring,'* etc.

Aimée, Marie (real name, Marie Trochon). French actress and vocalist, born 1852, died 1887; made her first appearance in America at the Grand Opera House, New York, on December 21, 1870. From that date till 1887 she was frequently heard in America in opera-bouffe and comedy. In 1887 she produced in New York *'La Belle Poule'* and *'La Marjolaine,'* in 1878, *'Les Cloches de Corneville,'* and in 1883, *'La Princesse de Canaries.'* In 1884 she figured in New York as the heroine of Jessop and Gill's *'Mam'zelle'* (*q.v.*), playing the part in French-English.

Aimwell. One of the beaux in FARQUHAR'S *'Beaux' Stratagem'* (*q.v.*); suitor to *Dorinda* (daughter of *Lady Bountiful*), by whom he is beloved in return. See ARCHER.

Aimworth, Lord. A character in BICKERSTAFF'S *'Maid of the Mill'* (*q.v.*).

Ainsworth, W. Harrison. See ADMIRABLE CRICHTON, THE; JACK SHEPPARD, etc.

"Air, a charter'd libertine, is still (The)."—*'King Henry V.,'* act i. sc. 1 (*Archbishop of Canterbury*).

"Air, into thin air, Are melted into."—*'Tempest,'* act iv. sc. 1 (*Prospero*).

Air-balloon (The). A musical drama, printed in 1784.

Aircastle. (1) A rambling talker in FOOTE'S *'Cozeners'* (*q.v.*); drawn from life, Gahagan (author of a *'Life of Mrs. Siddons'*) having sat for the portrait. (2) Uncle of *Bell* and *Clarissa* in OXENFORD'S *'Billing and Cooing'* (*q.v.*).

Airey, Mrs. A widow in A. C. TROUGHTON'S *'Shameful Behaviour.'*

Airey Annie. A burlesque by F. C. BURNAND (*q.v.*), written in travesty of Mrs. Campbell Praed's *'Ariane'* (*q.v.*), and first performed at the Strand Theatre, London, on April 4, 1888, with Miss M. Ayrton in the title part, and other rôles by Miss A. Atherton, A. Chevalier, and W. Edouin.

"Airy tongues that syllable men's names." See "SYLLABLE THY NAME."

Airy, Sir George, in Mrs. CENT-LIVRE'S *'Busybody'* (*q.v.*), is in love with *Miranda* (*q.v.*).

Ajax. A tragedy by SOPHOCLES (*q.v.*); translated, separately, into English by Theobald (1714), Jackson and Rowe (1714), Burges (1840), anonymously (1871), and Mongan (1881); played at Oxford before James I. in 1605. (2) *'Ajax and Ulysses:'* a play performed at court "by the children of Wynsor" in 1572.—*Ajax* is a character in R. BROUGH'S *'Siege of Troy'* (*q.v.*).

Alabama. A play of American life and character, by AUGUSTUS THOMAS (*q.v.*), first performed at the Madison Square Theatre, New York, on April 1, 1891, with a cast including J. H. Stoddart, M. Barrymore, E. M. Holland, Walden Ramsay, Miss May Brookyn, and Miss Agnes Miller. C. W. Couldock and E. J. Henley afterwards replaced the two first-named actors.

"Alabama" (The). See SPITFIRE, THE.

Alabaster, William. Dramatic poet and divine, born at Hadleigh, Suffolk, in 1567, died 1640; claims a place in this volume as the author of a tragedy in Latin verse called *'Roxana'* (*q.v.*). His poetry was hyperbolically praised by Fuller and Wood. See Fuller's *'Worthies'* (1662), Wood's *'Athenæ Oxonienses'* (1691), *'Biographia Dramatica'* (1812), W. C. Hazlitt's *'Early English Literature'* (1867), Collier's *'English Dramatic Poetry'* (1879), and the *'Dictionary of National Biography'* (1885).

"Alacrity in sinking; I have a kind of."—*'Merry Wives of Windsor,'* act iv. sc. 5 (*Falstaff*).

Aladdin. The hero of a famous nursery tale, and the central figure of a large number of dramatic pieces. Among these may be named: (1) *'Aladdin; or, The Wonderful Lamp:'* a pantomime, music by Shield, produced at Covent Garden on December 26, 1788. (2) *'Aladdin; or, The Wonderful Lamp:'* a melodramatic romance, first performed at Covent Garden on April 9, 1813, with Mrs. C. Kemble in the title part, Farley as *Abanazar*, Grimaldi as *Kasrac*, Miss Bolton as the *Princess*, and Mrs. Davenport as the widow of *Ching Mustapha*; produced in New York in 1815. (3) *'Aladdin:'* a romantic opera in three acts, libretto by GEORGE SOANE (*q.v.*), music by Sir H. R. Bishop; produced at Drury Lane Theatre, London, on April 29, 1826, with a cast including Horn, Sinclair, Harley, Browne,

Mrs. Davison, and Miss Stephens (*Aladdin*). "It was not very favourably received," says March, "and the delicious warbling of Miss Stephens could not secure for it more than a lingering existence of a few nights. Tom Cooke, the leader of the orchestra at Drury Lane met Abraham in Bow Street, and asked him how his opera (Oberon) was going. 'Magnificently' replied the great tenor, and added, in a fit of what he used to call *enthusiasm*, 'Not to speak it profanely it will run to the Day of Judgment.' My dear fellow rejoined Cooke, 'that's nothing.' Ours has run five nights afterwards." (4) 'The Wonderful Lamp' in a New Light (q.v.) a burlesque by GILBERT ARNOTT & HERBERT (1841). (5) 'Aladdin, or, The Wonderful Lamp' a burlesque by ALBERT SMITH (q.v.) and CHARLES KIRKBY (q.v.) produced at the Lyceum Theatre, London, on August 5, 1846. On this occasion, says Edmund Yates, "Kirkby played the magician, and imparted such peculiar emphasis to the line, 'You, here, are the place, and there's the blasted cord!' as to bring down the house." Mrs. Keeley was *Aladdin* and Miss Woolgar *Badroulboudour* and A. Wigan and Widdicombe were also in the cast. (6) 'Aladdin in the Wonderful Lamp' a burlesque produced at New York in October, 1844. (7) 'Aladdin' a pantomime by J. MADDOCK MORTON (q.v.), first performed at the Princess's Theatre, London, on December 28, 1845, with H. Baker as the hero. (8) 'Aladdin, or, The Wonderful Lamp' a burlesque by H. J. BRON (q.v.), first performed at the Strand Theatre, London, on Easter Monday in April, 1861, with Miss Marie Wilton in the title part, Miss Charlotte Saunders as the Sultan, Miss F. Hutton as *Badroulboudour*, Miss F. Joseph as *Pérou*, J. Clarke as *Abouzar*, J. Rogers as the *Widow Twankey*, and Miss Kate Carson, F. Danvers and H. J. Turner in other parts. revived at the Strand (revived by A. Chevalier) in September, 1888, with W. Falcoun as the *Widow*, A. Chevalier as *Abouzar*, Miss A. Atterton as *Aladdin*, Miss G. Huntley as *Jas*, and Miss S. Vaughan as the *Sultan*. (9) 'Aladdin, or, Harlequin and the Bronze Horse' a pantomime by R. SOUTER (q.v.), New East London Theatre, December 24, 1866. (10) 'Aladdin, or, Harlequin Shoeblack' a pantomime by F. W. GREEN (q.v.), Marylebone Theatre, London, December 23, 1872. (11) 'Aladdin, or, The Wonderful Lamp' a burlesque by F. W. GREEN (q.v.), Charing Cross Theatre, London, December 24, 1874. (12) 'Aladdin, or, The Wonderful Lamp' a pantomime by R. L. BLANCHARD, Drury Lane, December, 1874. (13) 'Aladdin, and the Wonderful Lamp' a pantomime by H. SPRY, Astley's Theatre, London, December 1874. (14) Same title pantomime by J. M'ARDER, Harry Theatre, London, December 24, 1878. (15) A burlesque drama in three acts, by ROBERT BARR (q.v.), first performed at the Gaiety Theatre, London, on December 24, 1891, with Miss F. Farrow as *Aladdin*, Miss K. Vaughan as *Badroulboudour*, E. Terry as *Abouzar*, E. W. Hoyer as *So-Sé*, and J. J.

Dallas as *Woo Ping*. (16) 'Aladdin and the Flying Genies' a burlesque extravaganza, Philharmonic Theatre, London, December 28, 1881. (17) 'Aladdin' a pantomime by J. DODGINS, Standard Theatre, London, December, 1886. (18) 'Aladdin and Wall Out of It' extravaganza by H. SMITH, Folkestone, January, 1889. (19) 'Aladdin and Wonderful Lamp' a pantomime by H. LENNARD, Crystal Palace, December, 1888. (20) 'Aladdin, or, The Nancy Young Scamp who Collared the Lamp' pantomime by G. THORN, Grand, Islington, December, 1888. (21) 'Aladdin, or, The Wonderful Lamp' a pantomime by F. LORRY, Marylebone, December, 1890. To this list may be added pantomimes on the subject of 'Aladdin' by J. T. DODGINS, at the Standard Theatre (1871) G. H. GEORGE, at the Alhambra (1873); R. L. BLANCHARD, at the Imperial (1878); H. SPRY, at Sangers (1878) the Brothers GRINN, at the Crystal Palace (1880); F. W. GREEN, at the Marylebone (1882); L. CLARENCE, at Blackpool (1883); G. CONQUEST and H. SPRY, at the Surrey (1884); E. L. BLANCHARD, at Drury Lane (1885); R. HERRICK, at Sangers (1885) G. THORN, at the Pavilion (1888) T. RANSDALE at Aldershot (1892), and T. CRAVEN, at Holloway (1893).

Aladdin at Sea. An extravaganza by L. ZANGWILL (q.v.), first performed at the Public Rooms, Lamborne, January 15, 1888.

Aladdin II. An operetta, words by ALBERT THOMSON (q.v.), music by HERRÉ, first performed at the Gaiety Theatre, London, on December 24, 1870, with Miss E. Farrow in the title part, Miss Constance Leachy as the *Princess Yvonnine*, J. L. Todd as *En-El-Ki*, Steele as *Ozobert*, and C. Lyall as the *Remembrancer*.

Aladin. A character in Brown's 'Harbarossa' (q.v.).

Alaham. A tragedy by FRANK GINGVILL Lord Broude, printed in 1633. The plot is taken from some incidents in Herbert's 'Travels'. The author has allowed the model of the ancients, the prologue is spoken by a ghost, who gives an account of every character. (Biographia Dramatica).

Alan's Wife. A study in three scenes, founded on a story by Elin Améen, performed under the auspices of the Independent Theatre Society, at Terry's Theatre, London, on Friday evening, April 25, 1901, with Miss E. Robins as the heroine, *Jessie Crick*.

Alarbas. A "dramatic opera" by "a gentleman of quality," printed in 1708.

Alarcos, The Tragedy of Count. A play written by BENJAMIN DISRAELI, Earl of Beaconsfield (1804-1884) and published in book form in 1870. Years have flown away, wrote the author in his dedication epistle to Lord Francis Egerton, since, rambling in the sierras of Andalusia, . . . I first listened to the chant of that strange and terrible tale [the Count Alarcos]. It

seemed to me rife with all the materials of the tragic drama, and I planned, as I rode along, the scenes and characters of which it seemed to me susceptible." The play, however, was not placed upon the stage till August 1, 1868, when it was represented at Astley's Theatre, London, with Charles Verrier as the hero, Miss Agnes Cameron as the heroine, and Emery as the King. Dutton Cook then wrote of it as follows: "The tragedy is founded upon the old thirteenth-century ballad of the 'Conde Alarcos', of which admirable English versions have been published by Mr. Lockhart and Sir John Bowring. . . The play is not absolutely without passages of genuine dramatic value. The story is indeed an impressive one. From an actor's point of view *Alarcos* is a slow kind of part, with plenty to say and to do in it, and a sufficiency of those opportunities for personal parade which are so fondly regarded by the players." The scene is laid in Spain, and the Count *Alarcos* is in love with *Solima*, the Infanta. He is, however, loved in turn by the Queen Mother, to escape whose attentions he leaves the court. After her death he returns. In the interval he has married -

"As men do off from very vanity, . . ."

but he still loves *Solima*. He causes the Count *Solima* to make love to his wife, but that lady is impregnable, and the king now suggests she should be murdered. A Moorish servant is hired to do the deed, but relents at the last moment, and *Alarcos* has himself to play the assassin. Unhappily for him, the *Infanta* has just been killed by lightning, and, overwhelmed by the news, the Count commits suicide, remarking that he had

"Lived
To find a hell on earth, yet then he sought
A deeper and a darker."

In the course of the play a man-at-arms thus describes a storm -

"The lightning play
Upon our turret that no human eye
Can keep the watch. Each fork flash seems to send
To scath our roof, and the whole platform flows
With a blue sea of flame."

**Alarcos* was revived at the Crystal Palace in June, 1870, with E. H. Brooke as *Alarcos*, Howard Russell as the King, J. H. Barnes as *Solima*, W. McIntyre as *Gran*, and Miss L. Moodie in the principal female part.

Alarming Sacrifice (An). A farce by J. B. HICKSON (q.v.), first performed at the Haymarket Theatre, London, on July 11, 1842, with the author as *Bob Ticker*, a part which has also been played by W. E. Burton (q.v.) and the fourth Jefferson (q.v.) and Mrs. Fitzwilliam as *Susan Sivetapp*. *Bob* believes himself heir as next of kin, to a rich old gentleman, who is supposed to have died without making a will, but, discovering afterwards that such a document exists, and is in favour of *Susan*, the old gentleman's servant, *Bob* surrenders the property to her.

She, however, destroys the will, and, in the end, she and *Bob* agree to marry.

Alarm for London, or, The Siege of Antwerp. "with the venturesome Acts and valorous Deeds of the Lane Soldier" A tragic comedy, not divided into acts, "acted probably in 1599" (Pleas), and printed in 1602. It has been attributed, conjecturally, to Lodge (q.v.). The plot is taken from 'A Tragical History of the City of Antwerp' (1596).

"Alarums, Excursions." A stage direction very frequent in the historical plays of Shakespeare. It applies to the sound of fighting behind the scenes, and to the passage of soldiers across the stage. See Dutton Cook's 'Book of the Play' (1876).

Alasco. A tragedy by Sir MARTIN ANCKER SHREK (q.v.), performed in New York in 1824, with Cooper as *Alasco* and Mrs. Barnes as *Amantha*. It had been put in rehearsal at Covent Garden, but the licenser (George Colman the younger) insisted upon so many excisions and alterations that the author refused to allow it to be performed, preferring to publish it as it stood. The following is a specimen of the lines condemned

"Tyrants proud lord, are never safe, nor should he;
The ground is mowed beneath them as they tread;
Haunted by plots, cabals, conspiracies,
Their lives are long contumacious, and they shake,
Surrounded by their guards and garrisons."

The licenser also objected to the sentiment that

"What's of the colour of his sword,
The man of honour's orthodoxy."

Alasco is a young Polish nobleman, who puts himself at the head of an insurrection, and, being captured, is condemned to death, in spite of the entreaties of Colonel Walsingham, to whose daughter, *Amantha*, *Alasco* has been privately married. *Amantha* stabs herself, *Alasco* is pardoned, and commits suicide over the body of his wife. The piece was eventually played at the Surrey Theatre.

Alasco. A character in SHERIDAN KNOWLES's 'Rose of Arragon' (q.v.).

Alba. A Latin play performed in Christ Church Hall, Oxford, in 100., before King James. Warton records that "five men, almost naked, appearing on the stage, gave great offence to the queen and maids of honour." The king, it is related, was so wearied by the performance, that he would fain have retired before it was halfway through.

Albanus, in DRYDEN's 'Albion and Albanus' (q.v.), is intended for James, Duke of York (afterwards James II.).

Albany, U.S.A. The first professional performance ever given in this town took place on July 3, 1769, the entertainment being provided by a company from New York, including Lewis Hallam, jun., John Henry, and Miss Cheer. The first theatre was opened in Green Street in 1813, under

the management of John Herward; the second in South Pearl Street in 1825, by Gilbert. Both were eventually transformed into churches. In 1840 and 1841 respectively, the Bailey Street Amphitheatre and the Museum were utilized for performances. The Museum (afterwards the Broadway) was opened in 1847, and in the following year the Museum was enlarged. In 1852 the first Street Theatre was reopened as a theatre, and, becoming a concert hall, was succeeded in 1859 by the (quiet) The Academy of Music, opened in 1863, was burnt down in 1865 and in 1876, a similar fate overtook the Division Street Theatre, which dated from 1859 the year in which the Thirteenth (now the Leland) Opera House was inaugurated. All the leading actors of the last hundred years have performed in Albany: for example J. B. Booth, Forrest, and Edmund Keam in 1825, Macready, 1827, Milne (eleven 1828), Charles Keam, 1831, Charles and Fanny Kemble 1833, Miss Calman, 1836, etc., etc. See H. P. Phelps's *Players of a Century* (1880).

Albaugh, John W. Actor and manager, born at Baltimore in 1837, made his debut there in 1854, and afterwards acted in all the chief cities of America. In 1869 he married Miss Mary Mitchell (q.v.), and in 1869 was in management at St. Louis. In 1873 he became manager of the Leland Opera House, Albany, to which post he afterwards added that of manager of the National, Washington, and the Holiday Street, Baltimore.

Albert. (1) A character in *PEAKE'S 'Bottle Imp'* (q.v.). (2) Son of William Tell in J. MEREDITH KNOWLES's play of that name (q.v.). The latter reappears in the burlesque of KNOWLES's 'William Tell' by F. Tallourd, H. J. Byron, and L. Buckingham.

Albert and Adelaide, or, The Victim of Constancy. A romantic drama in three acts founded by SAMUEL BIRCH (q.v.) on a story by Milne de Genlis and first performed at Covent Garden on December 22, 1784, with a cast including Incledon, Emery, and Mrs. Johnson. See *CAPTIVE OF SPILLBURY*.

Alberta. An unacted tragedy by J. CARRER printed in 1787.

Albertazzi, Emma. (née Howson). Contralto vocalist, born 1814, died in London, 1847, sang at the Kings Theatre, London, in 1830, at Her Majesty's Theatre in 1837, and at Drury Lane in 1840. She appeared in London again in 1846. See *London's Dictionary of Music* (1879), the *Dictionary of National Biography* (1886), and *Men of the Reign* (188).

Alberte Galles. A play by THOMAS HEYWOOD (q.v.) and WYKETHORTH SMITH (q.v.) mentioned by Howson as being acted in 1802. See Fleay's *Chronicle of the English Drama* (1891).

Alberti. A tragedy in five acts, by ISAAC HARRY performed at Charleston, U.S.A., in 1814.

Alberto. Son of *Alonso* and *Ormosinda* in HOME'S *Alonso* (q.v.).

Albertus Wallenstein, late Duke of Fridland, and General to the Emperor Ferdinand II. A tragedy by HENRY CLAPHAM (q.v.), acted at the Globe 'on the Bank side' probably in 1639, and printed in 1640. 'The plot is merely historical, the diction is good' (*Biographia Dramatica*, 1812).

Albery, James. Dramatic writer, died August, 1869, wrote the following original plays — *Two Roses* (1870), *Laquette* ('Two Thorns') (1871), *Apple Blossoms* (1871), *Twelve Rights* (1871), *Forgiveness* (1872), *Orlana* (1873), *Will of Woe King Kino* (1873), *'Married'* (1873), *Fortune* (1873), *'Wig and Crown'* (1874), *'Bride'* (1874), *'The Spendthrift'* (1875), *The Man in Possession* (1876), *Jacks and Jills* (1880), also, the following adaptations — *'Pickwick'* (Jingle) (1871), *Pink Domino* (1871), *The Cross* (1872), *Duty* (1879), *'Where's the Cat?'* (1880), *Little Miss Muffet* (1882), *'Featherbrain'* (1884), and *'Welcome, Little Stranger'* (1890), all of which see. He was the author of the libretto of *'The Spectre Knight'* (q.v.), and part author (with Joseph Hatton (q.v.) and 'No. 50' (q.v.)) and *'The Vicar'* (q.v.), (with Broadson Howard) of *'The Old Love and The New'* (q.v.), and (with J. J. Hilley (q.v.)) of *'Chiselling'* (q.v.) and *'Dorset Davy'* (q.v.). It is in his heroines, says one of his critics, "that Mr. Albery's insight into life is best shown. *Letter and Life* in *'Two Roses'*, *Rose Cullip* in *'P. given'*, *Lillian* in *'Laquette'*, *Laura* in *'Bride'*, are all ably drawn portraits of warm hearted English girls, not pretending to any sort of perfection, but genuine pure and true. Many of his male characters, too, are consistent studies admirably worked out, *Dorset Davy*, *Paul Cullip*, *Twelve*, etc. In these the main idea is steadily preserved and the result is valuable as a study of character. It is, however, less for the main interest of a plot than for the charm of isolated scenes, and the happy fancy which speck the dialogue that Mr. Albery's plays are most remarkable." (*London Society*, vol. xxi.) See also, Archer's *Dramatists of To-Day* (1902).

Albina. (1) A character in REYNOLDS'S *'Will'* (q.v.). (2) The heroine of DOUGLAS JERROLD'S *'White Milliner'* (q.v.).

Albina, Countess Raimond. A tragedy in three acts, by Mrs. COWLEY (q.v.), first performed at the Haymarket Theatre on July 31, 1771, with M. S. Moore as the heroine, Mrs. Montague as *Editha*, *Edmond* as *Edward*, *Edmond* and *Editha* are in love with *Albina*, and *Editha* is in love with *Edward*. To prevent the marriage of *Edward* and *Albina*, *Gondibert* and *Editha* pretend that *Albina* is unfaithful. *Edward* accuses her to her father and the two are about to fight when *Albina* confesses, kills *Editha* (by mistake) and then stabs herself. The play was printed in 1778.

Albion. An interlude mentioned by Kirkman and probably identical with 'Albion Knight' (q.v.).

Albion, or, The Court of Neptune. A masque by T. COOKE, the scene of which is laid "on the British seas." It was printed in 1724.

Albion and Albanus. An opera in three acts, works by JOHN DRYDEN (q.v.), music by Lewis Grabnt, first performed at Dorset Garden on June 3, 1669, and printed in that year. It was produced, Dr. Wiles says, "on a very unlucky day, being the day the Duke of Monmouth landed in the West. The nation being in a great consternation, it was performed but six times." "It was meant," says Gifford, "as a satire on the Whigs and Republicans, and as a panegyric on Charles the 2nd and his brother, who are represented under the characters of *Albion* and *Albanus*." Archon is General Monk, and London is personified under the name of *Aquada*. See Langhorne's 'Dramatic Poets' (1661).

Albion Knight. "A merry Playe bothe pythy and pleasant," entered on the Stationers' books in 1565-6. It is supposed to have been the play performed before Queen Elizabeth at Christmas 1567, and described as of "such matter that the players were commanded to leave off." It seems to have been intended "to illustrate and enforce the right rules of government for a state, and is, says Payne Collier, "the only specimen of the kind in our language." *Albion Knight* is a personification of England, and among the other personae are *Temperance*, *Opportunity*, *Principality*, *Commonalty*, *Sovereignty*, *Peace*, and *Plenty*. Only a fragmentary copy of the play is in existence.

Albion Queens; or, The Death of Mary Queen of Scots. A play by JOHN BAYNE (q.v.), first performed at Drury Lane on March 6, 1701, produced in New York in 1754. See ISLAND QUEENS.

Albion Theatre. See LONDON THEATRES.

Albion's Triumph. A masque by ALFRED TOWNSEND (q.v.), performed at Court, "by the King's Majesty and His Lords" on "the Sunday after Twelfth Night," 1631-2. Inigo Jones "had a share in the invention" of this masque.

Albovine, King of the Lombards. A prose tragedy by SIR WILLIAM DAVENANT (q.v.), printed in 1629. The story is to be found in Saxton's 'Golden Legend,' Lydgate's 'Boecchas Belleforest's 'Histoires Tragiques,' Heylin's 'Cosmographie' and Machiavelli's 'History of Florence' and has been made the basis of an Italian tragedy. *Albovine* has married *Rhodinda*, but shocks her on the wedding day, by drinking out of the skull of her dead father. She intrigues with *Paradine*, and tries to persuade him to kill *Albovine*, but *Paradine* betrays her to the king, who, finding her false, fights with *Paradine*, and allows him

self to be slain. *Paradine* then kills *Rhodinda*.

Albu, Annie. Vocalist and actress; played the title rôle in 'Clay's 'Princess Toto' when that opera was revived in London in 1891, and created the name part in Cellier's 'Doris' (q.v.) in 1899. She was for some time a member of the Carl Rosa company.

Albumazar. A comedy by THOMAS TOMKINS, founded (says Healy) on 'L'Astrologo' of G. B. Della Porta (1606), and acted by the gentlemen of Trinity College, Cambridge, before James I during his visit to that university on March 9, 1614-5. *Albumazar* is an astrologer, who has the power of transforming one man into another. He has turned *Trinculo* into *Antonio*, and this act is the cause of sundry misunderstandings, which form the basis of the play. The play was revived at Lincoln's Inn Fields in February, 1692, with (Pepys says) Angel (q.v.) as *Trinculo*. Dryden wrote the prologue on this occasion, and in the course of it accused Ben Jonson of having been indebted to 'Albumazar for his 'Alchemist' (q.v.). The comedy was afterwards altered by Ralph, "no very material change being made in the plot, but the language being altered vastly for the worse." The Astrologer, as Ralph called his production, was produced for the first and only time at Drury Lane on April 3, 1744, with Mills, Yates, Mrs. Woffington, Mrs. Clifford, and Mrs. Bennett in the cast and the names of the characters transformed into *Molly*, *Stargate*, *Reina*, *Sis*, *Softon*, *Fairwood*, etc. 'Albumazar' was revived at Drury Lane in October, 1747, in April, 1748, and, altered by Garrick, in 1775. Albumazar was the name of a famous Persian astronomer.

Alcald Tho'; or, The Secrets of Office. An opera in three acts by JAMES KENNEY (q.v.), first performed at the Haymarket on August 10, 1824, with W. Farron as Don Christopher Tonsil, the Alcald, and Liston, Harley, Mdme Vestris, Mrs. Garrick, Miss Paton, Mrs. Gibbs, and Mrs. Glover in other rôles.

Alcmenes and Menalippa. A tragedy, ascribed by Meares to WILLIAM PHILLIPS. Chetwood gives 1665 as the date of it.

Alcanor, in CHAKRIANUS 'The Arab' (q.v.), is represented as a man of simple manners, of noble principles, but of strong passions.

Alcantara. A comic opera in two acts, words by E. B. WOOD, music by Julius Eichberg, performed at the Connaught Theatre, London, on November 1, 1870.

Alcazar, The Battle of. See BATTLE OF ALCAZAR, THE.

Alceste. An opera written by THOMAS GRUBBE SMOLLETT (q.v.) for Rich, then patentee of Covent Garden, but, owing to a dispute between the parties, never performed (nor published). This quarrel obtained for Rich the disagreeable distinction

of being attacked by Menollett in his satire called 'The Reprint' (1757).

Alceste. (1) A tragedy by EURIPIDES (q.v.) translated, separately, into English by Edwards (1824), Banks (1849), Nevins (1870), Williams (1871), Browning (1871), Morgan (1876), Lawton (1890), Arnold (1892), Reynolds (1903), and anonymously in 1834, 1836, 1870, and 1894. The tragedy, it may be recorded, was performed in the original Greek for the first time in England at St. Andrew's College, Bradford, on February 18, 1882. (2) A burlesque of the 'Alceste', in verse by ISAAC H. STARR, was published in 1816. (3) A burlesque of the above, by FRANCIS TALFOURD (q.v.), entitled 'Alceste, the Original Strong-Minded Woman,' was first performed at the Strand Theatre, London, on July 4, 1850, with Mrs. Leigh Murray in the title part, H. Farrer as *Orestes*, W. Farrer as *Hercules*, and C. Oulton as *Admetus*; played at New York in the same year and revived at the Marylebone Theatre, London, in 1853. (4) A lyrical play, entitled 'Alceste', and adapted by HENRY SPENCER from the French of Hippolyte Lucas, who had in his turn adapted from Euripides, was first performed at the St. James's Theatre, London, in January 1855, with Miss Van denhoff in the title part, Stuart as *Hercules*, and Harry Sullivan as *Admetus*. The musical accompaniments consisted of selections from Gluck's choruses, arranged by Sir Henry Bishop.

Alceste II. A tragedy by ALFRED, translated by Heywood (1676).

Alchemist (The). A comedy in five acts by BEN JONSON (q.v.), first acted in 1610, and printed in quarto two years afterwards. Among the members of the original cast were Lowin, who, according to the author of 'Historia Histrionica,' played *Mammon* with mighty applause; Bartholomew Armin, and Cooke, who probably were *Lucy* (q.v.), *Drummer* (q.v.), and *Jed* (comment, q.v.). Connel, Hopkings, Butler, Underwood, Tooley, and Baglestone. The characters, in addition to those already named, include *Ammon*, *Drupper*, *Kastrell*, *Lovewit*, *Sir Epicure*, *Mammon*, *Home Pleasant*, *Subtle*, *Pertinax*, *Surly*, and *Tribulation Wholesome*, all of which see. Dryden accused Jonson of taking 'Albion' (q.v.) as the "best model" of 'The Alchemist,' declaring

Subtle was got by our Alchemist
That Alchemist by this Alchemist.

and so on. But as 'The Alchemist' was produced four years before 'Albion,' that accusation falls to the ground. Jonson's masterpiece (as Dryden called it) "continued," says Cunningham, "to be represented with success till the theatres were shut up, it was one of the first plays revived at the Restoration, and, with 'The Fox' and 'Silent Woman,' as Downes informs us, constituted the delight of the town." Pepys saw a performance of the comedy on August 3, 1664, when, probably, Mobb was *Lucy*, Wintershall *Subtle*, Lucy Ammon, Cartwright *Mammon*, Bart *Surly*,

Mrs. Corey *Dol*, and Mrs. Butler *Dance Pleasant*. The piece was revived at Drury Lane in February, 1709, with *Dol* omitted, Pinkethman as *Drummer*, Clibber as *Subtle*, Kestroot as *Mammon*, Mills as *Surly*, Powell as *Face*, etc. at Covent Garden in December, 1740, with Clibber, Jun. as *Drummer*, at Drury Lane in March, 1743, with Garrick as *Drummer*, Macklin as *Face*, and Mrs. Macklin as *Dol*, at Drury Lane in March, 1753, with several characters omitted, and at Drury Lane in October 1774, with Jefferson as *Mammon*. The comedy was played at Drury Lane on April 19, 1787, as a farce, with Dod as *Drummer*, Palmer as *Face*, J. Atkin as *Subtle*, and Mrs. Hopkins as *Dol*, but Gesset records that the play had become "so obsolete that it was whistled by some persons in the gallery." It was performed by the Elizabethan Stage Society at the Apothecaries' Hall, London, in February 1900. P. Trounman founded on 'The Alchemist' a farce called 'The Tetraconist' (q.v.). "The Alchemist," says Hazlitt, "is the most famous of this author's comedies, though I think it does not deserve its reputation. It contains all that is quaint, droll, obsolete, and hopeless in this once famed art, but not the golden dreams and disappointments. . . . There is, however, one glorious scene between *Surly* and *Sir Epicure Mammon*, which is the finest example I know of dramatic sophistry ('English Comic Writers')."

Alcibiades. (1) A tragedy in heroic verse by THOMAS OTWAY (q.v.), produced at Dorset Garden in 1675, with Betterton as the hero, Mrs. Betterton as *Timandra*, Mrs. Mary Lee as *Deianira*, and Sandford Harris, Mathew and Mrs. Barry in other parts. *Alcibiades* is beloved both by *Deianira*, Queen of Sparta, and by *Timandra*. He loves the last named and when *Deianira* discovers the fact she poisons her rival. *Alcibiades* then commits suicide. The story of the play is taken from Plutarch and Cornelius Nepos. (2) A tragedy by WILLIAM SHAKESPEARE (q.v.), not printed.

Alcmeson or Alcmeson. A play performed at Court by St. Paul's choir boys in December, 1573; 'Euripides restored' (Flem).

Alcmene, in DRYDEN'S 'Amphitryon' (q.v.), is the wife of *Amphitryon* (q.v.).

Aidabella, in MILTON'S 'Faust' (q.v.), is a lady of whom *Dianca* (q.v.), wife of *Faust*, is jealous.

Aidegonde, Princess of Toledo, in HOUSSA Ahmed al Kamehant, H. J. BRON'S 'Pilgrim of Love' (q.v.).

Alderman (The). A comedy in three acts, adapted by J. MORTIMER from the French of Barrere and Capendu, and first performed at the Criterion Theatre, London, on the afternoon of April 29, 1887, with G. Barrett in the title part; revived at the Novelty Theatre, London, in November, 1888, with H. Ashley as the *Alderman*, performed in America, in 1894, as 'Worth Millions.'

Alderman's Gown (The); or, A Trip to Paris. A farce in one act, by HENRY ADRIAMS, first performed at the Strand Theatre, London, on October 6, 1851, with Tilbury as the *Alderman*.

Aldershot (Surrey). The present Theatre Royal was built in 1890. It was formerly called "The Victory."

Aldgate, Mr., Mrs., and Amelia. Characters in R. B. PEAKE'S 'Master's Rival' (q.v.).

Aldgate Pump. 'A monumental and obeliskal farce,' by J. F. SATHLE (q.v.), first performed at the Strand Theatre, June 7, 1841, with J. W. Hay as *Old Tontine*.

Aldgate Pump, Sir. The father of *Beauty*, in PLANCHÉ'S 'Beauty and the Beast' (q.v.).

Aldis, Mrs. See STANLEY, MRS.

Aldiborontiphosphornio. A character in CAREY'S 'Chronophotolithologos' (q.v.).

Aldridge, Ira, tragedian, was, according to Dutton Cook, "a veritable negro born on the west coast of Africa, the son of a native minister of the gospel." According to Brown and Drake he was born in 1804 at Hellair, near Baltimore, and in 1816 entered the service of Edmund Kean, whom he accompanied to England. There he studied for the stage, making his *debut*, however, at the Mud Theatre, Baltimore. He first appeared in London, in 1826, at the Royalty Theatre and as *Othello*. He was next seen at the Coburg and other metropolitan theatres afterwards touring in the English and Irish provinces. At Belfast Charles Kean played *Jago* to his *Othello*, and *Aboon* to his *Oroonoko*. Returning to London, he appeared at Covent Garden (1833), the Lyceum and the Surrey, and, still later, adventured on a Continental tour. His last London engagements were in 1855 and 1865. Among his parts, besides those mentioned, were *Leop.*, *Macbeth*, *Aaron* ('Titus Andronicus'), *Aboon* ('*Oroonoko*'), *Zanga* ('The Revenge'), *Gambai* ('The Slave'), *Rollo* ('Pizarro'), and *Mungo* ('The Padlock'). He died in Poland in 1867. "It always struck me," writes Mrs Kendal, "that he had got some species of well, I will not say 'genius,' but gleams of great intelligence." ('Dramatic Opinions,' 1890). See 'Memoir and Theatrical Career of Ira Aldridge, the African Roscius' (1849 or 1860), and the *Athenaeum* for 1853, also Brown's 'American Stage' (1870), Drake's 'American Biography' (1872), and Dutton Cook's 'On the Stage' (1883).

Aldridge, Mrs. See SLINGBY, LADY

Alessio. The "merry Swiss boy," in T. J. HARRIS'S 'La Sonnambula' (q.v.) and 'Il Sonnambulo' (q.v.).

Alexander, George. Actor and theatrical manager, born 1838; made his pro-

fessional *début* at Nottingham in 1859, and his London *début* at the Lyceum Theatre in December, 1861, as *Caleb Drees* in 'Two Roses' (q.v.). At the Lyceum between 1862 and 1888 he enacted *Nedrug*, *Larries*, *Bassanio*, *Claudio*, *Ulric* in 'Werner,' *Squire Thornhill*, and *Salvain* in 'The Amber Heart,' besides "creating" *Valentine* in Will's 'Faust,' in which he subsequently played the title part. Within the same period he appeared at other London theatres in the original casts of 'Wen by Honours' *Bontage*, 'Rank and Riches,' 'A Case for Eviction,' 'Young Folks Ways,' (Gilbert's 'Comedy and Tragedy' (*D'Aulnay*), 'The Ironmaster' (*Octave*), etc. In 1864-5 he played in America as a member of the Lyceum company. In 1869, at Terry's, he was *Jacquemin* in 'The Grandfather.' From February, 1869, to January, 1891, he was lessee of the Avenue Theatre, where he produced and figured in 'Dr. Bull,' 'The Struggle for Life,' and 'Sunlight and Shadow.' In January, 1891, he became lessee of the St. James's Theatre, where he has produced the following plays, enacting the principal male part in each:—'A Gay Lothario' (1891), 'The Idler' (1891), 'Molière' (1891), 'Lord Ancreley' (1891), 'Forgiveness' (1891), 'Lady Windermere's Fan' (1892), 'Kit Marlowe' (1892), 'Liberty Hall' (1892), 'The Second Mrs. Tanqueray' (1893), 'The Masqueraders' (1894), 'Guy Deville' (1895), 'The Importance of being Earnest' (1895), 'The Triumph of the Philistines' (1895), 'The Divided Way' (1895), 'The Misogynist' (1895), 'The Prisoner of Zenda' (1896), 'The Princess and the Butterfly' (1897), 'The Tree of Knowledge' (1897), 'The Conquerors' (1898), 'The Ambassador' (1898), 'A Repentance' (1899), 'In Days of Old' (1899), 'Rupert of Hentzau' (1900), 'The Man of Forty' (1900), 'A Debt of Honour' (1900), 'The Wisdom of the Wise' (1900), 'The Awakening' (1901), 'The Wilderness' (1901), 'Paul and Francesca' (1901), 'If I were King' (1902), 'Old Heidelberg' (1903), 'Love's Carnival' (1904), and 'Saturday to Monday' (1904), all of which see. He has also revived at the St. James's 'As You Like It' (*Orlando*, 1896), and 'Much Ado About Nothing' (*Benedick*, 1898). He has appeared in the course of his career as *Kunee*, *Poor humor*, *Don César de Bazan*, *Armand Dural*, *Maurice de Saxe*, *Nemours* ('Louis XI'), *De Searville* ('Plot and Passion'), *Ethias* ('The Wicked World'), *Freddy Buttercrotch* ('The Governor'), *Glynn* ('The Parvenu'), etc.

Alexander, John Henry. Actor and manager, born at Dunbar in July, 1796, died 1851, made his first appearance on the stage at Ayr. He was afterwards engaged successively at the Queen's Glasgow, under the elder Macrae, at Newcastle, and at Edinburgh, under W. H. Murray. At the last-named place he was accounted specially good as *Pauline Bonmont* in 'Guy Rannering' (q.v.), and *Kathleen* in 'The Heart of Midlothian' (q.v.). In 1822 he became manager of the Dunlop Street Theatre, Glasgow.

which he carried on for seven years, along with the Adelphi, Edinburgh, and the theatres at Dumfries and Carlisle. In 1829 he obtained the patent for Glasgow, built a theatre for himself, and, says Peter Paterson, "continued from that period until within a few months of his death a course of profitable management, which enabled him to leave his family in a position of comparative affluence." The same writer says of Alexander's performances in Edinburgh that "his powerful mind, free from the cares of management, enabled him to perform an extensive range of characters with great ability; but what contributed as much as any other element to his success, was an excellent taste in dress and invariable correctness in reading." See Jefferson's *'Autobiography'* (1889-90).

Alexander, Sir William (Earl of Stirling). Poet and statesman, born 1567 or 1568, died in London, 1640; was the author of the following tragedies:—*'Darius'* (1603), *'Croesus'* (1604), *'Julius Cæsar'* (1604), and *'The Alexandrian'* (1605); all of which see. They were published together, under the title of *'Monarchicke Tragedies,'* in 1607. Alexander's collected *'Works'* appeared in 1637. "His tragedies," says Grosart, "have 'brave sublunary things,' if laboured and dull as a whole." See Rogers' *'Memorials of the Earl of Stirling'* (1877).

Alexander, Campaspe, and Diogenes. See ALEXANDER THE GREAT.

Alexander and Lodowick. A play founded on an old tale, and first acted in January, 1597.

Alexander and Statira. See ALEXANDER THE GREAT.

Alexander and the King of Egypt. See ALEXANDER THE GREAT.

Alexander the Great. The famous conqueror of antiquity is the chief personage in many dramatic pieces; notably (1) *'Alexander, Campaspe, and Diogenes:'* a comedy by JOHN LYLY (*q.v.*), "played before Queen Elizabeth, on Twelfth-night (1581), by the children of Paul's," and printed in 1584. The plot is from Pliny's *'Natural History,'* bk. xxxv. chap. 10. Lyly was perhaps indebted to "a ballet, entitled *An History of Alexander, Campaspe, and Apelles, and of the faythful fryndshippe betweene theym,*" printed for Colwell in 1565. "This play," says Hazlitt, "is a very pleasing transcript of old manners and sentiment. It is full of sweetness and point, of Attic salt and the honey of Hymettus." Collier describes the play as "certainly one of the best of Lyly's productions," praising "the force and distinction with which *Diogenes* is drawn." "Some interest is also felt for *Apelles*, who had fallen in love with *Campaspe* while employed by *Alexander* to paint her portrait. . . . *Campaspe* also becomes enamoured of *Apelles*. . . . The main plot is varied by the introduction of some of the Grecian sages and philosophers." "*Apelles and Campaspe,*" says Fleay, "seem

to shadow forth Leicester and the Countess of Essex. . . . Alexander, of course, means the queen, and Hephæstion, I think, Burleigh. . . . Diogenes, I think, means Lyly himself." See Warton's *'English Poetry'* (1871), Collier's *'Dramatic Poetry'* (1879), and Dodsley's *'Old Plays.'* See, also, APELLES. (2) *'The Rival Queens'* (*q.v.*), by NATHANIEL LEE; (3) *'The Amazon Queen'* (*q.v.*); (4) A play by T. OZELL (*q.v.*), translated from the French of Racine, and printed in 1714. (5) An opera, performed at Lincoln's Inn Fields, and printed in 1715. (6) *'Alexander and the King of Egypt:'* a "mock play," "as it is acted by the Mummers every Xmas;" printed in 1788. (7) *'Alexander the Little:'* played at Covent Garden on May 2, 1791, with Quick, Munden, Mrs. Webb, Mrs. Martyr, and Mrs. Pitt in the cast. (8) *'Alexander the Great; or, The Conquest of Persia:'* "a grand pantomime ballet," "composed" by J. D'EGVILLE (music by Krazinski Miller), and performed at Drury Lane on February 12, 1795. "The scenery surpassed everything before exhibited on the English stage." (9) *'Alexander the Great in Little:'* a "grand tragi-comic operatic burlesque spectacle" in one act by T. DIBDIN (*q.v.*), first performed at the Strand Theatre, London, on August 7, 1837, with Mrs. Stirling as *Roxana*, Miss Daly as *Statira*, and W. J. Hammond as *Alexander*. (10) *'Alexander and Statira; or, The Death of Bucephalus:'* a tragedy "for warm weather," written by Dr. GEORGE WALLIS, and acted at York, Leeds, and Edinburgh.

Alexander the Great in Little. See ALEXANDER THE GREAT.

Alexander the Little. See ALEXANDER THE GREAT.

Alexandra. A play from the German of Dr. Richard Voss, first performed at the Royalty Theatre, London, on March 4, 1893, with Miss Achurch in the title part.

Alexandra Theatre. See LONDON THEATRES.

Alexandrian Tragedy (The). A play by WILLIAM ALEXANDER (*q.v.*), Earl of Stirling, printed in 1605. "The groundwork of this play is laid on the differences which arose among Alexander's captains, after his decease, about the succession. . . . The scene lies in Babylon, and the plot is to be found in Quintus Curtius, Diodorus Siculus, Orosius, etc." (*'Biographia Dramatica'*). This tragedy drew from Dr. Andrew Johnston the following epigram:—

"Confer Alexandros: Macedo victricibus armis
Magnus erat, Scotus carmine major uter?"

Alexina. (1) Wife of the hero, in THEODORE HOOK's *'Tekeli'* (*q.v.*). (2) A character in REYNOLDS's *'Exile'* (*q.v.*).

Alexina; or, True unto Death. A two-act drama, by J. SHERIDAN KNOWLES (*q.v.*), performed at the Strand Theatre, London, in 1866, with Miss A. Swanborough in the title rôle, and Miss M. Simpson,

Thorne, Parsons, Turner, etc., in other parts.

Alexis. (1) A shepherd in FLETCHER'S 'Faithful Shepherdess' (q v) (2) A character in DRYDEN'S 'All for Love' (q v) (3) A character in 'The Shepherd Boy' (q v). (4) Son of Sir Marmaduke in WILKINSON and SULLIVAN'S 'Saucer' (q v).

Alexis' Paradise. (1) A "dramatic opera," dated 1801. (2) "Alexis' Paradise; or, A Trip to the Garden of Love at Vauxhall," a comedy written by JAMES NEWTON, and "privately acted by the ladies of honour." It was printed in 1822.

Alexius; or, The Chaste Lover.
A play by PHILIP MASSINGER (c. 1630), licensed on September 25, 1630, but not now in existence. "In the Warburton list it is called 'Alexius, or, The Chaste Gallant.'" (Floyd).

Alfavourite, King. A character in PLANCHES 'Fortunio' (17).

Alfieri. The works of this dramatist were translated from the Italian by Charles Lord in 1835, and E. A. Bowring in 1878. English versions of Alfieri's Autobiography appeared in 1810 and 1945. See also, **AGAMEMNON ALFIERI II**, **ANTIGONE**, **METRODORUS**, **CEPHALUS**, **PHILIP II**, **ROMULUS**, **SALL**.

Alfonso. The Duke, in W. Younge's 'Lucretia Borgia' (q. r.), and in L. BUCKINGHAM and H. J. BIRMAN's burlesque on that subject (q. r.)

Alfonso, King of Castile. A tragedy in five acts by M. G. Lewis (1791), first performed at the Garden in January 1, 1807, with a cast including M. Johnston, C. Cooke, Murray, Mrs. J. Gifford and Mrs. Johnston. *Alfonso*, accused of treason, has been imprisoned by *Alfonso*, and *Alfonso's* son, *Conrad*, secretly married to *Amelinda*, daughter of *Alfonso*, vows vengeance. He is about to kill the *King*, when he is himself stabbed by *Conrad*, who also dies. The tragedy was first played at New York in March, 1803.

Alfred. See ALFRED THE GREAT.

Alfred and Emma. An unacted play, dated 1866 and founded on the "Red Cross Knight" of Kottbush (not a French knight who falls into the hands of the barons). His wife *Emma*, believing him dead, turns nun and *Alfred*, being wounded, is taken to the convent and recognizes her. The abbess will not give her up, but an emir whom *Alfred* has befriended besieges the convent, and rescues the knight and wife.

Alfred the Great has been the central figure of a number of dramatic works. (1) *Alfredus rex Alfredus* a Latin tragedy by W. Prynne performed in 1610, and printed in 1620, dealing with Alfred's retreat to the Isle of Athelney. (2) *Alfred*, a masque written by James Thomson (1701) and David Mallet (1707), and set to music by Dr. Arne (1709), performed for the first time in a temporary theatre in the garden of Chiswick.

Sacks the residence of the Prince of Wales, on August 14, 1740, and printed in the same year. The occasion was the celebration of the anniversary of the Hanoverian succession. The work contains some fine songs, but is more especially distinguished by the stately and famous patriotic song, "Rule Britannia," of which Kebley said it would be "the political hymn of this country as long as she maintains her political power." An opera, called "Alfred," and founded on Thomson and Mallet's work, was performed at Covent Garden in 1745, with Mrs. Arne and other vocalists in the cast. The masque was afterwards dramatized by Mallet, and produced at Drury Lane in 1751, with Garrick in the title role. This version, altered by Garrick, was reproduced in 1773. (8) "Alfred the Great," a musical drama, first performed at Drury Lane in 1745. (4) "Alfred the Great, Deliverer of his Country," a tragedy by the author of "The Friendly Kinsmen," printed in 1751. (5) "Alfred; or, The Magic Banner," a drama in three acts, by JOHN W. KILMER, first performed at the Haymarket in 1776. See reference below, to Powell's drama. (6) "Alfred," a tragedy by JOHN HUME, first performed at Covent Garden on January 21, 1774, with Lewis as Alfred (king of England), Aukland as Hrothgar (king of the Danes), Mrs. Barry as Ethelwulf (mother to Alfred), and Mrs. Jackson as Eowyn (consort to Hrothgar). Ethelwulf is a prisoner in the camp of Hrothgar, who is her lover. Alfred, disguised as a bard, penetrates to reach the lines and make himself known to Ethelwulf. Eowyn, jealous of Ethelwulf's secret lover, and Alfred, returning by and by with an army, thinks her dead, and is in despair, but the lovers eventually are reunited. (7) "Alfred the Great," a play in three acts, by Mrs. C. C. Tr., performed at Norwich in May, 1811. (8) "Alfred the Great," The Undiscovered Country, a musical drama in two acts, by Isaac Brock, London, in the Alfred (17) of 1840, and first performed at Covent Garden on November 1, 1827, with Ward as Alfred, Settle as Guthrum, Fawcett as Godwin, Miss Toward as Eowyn, Mrs. Daymond as Eowyn, and Ellen and Miss Kelly in other parts. Alfred, disguised as a minstrel, visits Guthrum's camp. He is the hero; Eowyn, who loves him, sets fire to the enchanted Standard; the Saxons rush in, and the Danes are subdued; and Eowyn and a mother and her wife, in whose cottage Alfred turns the historical cakes. The play was first performed at New York in February, 1828. (9) "Alfred the Great, or, The Patriarch King," a play by J. SMITH, known as "The Patriarch King," produced at Drury Lane in 1831, with Macready in the part of King Alfred, Miss Phillips as Eowyn, and Miss Barrett as Eowyn. (10) "Alfred the Great," a pantomime by H. B. Rowland, Marylebone Theatre, 1831. (11) "Alfred the Great, or, The Minstrel King," an extravaganza by ROBERT B. HUGHES, first performed at the Olympic Theatre, London, on December 26, 1830, with F. Robinson in the title part.

Horace Wigan as *Dunulf*, F. Vining as *Oddune*, Miss Herbert as *Oswith*, Miss E. Nelson as *Elswith*, Miss Hughes as *Ina*, and Miss Stephens as *Maude*. (12) '*Alfred*:' a play by MARTIN FARQUHAR TUPPER (*q.v.*), performed at Manchester, with Walter Montgomery in the title part, and Miss Henrietta Hodson as *Bertha*. (13) '*Alfred the Great in Athelnay*:' a play in five acts, by Lord STRATFORD DE REDCLIFFE, printed in 1876. See BATTLE OF EDDINGTON, and CHRISTIAN KING.

Algerine Slaves (The). See STRANGERS AT HOME, THE.

Algonah. See CHEROKEE, THE.

Alhadra. The heroine of COLERIDGE'S '*Remorse*' (*q.v.*).

Alhambra (The); or, The Three Beautiful Princesses. A "burlesque extravaganza" by ALBERT SMITH (*q.v.*), first performed at the Princess's Theatre, London, on April 21, 1851, with Mrs. Keeley as *Sir Rupert the Ready*, Miss Vivash as *Will-o'-the-Wisp*, Flexmore as *Asmodeus* and *Al Djaco*, Harley as *Hussein Baba*, Alfred Wigan as *Sir Desperado the Dauntless*, Keeley as *Sir Toby the Timorous*, Miss Carlotta Leclercq as *Zorayda*, and J. F. Cathcart, Miss Murray, and Miss M. Keeley in other parts.

Alhambra Theatre (The). See LONDON THEATRES.

Ali Baba. The hero of a well-known nursery tale and of the following dramatic pieces:—(1) '*Ali Baba; or, The Thirty-nine Thieves* (in accordance with the author's habit of "taking one off")': an extravaganza by H. J. BYRON (*q.v.*), first performed at the Strand Theatre, London, on April 6, 1863, with H. J. Turner in the title part, Miss Polly Marshall as *Ganem*, F. Seymour as *Cassim Baba*, Miss Ada Swanborough as *Abdalla*, G. Honey as *Hassarac*, E. Danvers as *Hassan*, Miss E. Bufton as *Cogia Baba*, Miss F. Hughes as *Zaide*, and Miss C. Saunders as *Morgiana*. (2) '*Ali Baba; or, The Forty Thieves*:' a comic opera in four acts, written by Signor TADDEI, composed by Signor Bettisini, and produced at the Lyceum Theatre, London, on January 17, 1871. (3) '*Ali Baba, and the Forty Thieves*:' a burlesque by GILBERT ARTHUR à BECKETT, Crystal Palace, December 21, 1871. (4) '*Ali Baba à la Mode*:' an extravaganza by R. REECE (*q.v.*), first performed at the Gaiety Theatre, London, on September 14, 1872. (5) '*Ali Baba and The Forty Thieves*:' pantomime by JOHN DOUGLAS, Park Theatre, London, December 24, 1878. (6) '*Ali Baba and the Forty Thieves*:' pantomime by J. B. CHATTERTON and H. P. GRATTAN, Sadler's Wells, December 26, 1881. (7) '*Ali Baba; or, The Forty Naughty Thieves*,' burlesque, Theatre Royal, Birkenhead, May 14, 1883. (8) '*Ali Baba; or, A Night with the Forty Thieves*,' by J. R. O'NEILL. See CUMBERLAND'S plays.—*Ali Baba* is also a prominent personage in various other pieces, for which

see BABA, ALI; FORTY THIEVES; OPEN, SESAME.

Ali Pacha; or, The Signet Ring. A play by J. HOWARD PAYNE (*q.v.*), produced at Covent Garden, October 19, 1822, with Farren in the title part, and Miss Foote as the heroine. Charles Lamb wrote of the piece that it "would do," adding that Farren's manner was "even grand," whilst Miss Foote "greatly helped" the drama. '*Ali Pacha*' was first performed at New York in May, 1823.

Alibi. A character in O'KEEFE'S '*Toy*' (*q.v.*).

Alice. (1) Sister of Valentine, in BEAUMONT and FLETCHER'S '*Monsieur Thomas*' (*q.v.*). (2) *Alice*, in the anonymous '*Arden of Feversham*' (*q.v.*), is the wife of *Arden*. In LILLO'S play she is called *Alicia*. *Alice* is a leading character in (3) LEWIS'S '*Castle Spectre*' (*q.v.*) and (4) OXENFORD'S '*Porter's Knot*' (*q.v.*). She is (5) the *fiancée* of *Arnaud*, in R. LACY'S '*Robert the Devil*' (*q.v.*), and (6) daughter of *Rip Van Winkle* in the plays and operas on that subject.

Alice Grey, the Suspected One; or, The Moral Brand. A domestic drama in three acts, by JOHN T. HAINES (*q.v.*), first performed at the Surrey Theatre, London, on April 1, 1839, with Mrs. H. Vining in the title part, and E. F. Saville as *Cadger Collins*.

Alice in Wonderland. A "musical dream-play" in two acts, adapted by H. SAVILE CLARKE (with music by Walter Slaughter) from Lewis Carroll's '*Alice's Adventures in Wonderland*' and '*Through the Looking-Glass*;' first performed at the Prince of Wales's Theatre, London, on December 23, 1886, with Phoebe Carlo as *Alice*, S. Harcourt as the *Hatter* and *Tweedledum*, W. Cheesman as the *Mock Turtle* and *Humpty Dumpty*, etc.; revived at the Globe Theatre, London, in December, 1888; at the Vaudeville in 1900; at the Camberwell Theatre in 1902.

Alice May. A drama by EDWARD FITZBALL (*q.v.*), played at the Surrey Theatre in 1852.

Alice Pierce. See ALLS PERCE.

Alicia. in ROWE'S '*Jane Shore*' (*q.v.*), is the mistress of *Lord Hastings*. It is related of the King of Denmark, who, in 1768, went to see a representation of '*Jane Shore*,' that "during the performance he fell asleep, and remained so, to the amusement of the audience and the annoyance of Mrs. Bellamy [*q.v.*], who played *Alicia*. That haughty and hapless beauty was not likely to let the wearied king sleep on; and accordingly, having to pronounce the words, 'O thou false lord!' she approached the royal box, and uttered them expressly in such a piercing tone, that the king awoke in sudden amazement." See ALICE (2).

Alidor. A shepherd in PLANCHÉ'S '*Young and Handsome*' (*q.v.*).

Alidoro. The tutor in H. J. BYRON'S 'Cinderella' (q.v.).

Alienated Manor (The). A comedy in five acts, by JOANNA BAILLIE (q.v.), forming one of her 'Plays on the Passions,' and published in 1798-1812. Among the characters are *Smitehenault*, a German philosopher, *Sir Level Clump*, an improver; and *Mrs Smoothly*.

Alinda. (1) Daughter of *Alphonso*, in BEAUMONT and FLETCHER'S 'Pilgrim' (q.v.). (2) A character in JEPHSON'S 'Law of Lombardy' (q.v.). See ARCHAS.

Alina. The heroine of GILBERT and SULLIVAN'S 'Borcarers' (q.v.).

Alina; or, The Rose of Killarney. A drama in two acts, by EDWARD STIRLING (q.v.), first performed at the Strand Theatre, July 10, 1843, with Mrs Stirling in the title part; and revived at the Marylebone Theatre, London, in 1859.

Alithia. A character in WYCHERLY'S 'Country Wife' (q.v.), and in the adaptation of that piece called 'The Country Girl' (q.v.).

Alive and Merry. (1) A farce in two acts, by "— BROWN," first performed at Drury Lane on May 17, 1796, with a cast including Maunister, Jun., Ruett, Misade Camp, and Mrs. Bland. "It opened," says Gulton, "with mutes at a door." (2) A farce in two acts, by CHARLES DANCE (q.v.), first performed at Covent Garden on September 30, 1839, with Farren, Bartley, C. Mathews, Brougham, W. H. Payne, Mrs. Orger, and Mrs. Humby in the cast. See ALL ALIVE AND MERRY; SHARP, LUKE.

Alive or Dead. A play adapted by R. HALL from the 'Edwin Drood' of Charles Dickens, and first performed at St George's Hall, London, in May, 1876; revived at the Park Theatre, London, in May, 1880, with W. Howell as *Edwin*, Miss Bella Cuthbert as *Opium Sal*, Miss Alice Bayner as *Helena Landless*, and Miss Stella Brereton as *Rosa Budd*.

Alise. A drama, adapted by AUGUSTIN DALY (q.v.) from the 'Comtesse de Sommeville' of Mme de Prébois and Théodore Barrière, and first performed at the Fifth Avenue Theatre, New York, on January 21, 1873, with Miss Clara Morris as the heroine (represented in Paris by Mdlle. Pierson), supported by Miss L. Dietz, Miss F. Davenport, and L. James, J. Lewis, G. Clarke, and C. Fisher.

Alkalomb. Sister of *Ganem*, in F. TALFORD'S 'Ganem, the Slave of Love' (q.v.).

Alken. The sage shepherd in JONSON'S 'Sad Shepherd' (q.v.).

Alkmeon. See ALCMEOX.

All a Mistake. (1) A farce performed at Covent Garden on July 2, 1825, with Keoley, Meadows, Mrs. Chatterley, Mrs. Gibbs, and Mrs. Davenport in the cast. See Q. K. D.

(2) A comedietta by Mrs. NEWTON PHILLIPS, Ladbroke Hall, London, January, 1890.

All about the Battle of Dorking; or, My Grandmother. An extravaganza by F. C. BURNAND (q.v.) and A. SKETCHLEY (q.v.), first performed at the Alhambra Theatre, London, on August 7, 1871, with Dewar as *Sergeant Blower* and F. W. Irish as *Cheeks the marine*.

All Abroad. An operetta, written by ARTHUR LAW, composed by A. J. Caldicott, and first performed at the Prince of Wales's Theatre, London, on February 21, 1890, with F. Wood, T. Saxe, A. James, etc., in the cast.

All Alive and Merry. A comedy by S. JOHNSON, first acted at Lincoln's Inn Fields on January 10, 1737. See ALLIVE AND MERRY.

All at C; or, The Captive, the Coffee, and the Cooatina. A musical melodrama by Major MILLETT and Lieutenant WILCOX, performed on board H.M.S. *Tamar* on December 29, 1873.

All at Coventry; or, Love and Laughter. A musical farce in one act, by W. T. MONCRIEFF (q.v.), first performed at the Olympic Theatre, London, on January 8, 1816, with Russell as *Timothy*; revived at the Adelphi in 1826, with Wrench as *Timothy*. Among the characters are *Strambler*, *Ramble*, *Lively*, *Gabbington*, and *Redtail*. The piece was first played at New York in 1842, with John Fisher as *Timothy*.

All at Sea. (1) A comedietta by SYDNEY GRISBY (q.v.), first performed at the Theatre Royal, Manchester, on August 8, 1873, with W. H. Kendal and Mrs. Kendal in the principal parts. (2) A musical sketch, words by ARTHUR LAW (q.v.), music by Corney Grain, produced at St. George's Hall, London, on February 28, 1881.

All at Sixes and Sevens. A farce played at Drury Lane on March 21, 1829, with Gattie, Jones, Liston, Harley, Mrs. Orger, and Miss Love in the cast.

All Bedevilled; or, The House in an Uphear. A farce by MOSES BROWNE (q.v.), printed in 1723.

All Fools. A comedy by GEORGE GRAPMAN (q.v.), founded on Terence's 'Heautontimorumenos,' "most likely written in 1663" (Fleay), played at Blackfriars and before the king, and printed in 1606. "It is, of course," says Fleay, "a remodelled form of 'The World runs on Wheels' (as Chapman first entitled his play) of July, 1599." "The style," says Swinburne, "is limpid and luminous as running water, the verse pure, simple, smooth, and strong; the dialogue always bright, fluent, lively, and at times relieved with delicate touches of high moral and intellectual beauty; the plot and characters excellently fitted to each other, with just enough intricacy and fullness of incident to sustain, without relaxation or confusion, the ready interest of readers or spectators." The story turns mainly upon

the device by which *Gratiana*, a knight, is led to approve of the marriage of his son *Valens* with *Gratiana* on the supposition that the union is only imaginary, and to feigned but to bind another knight named *Merr Antonio*. In the end *Gratiana* is undeceived, and is reconciled to his son, *Portunus*, the son of *Merr Antonio*, being permitted to wed *Gratiana's* daughter *Belshazzar*. "In the course of the play, most of the principal characters are made fools."

All for Fame; or, A Peep at the Times. A comic sketch in one act, by A. CHERRY (q.v.). Drury Lane, May 15, 1808, described by Colton as "a temporary satire on the prevailing rage for infantile actors."

All for Gold, or, Fifty Millions of Money. An adaptation, by FRANCIS HOPKINS, of Eugene Bore's "Joli Krout," originally produced in Australia, and first performed in England at the Theatre Royal, Birmingham, July 1878, produced at the Haymarket Theatre, London, in 1881. (2.) "All for Gold" a drama in three acts, by CHERRY CHRISTIES, Britannia Theatre, London, September 9, 1878.

All for Her. A drama by J. PALGRAVE WIMPSON (q.v.) and H. MERIVALE (q.v.). First performed at the Mirror Theatre, London, on October 19, 1875, with J. Clayton as *Hugh Terrot* (transfused as *Lord Eldredale*), Miss H. Coghlan as *Lady Marston*, Miss Caroline Hill as *Mary Rivers*, and Horace Wiggin as *Radford*. *Hugh Terrot* believes he is an illegitimate son, but discovers afterwards that he is mistaken, and that to him, and not to his brother, *Lord Eldredale*, belong the title and estates. But *Hugh* loves *Lady Marston*, and *Lady Marston* loves *Lord Eldredale* so, in order that the lady shall be happy, *Hugh* burns the proofs of his birth, and by means of a stratagem, goes to the scaffold for his brother, who is implicated in some treasonable plans. *Mary Rivers* is in love with *Hugh*. *Radford* is the villain of the piece. *All for Her* was played in the English provinces in 1876, with John Clayton as *Terrot*, Miss Annie Baldwin as *Lady Marston*, Miss Chavaler as *Mary Rivers*, A. Kennel as *Lord Eldredale*, and H. Moxon as *Radford*, and again in 1877, with Clayton as *Terrot* and W. H. Brumham as *Eldredale*. At Glasgow Miss Louisa Mennie was the *Lady Marston*, and W. Mackintosh was *Radford*. The piece was afterwards performed in the country with Fred Gould as *Terrot*. In 1901 it was revived in the English provinces and America, with Mrs. Kendal as *Lady Marston*, W. H. Kendal as *Terrot*, J. K. Hulson as *Radford*, J. Caroe as *Eldredale*, and A. M. Boulton as *Col Damer*. The role of *Terrot* was in the repertory of Lester Wallack.

All for Himself. A drama in three acts, by CHARLES WILLS (q.v.). First performed at the Alexandra Theatre, Liverpool, on June 5, 1878.

All for Love; or, The World Well Lost. A tragedy by JOHN DRYDEN (q.v.), first acted and printed in 1672. The original

cast included Hart as *Antony*, Mohun as *Ventidius* (later as *Idolabella*), Windham as *Albus*, Griffith as *Scorpian*, Mrs. Russell as *Cleopatra*, Mrs. Conry as *Octavia*. The play was revived at Lincoln's Inn Fields in February, 1704, with Hetherington as *Antony*, Mrs. Barry as *Cleopatra*, Wells as *Idolabella*, and Mrs. Henegreville as *Octavia*, at Drury Lane in November 1718, with Booth as *Antony*, Mrs. Cibbeld as *Cleopatra*, and Mrs. Porter as *Octavia* (see *Barber's* account of this performance) at Dublin in 1743-4, with Barry as *Antony* and Miss Bellamy as *Cleopatra*, at Drury Lane in February 1747, with Mrs. Worthington as *Cleopatra*, at Drury Lane in March, 1766, with Powell as *Antony* and Mrs. Vales as *Cleopatra*, at Drury Lane in December 1772, with Miss Young as *Cleopatra*, Mrs. Barry as *Octavia*, and Palmer as *Idolabella*, at Drury Lane in March, 1774, with Mrs. Vales as *Octavia*; at Covent Garden in January, 1779, with Farren as *Idolabella*, at Drury Lane in May, 1780, with Kemble as *Antony*, Harrymore as *Idolabella*, and Mrs. Siddons as *Cleopatra*; and at Covent Garden in May 1781, with Holman as *Idon*, Miss Bruston as *Cleopatra*, and Mrs. Phipps as *Octavia*. The tragedy was played at New York in April, 1790, with Hallam in the cast. Dryden deals in this play with the same subject as that of Shakespeare's "Antony and Cleopatra." Whilst however the elder poet "diffused the action of his play over Italy, Greece, and Egypt," Dryden laid every scene in the city of Alexandria. Moreover, he "contrasts himself with the circulating scene of Antony's history, instead of introducing the incidents of the war with Cæsar Pompey, the negotiation with Lepidus, death of his first wife, and other circumstances which, in Shakespeare, only tend to distract our attention from the main interest of the drama" (Mr. Walter Scott). Dryden, says Saintsbury, "omits whatever in the original story is shocking and repulsive from the romantic point of view. The best pieces of 'All for Love' cannot, of course, challenge comparison with the best pieces of Shakespeare, but the best passages of this play, and, what is more, its general *faisure* and style, equal with a certain time allowance the best things of Beaumont and Fletcher, and therefore the best things of almost any English tragedian save Shakespeare" (2).

All for Love, or The Lost Pinnal. A romantic drama in three acts, by J. HYNES (q.v.). First printed on "One Pill de l'Air" and first performed at the Adelphi Theatre, London, on January 16, 1818, with Vales as *Flutter*, H. Beverley as *Theresa*, Mrs. Norton as *Antonia*, Mrs. Cooke as *Tranva*, and Miss A. Taylor as *Fre*. "Six planets" and "phantoms" are introduced.

All for Money. (1.) A "moral and pitiful" comedy, "compiled" by THOMAS H. PUGH (q.v.), and printed in 1774. The characters introduced include *Theodora*, *Scorpian*, *Art*, *Money*, *Pleasure*, *Friendship*, *Re*, *Swift* to an, *Damnation*,

Envy, Pride, Gluttony, Adulation, Machinations, Learning with money, Learning without money, Money without learning, Neither money nor learning, All for money, Money for nothing, Moneyless, Moneyless and moneyless, William with the two voices, Nichol never out of the law, Sir Laurence for nothing, Mother Crook, Judas, There's truly a temptation, Virtue, Humidity, and Charity. It has been described as "one of the most elaborate and involved of our later Morals. The characters engaged in it," says Collier, "are no less than thirty-two in number. . . . It professes to represent 'the manners of men and fashion of the world' at the date when it was produced, but it is anything but a picture of manners, and the author directs his attack in various ways against avarice. On the title-page he terms his work a 'pitiful comedy,' and in the prologue he tells us that it is almost a 'pleasant tragedy,' but it has no pretensions to be considered one or the other" (*Dramatic Poetry*). (2) A comedy by ROMA GILLON LE THIEUX (q.v.), first performed at the Haymarket in July 13, 1890, with Miss Amy Sedgwick as *Ida*, Henry Irving as *Captain Robert Fitzherbert*, W. H. Vernon as *Gerald Lytle*, and Mrs. Stephens as *Miss Edith White*. *Ida* is the wife of one *Guy Mortimer, M.P.* and her life is made miserable by the speculations of her father, the *Captain*, and the dishonourable proposals of her old love, *Gerald*. Eventually, *Gerald* is unmasked, the *Captain* is able to refund his debts by marrying the rich spinster, *Miss White*, and *Ida* regains happiness.

All for the Better; or, The Infallible Cure. A comedy by F. MANNING, acted at Drury Lane in 1763, and printed in the same year. The original cast included Husband, Wilks, Mills, and Mrs. Rogers.

All Guilty. A play first performed at Norton's Theatre, New York, on October 22, 1849.

All Hallow Eve. A play produced at Niblo's Theatre, New York, in 1859.

All in a Bustle. (1) An unacted play by FRANCIS LATHOM, printed in 1795 and 1800. (2) A "prelude," played in America in 1798.

All in a Fog. See WHO'S WHO?

All in Good Humour. A "trifle" in one act written by W. C. THURTON (q.v.) and first performed at the Haymarket Theatre on July 7, 1792, with Baddeley as *Chapin* and R. Palmer as *Squire Harbottle*.

All in the Dark; or, The Banks of the Elbe. A farcical comedy, by J. H. PLAYSER, first performed at the Lyceum, London, in July, 1822, with a cast including Martin, Daniel, etc.

All in the Downs; or, Black-eyed Susan. A comic operetta, founded on Douglas Jerrold's play, with lyrics by TOM JENKINS, and music by Meyer Lutz (q.v.),

produced at the Gaiety Theatre, London, on November 5, 1881, with Miss Alice Cooke as *Dolly Mayflower*.

All in the Dumps. See BLACK-EYED BLIND.

All in the Right. (1) A farce printed in 1762. (2) A farce adapted from Destouches by THOMAS HILL (q.v.), and first performed at Covent Garden on April 26, 1760, with Lewis, Shuter, Mrs. Green, and others in the cast.

All in the Wrong. A comedy by ARTHUR MURPHY (q.v.), owing something to the "Cocu Imaginaire" of Moliere, and first produced at Drury Lane on June 15, 1761, with Yates as *Sir John Lucless* and Mrs. Yates as *Belinda*. Foot wrote and spoke the prologue. "The intention of it," says the *Biographia Dramatica*, "is to bring together into one piece and represent at one view, the various effects of the passion of jealousy in domestic life, acting on different dispositions and different tempers and under different circumstances of husband and wife, lover and mistress." The comedy was first played at New York in 1768.

All is Fair in Love and War. A comedy in one act, adapted from 'L'Ami et le Ruisseau' of Alfred de Musset and printed in 1864. See ALL'S FAIR IN LOVE.

All is not gold that glistereth. See "ALL THAT GLISTERS," etc.

All is not Gold that Glisters. A play by HENRY CHITTRE (q.v.), acted by the Admiral's men at the Fortune in 1601. See "ALL THAT GLISTERS," etc., ALL THAT GLISTERS, etc.

All is True. On July 6, 1613, Sir Henry Wotton wrote to his nephew: "I will entertain you . . . with what hath happened this week at [the Globe Theatre on] the Bank-side. The kings players had a new play, called *All is True* representing some principal pieces of the reign of Henry the Eighth, which was set forth with many extraordinary circumstances of pomp and majesty, even to the matting of the stage, the Knights of the Order, with their Georges and Garter, the guards with their embroidered coats, and the like; sufficient, in truth, within a while, to make greatness very familiar, if not ridiculous. Now King Henry, making a mask at the Cardinal Wolsey's house, and certain cannons being shot off at his entry, some of the paper or other stuff wherewith one of these was stopped did light on the thatch, where, being thought at first but an idle smoke, and their eyes more attentive to the show, it kindled inwardly and ran round like a train, consuming, within an hour, the whole house to the very ground." This *All is True* has been thought by some to be identical with the 'Henry VIII' ascribed to Shakespeare, or with the 'When you see me you know me' of Samuel Rowley. It may, however, as Collier suggests, have been "a quite different piece founded on history." See the *Biographia Dramatica* (1613); also, HENRY VIII.

All is Vanity. See **CYNIC'S DEFEAT, THE.**

All Mistaken; or, The Mad Couple. A comedy by the Hon. JAMES HOWARD (q.v.), first performed at the Theatre Royal on December 28, 1667, with Nell Gwynne and Hartas Miranda and Philidor—the mad couple. Philidor and Miranda "are in love with each other, but protest against marriage." The former has promised marriage to six ladies, but, having managed to lock them up in a vault, he declines to let them out till they each relieve him from his vow. "Miranda has two lovers—Fingusier and a lean man. She refuses to marry Fingusier till he has made himself lean, and the other till he has made himself fat." The piece was printed in 1672 and 1710.—William Shirley gave the title of 'All Mistaken' to his alteration of the 'Comedy of Errors' (q.v.).

All on a Summer's Day. A comedy by Mrs. ISCHEALD (q.v.), first performed at Covent Garden Theatre, London, on December 15, 1787, with a cast including Lewis, Quick, Alchin, Farron, Mrs. Mattocks, Miss Brunton, and Mrs. Webb.

All Pleas'd at Last. An anonymous comedy, acted and printed in Dublin in 1783.

All Plot; or, The Disguises. A play by W. STRODE, performed at Lincoln's Inn Fields between 1662 and 1671. See Downes' 'Roscius Anglicanus' (1708).

All Puzzled. An anonymous farce, dated 1702. See 'Biographia Dramatica.'

"All that glitters is not gold."—*'Merchant of Venice,'* act ii. sc. 6. Middleton, in his 'Fair Quarrel,' act ii. sc. 1, has the line—

"All is not gold that glistereth."

See **ALL IS NOT GOLD** and **ALL THAT GLITTERS.**

All that Glitters is not Gold. A comedy adapted from the French by THOMAS and J. M. MORTON (q.v.), and first performed at the Olympic Theatre, London, on January 13, 1851, with W. Farron as *Jasper Plum*, Leigh Murray as *Stephen Plum*, W. Farron, jun., as *Frederick Plum*, Mrs. Stirling as *Martha Gibbs*, Miss Louisa Howard as *Lady Valeria Westendleigh*, and Crompton as *Toby Twinkle*. *Lady Valeria*, married to *Frederick*, is pursued by a "wicked baronet," and is in danger of falling a victim to his wiles, when *Martha*, a pretty factory girl, beloved by *Stephen*, succeeds in opening the lady's eyes to her lover's falsity; only, however, by compromising her own good name. Her innocence being established, she marries *Stephen*. This piece is sometimes called 'The Factory Girl.' It was first played at New York in March, 1851, with Miss Goughenheim as *Lady Valeria* and Davidgo as *Toby Twinkle*. Miss Ada Bohan has played *Lady Valeria* in America. See **ALL IS NOT GOLD** and **ALL THAT GLITTERS.**

All the Comforts of Home. A farcical comedy founded by W. GILLETTE

and H. DUCKWORTH upon Carl Ianke's 'Ein Toller Einfal,' and first performed at New York on September 8, 1840, at the Globe Theatre, London, on January 24, 1891, with H. Paulton in the leading part; at the Elephant and Castle Theatre in 1892, with L. Rignold as chief comedian.

"All the souls that were, were forfeit once." *'Measure for Measure,'* act ii. sc. 2 (*Isabella*)—

"And he that might the vantage best have took
Found out the remedy."

"All the world's a stage."—*'As You Like It,'* act ii. sc. 7 (*Jacquess*)—

"And all the men and women merely players . . .
And one man in his time plays many parts."

The reflection is as old as *Petroneus Arbitrator*, who wrote that "Totus mundus agit histrionem"—a sentence which, it is said, was placed over the portal of Shakespeare's theatre, the Globe. In the old play of 'Damon and Pythias' (1592), a character observes—

"Pythagoras said that this world was like a stage,
Whereon many play their parts."

In Sir Thomas Chaloner's translation of Erasmus's 'Praise of Folly' (1594) we read: "All this life of mortal man, what is it else but a certain kynde of stage playe! whereas men come forth, disguised one in one apparell, an other in an other, eche playinge his parte." Heywood, in his 'Apology for Actors' (1612) writes—

"The world's a Theatre: the earth a Stage,
Which God and Nature do with actors fill . . .
All men have parts, and each man acts his own . . .
Our play's begun . . .
When we are born, and to the world first enter,
And all find *Exits* when their parts are done."

All the World's a Stage. A farce by ISAAC JACKMAN, first performed at Drury Lane on April 7, 1777, with a cast including Parsons (*Diggery*), Baiddeley, Palmer, Farron, Miss P. Hopkins (*Kitty Sprightly*), and Mrs. Hopkins. The humour appears to have been derived from the proceedings of *Diggery* and *Kitty*, who are stage struck. The farce was first played in New York in 1792.

All Vows Kept. A play by Captain DOWNES, "printed and probably acted," says Genest, "in 1733," at Smock Alley, Dublin. Four of the characters vow apparently impossible things, but favourable circumstances at last admit of "all vows" being kept, and all ends happily. Among the persons are *Hercules* (J. Ellington) and *Parthenus* (Mrs. Bellamy), *Trivoltio* (R. Ellington) and *Ariomana* (Mrs. Noale).

All without Money. The title of the second act of MORTEUX' 'Novelty' (q.v.). This composition, says Dutton Cook, was "certainly derived from the French." See **LYING VALANT, THE.**

"All ye woods, and trees, and bowers." First line of the song to Pan in FLETCHER's 'Faithful Shepherdess' (q.v.).

All's Fair in Love; or, A Match

for the Lawyer. (1) A farce in two acts, by J. TOMIN (q.v.), first performed at Covent Garden on April 29, 1603, with a cast including Munden, Fawcett, Brunton, Mrs. St. Leger, and Mrs. Mills. The chief part is that of *Sheepskin*, probably played by Munden. (2) 'All's Fair in Love,' a five-act play by JOHN BRIDGEMAN (q.v.), altered from 'The Page,' and produced in 1653 at Burton's Theatre, New York. (3) 'All's Fair in Love' a charade by HENRY HERSEX (q.v.). See ALL IS FAIR.

All's Lost by Lust. A tragedy by WILLIAM ROWLEY (q.v.), founded partly on 'The Unfortunate Lovers' (novel 3); acted, says Play, at the Cockpit circa 1622, at the Phoenix circa 1633, and printed in the latter year. Pepys saw it played at the Red Bull in March, 1661. The main plot is taken from history, the sub-plot (Langbaine says) from a novel. The chief character, *Roderique*, King of Spain, seduces *Jacinta*, the daughter of his general, *Julianus*, and the last named, in revenge, joins *Mulmumen*, King of the Moors, and puts him on the Spanish throne. *Mulmumen* desires to marry *Jacinta*, is rejected, puts out *Julianus'* eyes, and cuts off *Jacinta's* tongue. *Jacinta* is afterwards accidentally killed by her father, *Jaquez*, a comic character was played originally by the author. On this play Mrs. Pix founded one called 'The Conquest of Spain' (q.v.).

All's One; or, One of the Four Plates in One, called *A Yorkshire Tragedy*. See YORKSHIRE TRAGEDY.

All's Right; or, The Old School-fellow. A comic interlude, first performed at the Haymarket on June 15, 1827, with Laporte as *Mr. Cool*, Miss P. Glover as *Harriet Steady*, and Mrs. Taylour as *Mrs. Forman*.

All's Well that Ends Well. A comedy by WILLIAM SHAKESPEARE (q.v.), first printed in the folio of 1623, and probably identical with the comedy called 'Love's Labours Wonnes' which Meres, in his 'Palladis Tamia' (1598), mentions among the plays of Shakespeare then popular. "'All's Well,'" says Furnivall, "is, I doubt not, 'Love's Labours Won' recast. Both have the name Dumaine in common, in both is the Labour of Love, that which is the growth of a life is won here, that which is the growth of a day being lost in the earlier play. Moreover, no intelligent person can read the play without being struck by the contrast of early and late work in it. The stiff formality (if the rhymed talk between *Helena* and the King is due, not to etiquette, but to Shakespeare's early time; so also the end of the play" ('Leopold Shakspeare'), Play, 'New Shakspeare Society Transactions', 1874) believes that the play was the work of two widely parted periods, and that it took its present form in 1602. Gervinus ('Shakspeare Commentaries') and Von Friesen ('Shakspeare Jahrbuch') are also of opinion that it is an early work re-handled. On the other hand, Delius and Hertberg attribute it to Shakespeare's later years, the latter

assigning it to 1603. The main outline of the plot was taken by the poet from Painter's 'Palace of Pleasure' (vol. i. novel 35), Painter having himself taken the story from Boccaccio's 'Decamerone' (day iii. novel 9). We read that "Gillette, a phisician's daughter of Narbon, bailed the French king of a fistula, for reward whereof she demanded Beltramo, Count of Roussiglione, to husband. The counte, being married against his will, for despite fled to Florence and loved another Gillette, his wife, by pollicie founde means to lye with her husband in place of his lover, and was begotten with child of two sonnes, which knowne to her husband, he received her againe, and afterwards he lived in great honour and felicitie." This story, it may be mentioned, has of late years formed the basis of a comic opera called 'Gillette' (q.v.). In 'All's Well' the Countess of Roussiglione, *Parolles*, and the Clown are wholly Shakespeare's invention. "'All's Well that Ends Well' is," says Schlegel, "the old story of a young maiden whose love looked much higher than her station. . . Love appears here in humble guise: the wooing is on the woman's side; it is striving, unaided by a reciprocal inclination, to overcome the prejudices of birth. In this piece old age is painted with rare favour; the plain honesty of the king, the good-natured impetuosity of old *Iafus*, the maternal indulgence of the Countess to *Helena's* passion for her son, seem all as it were to vie with each other in endeavours to overcome the arrogance of the young count. The style of the whole is more sententious than imaginative, the glowing colours of fancy could not with propriety have been employed on such a subject. In the passages where the humiliating rejection of the poor *Helena* is most painfully affecting, the cowardly *Parolles* steps in to the relief of the spectator. The mystification by which his pretended valour and his shameful slanders are unmasked must be ranked among the most comic scenes that ever were invented. They contain matter enough for an excellent comedy, if Shakespeare were not always rich even to profusion." The comedy was revived at Goodman's Field, London, in March, 1741, with Giffard as *Bertram*, Peterson as *Parolles*, Yates as *Clown*, Blake as *Dumaine*, Mrs. Giffard as *Helena*, Mrs. Steel as the Countess, Mrs. Dunsell as *Marianne*, at Drury Lane in January, 1742, with Mills as *Bertram*, Cibber, jun. as *Parolles*, Macklin as *Clown*, and Mrs. Worlington (announced as *Helena*; see Davies' account of the performance), at Covent Garden in April, 1746, with Woodward as *Parolles*, and Mrs. Bitchard as *Helena*; at Drury Lane in October, 1762, with Palmer as *Bertram*, King as *Parolles*, Mrs. Palmer as *Helena*, and the Clown omitted; at Covent Garden in November, 1762, with Shuter as the Clown, and Miss Macklin as *Helena*, at Covent Garden in December, 1777, with Lewes as *Bertram*, at the Haymarket (altered by F. Pilon) in July, 1785, with Linnier, jun., as *Parolles*, Edwin as *Clown*, Miss Farron as

Helena, and Mrs. Ingham as the *Countess*; at Drury Lane in December, 1794, with Kemble as *Bertram*, Hamster, jun., as *Clown*, and Mrs. Jordan as *Helena*, at Covent Garden (adapted by J. P. Kemble) in May, 1811, with C. Kemble as *Bertram*, Fawcett as *Parolles*, Madden as *Lafew*, Blanchard as *Clown*, and Mrs. H. Johnston as *Helena* [Fawcett is said to have been hissed, and to have desired to resign his part], at Noddy's Wells in 1852, with Samuel Phelps as *Parolles*. See the 'Shakespeare Jahrbuch' (vol. vii) and 'Shakespeare's Library' (pt. i). See, also, *BERTRAM*; *HELENA*; *LAFEW*; *PAROLLES*.

Allen, Charles. Actor; has played, among original parts, *Mr. Crab* in 'The Dancing Girl' (1801) and *Mr. Plowden* in 'The Plowden' (1802); *Morton* in 'Ibsen's 'Enemy of the People' (1803) also in the following revivals: 'The Merry Wives of Windsor' (Patel, 1859), 'Hans Austin' (Mentrick, 1860), and 'Peril' (Dr. Thornton, 1861).

Allen-a-dale, the Sherwood forester, figures in FITZBALL'S 'Robin Hood' (q.v.).

Albut, John, Fanny, and Emily. Characters in SPENCER and JAMES'S 'Return Ticket' (q.v.).

Alcaash, Lord and Lady. are characters not only in Auber's 'Fra Diavolo' and its English versions, but also in the burlesques of 'Fra Diavolo' by H. J. BYRON.

Alliclack, Captain. A character in 'The Invisible Girl' (q.v.).

Allicraft. See *SOLOMONS, MORRIS*.

Aldove, Mrs. A widow in HAYL'S 'Comfortable Service' (q.v.).

Aldross, Roscius. An actor-manager in G. COLMAN jun.'s 'X Y Z' (q.v.).

"Allegory on the banks of the Nile, Headstrong as an."—*SHERRIDAN*, 'The Rivals,' act iii. sc. 2 (*Mrs. Malaprop*).

Allegro. The devoted servant of Philip Chabot, in CHAPMAN and SHIRLEY'S tragedy of that name (q.v.).

Allen. The name of the writer to whom dramatic pieces entitled 'Hymen' (1764) and 'Hezekiah' (1775) are ascribed.

Allen, Andrew (Jackson). American actor, born 1774, died 1853, made his *début* at New York in 1796, as a page in 'Romeo and Juliet', was a member of the Chatham Garden Theatre Company, New York, circa 1814, Mrs. Allen being also in the troupe; took the name of Jackson from that of President Jackson, and latterly assumed the title of 'Father of the American stage'; "was more famous as a cook than as a player," says Lawrence Hutton. See *ABELL-LIVO* and Phelps's 'Players of a Century' (1880).

Allen, Barbara. See *BARBARA ALLEN*.

Allen, Farmer. A character in READ'S dramatization of Tennyson's 'Dora' (q.v.).

Allen, J. H. American actor; member of the company at the National Theatre, New York; in 1856 appeared as *Harry Gordon* in 'Irene'. Mrs. Allen was a member of the company at the Winter Garden Theatre, New York, circa 1860, playing such parts as that of *May Polding* in 'Dot' (q.v.). See Jefferson's 'Autobiography' (1889-90).

Allen, Mrs. Clarissa (Mrs. Lacombe or La Coozh). American actress, died 1861; made her *début* at New York, in 1818, as *Rosina* in the opera of that name.

Allen, William. An actor described in Wright's 'Historia Histrionica' (1699) as "eminent," and as among those "of principal note at the Cockpit." He was at one time a major in Charles I.'s army.

Allendale. A comedy in three acts, by EDEN PHILLIPOTS and U. R. BRIDGES, performed at the Strand Theatre on the afternoon of February 14, 1803.

Alleyn, Annie. Actress, born at Bradford, 1860, made her *début* in Glasgow in 1874, and her first appearance in London on July 13, 1882. She was the original representative of the heroine in Hamilton's 'Shadow-Scripture' (q.v.), Coleman's 'Wedded, not Wived' (q.v.), and Bernard's 'Primrose' (q.v.). Among her other assumptions are *Rosaline* ('Love's Labour's Lost'), *Isabella* ('Measure for Measure'), and the chief "legitimate" rôles.

Alleyn, Edward. Actor, born in London, 1566, died 1622; appears first in theatrical records under the date of 1590, when he figures as one of the Earl of Worcester's players. Six years later, Thomas Nash is found writing of him, in 'Pierce Penitence,' that "not Hamlet nor Escop, those tragedians admired before Christ was borne, could ever performe more in action than famous Ned Allen." In 1592 he married a stepdaughter of Philip Henslowe (q.v.), whose partner he became. In the following year he joined Lord Strange's actors in a provincial tour, returning to London in 1594, and performing there till 1597, when he "left playing for a time." In 1600 he built, in conjunction with Henslowe, the Fortune Theatre (q.v.), which was thereupon occupied by the Lord Admiral's company, headed by Alleyn himself. In 1606 he purchased the estate of Dulwich, and eight years later began the erection of the "College of God's Gift," which has done so much to hand his name down to posterity and which was formally incorporated in 1619. The charity thus founded consisted of a master, warden, four fellows, six poor brothers, six poor sisters, and twelve poor scholars; the endowment comprising, in addition to the Dulwich estate, property in Lambeth and Bishopsgate, and the Fortune Theatre of which Alleyn had obtained the freehold in 1610. In 1623 Alleyn married again, the lady being a daughter of the poet Donne. Of the last few years of his life little is known.

It is certain that he played *Barabas*, *Tam-burlane*, and *Pandarus* in Marlowe's famous dramas, and it is thought that he played *Orlando* in the 'Orlando Furioso' of Greene. T. Heywood wrote of him, in his 'Apology for Actors,' as "in his time the most worthy, famous Maister Edward Allen." He also described him as "Protius for shapes, and Roscius for a tongue." Fuller says: "He was the Roscius of our age, so acting to the life that he made any part (especially a majestic one) to become him." Baker wrote of him and Burbage as "two such actors as no age must ever look to see the like." Ben Jonson's tribute to Alleyn is well known:—

"If Rome so great, and in her worst age,
Ferd not to treat the glories of her stage,
As *diffus* function, and grave *Roque*, men,
Yet crowd'd with honour, as with riches, then;
Who had no less a trumpet: I their name
Thus *Quintus*, whose every breath was fame;
How can so great a stample die in the
That, *Allyn*, I should pause to publish thee?
Who both their graces in thyself have more
Outstript than they did all that went before;
And prevent worth in all that so contract,
As others speak, but only thou dost act.
Wear this reversa. The just that who did give
No many words life, by one should live."

See Fuller's 'Worthies' (1662), 'Biographia Britannica' (1747), Collier's 'Dramatic Poetry' (1831), Collier's 'Memoirs of Edward Alleyn' (1841), Collier's 'Alleyn Papers' (1843), and Henslowe's 'Diary,' editt. 1843.

Alleyns, Miss, opened the Globe Theatre, London, in October, 1870, with a revival of 'The Taming of the Shrew' (q.v.), in which she played *Katharine*. This was followed by the production of 'Pearl' (q.v.), in which she enacted the heroine. See LONDON THEATRE (Globe).

Alfair, Princess. A character in PLANCHÉ'S 'Yellow Dwarf' (q.v.).

Allingham, John Till. Dramatic writer, born about 1790-1810, the son of a wine-merchant, and brought up to the law; was the author of the following pieces (q.v.)—'Fortune's Frolic' (1790), 'Tis All a Farce' (1800), 'The Marriage Promise' (1803), 'Mrs. Wiggins' (1808), 'Hearts of Oak' (1804), 'The Weathercock' (1806), 'The Romantic Lover' (1806), and 'Who Wins' (1808), also the reputed author of 'Independence' (1800) and 'Transformation' (1810), both of which see. There is a reference to Allingham in Bowdler's 'Life of John Keble' (1825). See also the 'Biographia Dramatica' (1812) and Genet's 'English Stage' (1832).

Allingham, William. Poet, born 1793, died 1880, author of 'Ashby Manor,' a play (q.v.).

Allison, Miss. See SERMOUR, Mrs.

Allnut. (1) *Abel Allnut* is the "gipsy farmer" in J. B. JOHNSTONE'S drama of that name. (2) *Will Allnut* is landlord of the Swan, in NICHOLSON'S 'John Felton' (q.v.). His wife is named *Grace*; his son, *Oliver*.

Allow me to Apologise. A farce in one act, by J. P. WOOLER (q.v.), first performed at the Olympic Theatre, London, on October 29, 1850, with G. Cooke as *Sir Peter Pedigree*, Compton as *Goliath* (Goth), Mrs. Murray as *Penny Fairlove*, and Miss Adams as *Mary Myrtle*.

Allow me to Explain. A farce by W. S. GILBERT (q.v.), altered from the French, and first performed at the Prince of Wales's Theatre, London, on November 4, 1867, with a cast including George Honey (*Caddyby*), S. R. Bancroft (*John Smith*), Miss Rosa Massey, Miss Augusta Wilton, and Miss Blanche Wilton. The plot turns upon *Caddyby's* annuity of £300 a year being dependent on the life of *John Smith*, whom he has never seen.

Alles Perce (Alice Pierce) is mentioned by Henslowe as one of the stock pieces at the Rose Theatre, near Bankside.

Allsides, Sir Andrew. A character in J. R. PLANCHÉ'S 'Court Favour' (q.v.).

Allsorts, Alexander and Rachel. Characters in J. B. JOHNSTONE'S 'Gale Breezely' (q.v.).

Allspice. (1) *Abigail Allspice* is servant to *Constance* in PRESS'S 'Miser of Moor-ditch'. (2) *Toby* and *Clementine Allspice* are characters in T. MORTON'S 'Way to get Married' (q.v.).

Allthere, Lady, figures in HENMAN and JONES'S 'Fay o' Fire' (q.v.).

Allwill, Lady Amarant. A character in PALGRAVE SIMPSON'S 'School for Coquettes' (q.v.).

Allworth, Lady, in MASSINGER'S 'New Way to pay Old Debts' (q.v.), is step-mother of *Tom Allworth*, and eventually marries *Lord Lovel*.

Alma Mater; or, A Cure for Coquettes. A play in three acts, by DION BOLICALLY (q.v.), first performed at the Haymarket on September 12, 1842, with Farron as *Sir Samuel Sarcasm*, H. Holl as *Widdie*, F. Vining as *Gradus*, Mrs. Glover as the *Widow Venture*, Miss Charles as *Lilly Venture*, Webster as *Plumet*, and Brindal as *Count Pavé*. *Sir Samuel* pairs off with the *Widow*, and *Lilly* gives her hand to *Widdie*, *Sir Samuel's* vainglorious son, in preference to *Gradus*, the pliant. *Plumet* is a student, and *Count Pavé* a swindling man about town. The comedy was first played at New York in December, 1842, with J. Brougham as *Count Pavé* and Mrs. Brougham as *Lilly*. *Count Pavé* was in the repertory of Lester Wallack.

Almachilde; or, The Lombards. A play first performed at New York in August, 1829.

Almacks. A female character in 'Novelty Fair' (q.v.).

Almagro. (1) A Spanish captain in 'Pizarro' (q.v.). (2) Friend of *Alonso*, in SHARIDAN KNOWLES'S 'Roses of Arragon' (q.v.).

Almahide. Queen of Granada, in DRYDEN'S 'Conquest of Granada' (q.v.).

Almahide and Hamet. An unacted tragedy by BENJAMIN HEATH MALIN, printed in 1804, and founded on Dryden's *Almansor* and *Almahide* (q.v.).

Almanac (The). A play performed at Court in 1612.

Almanza. A female character in Mrs. INCHBALD'S 'Child of Nature' (q.v.).

Almansor. (1) A caliph in Mrs. MARY'S 'Almyra' (q.v.). (2) The hero of DRYDEN'S 'Conquest of Granada' (q.v.), in love with *Almahide* (q.v.), and the original of *Dracmanc* (q.v.) in Buckingham's 'Beharal' (q.v.). Sir Walter Scott says of him: "It is not only the actual effects of *Almansor's* valor which appear to us unnatural, but also the extraordinary principles and motives by which these exertions are guided. The extravagance of sentiment is no less necessary than the extravagance of achievement to constitute a true knight errant; and such is *Almansor*."

Almansor and Almahide; or, The Conquest of Granada. See CONQUEST OF GRANADA AND ALMAHIDE AND HAMET.

Almar, George. Dramatic writer; manager of Sadler's Wells Theatre (1833-5); author of the following, among other pieces for the stage: 'Atar (Jub)', 'The Battle of Redgmoor', 'Belvidere', 'The Black Eagle', 'The Bull Fighter', 'The Cedar Chest', 'The Charcoal-Burner', 'Cinderella', 'Clerk of Clerkenwell', 'Crossing the Line', 'The Death Light', 'Don Quixote', 'The Earl of Poverty', 'The Evil Eye', 'The False Key', 'The Fire Raiser', 'Gaspario the Gondolier', 'The Headman of Vienna', 'The Good-looking Fellow', 'Jane of the Hatchet', 'The Knights of St. John', 'Lucrece Borgia', 'The Mountain King', 'Oliver Twist', 'Peerless Paul', 'Pedlar's Arre', 'Perinet Leclerc', 'The Robber of the Rhine', 'The Rover's Bride', 'The Shadow', 'The Seven Sisters', and 'The Tower of Neule'.

Almaviva, The Count and Countess. Figure in COLMAN'S 'Spanish Barber' (q.v.), HOLCROFT'S 'Follies of the Day' (q.v.), FAWCETT and TERRY'S 'Barber of Seville' (q.v.), PLANCHÉ'S 'Two Fiercons' (q.v.), and MORTIMER'S 'School of Intrigue' (q.v.).

Almeida. A character in 'Black Beard,' played by Mrs. Duff.

Almena. An opera, the words by RICHARD BOIT, the music by Michael Arne and Battishill, acted at Drury Lane in 1764.

Almeria. Daughter of the King of Granada in CONGREVE'S 'Mourning Bride' (q.v.).

Almeric, Sir. A character in PHIPPS'S 'King Rene's Daughter' (q.v.).

Almeyda. The deposed empress in REYNOLDS'S 'Reconquers' (q.v.).

Almeyda; or, The Rival Kings. A tragedy by GEORGE EDMOND HOWARD, founded on Dr. Hawkesworth's 'Almoraa and Hamet,' and printed 1760.

Almeyda, Queen of Granada. A tragedy in five acts, by SOPHIA LEE (q.v.), first performed at Drury Lane on April 29, 1768, with Mrs. Siddons as the heroine, Kemble as *Alonso*, Wroughton as *Dracmanc*, and Palmer as *Abdallah*. Miss Lee borrowed the catastrophe from Shirley's 'Cardinal' (q.v.).

Almida. A tragedy by MONK, CECILIA, suggested by Voltaire's 'Tancrède' and first performed at Drury Lane on January 12, 1771, with Mrs. Barry as the heroine, Barry as *Tancrède*, Reddish as *Arnolph*, and Alkin as *Orbassan*. Garrick produced this play because the authoress had been civil to him during his Italian tour. "by the inimitable acting of Mrs. Barry it had a run of two nights" (Hester). Doran calls it "perhaps the most insufferable of the tragedies of this time."

Almida, the heroine of WILLIS and HERMAN'S 'Claudian' (q.v.), appears in BURNAND'S burlesque, 'Paw Claudian' (q.v.), as *Almida*.

Almidor. A character in A. BRACKETT and LEMON'S 'St. George and the Dragon' (q.v.).

Almighty Dollar (The). A melodrama by W. WOOD, produced at Barnaley on December 13, 1888. See MIGHTY DOLLAR, THE.

Almira. A character in PHILLIPS'S 'Belisarius' (q.v.).

Almirina. A mock tragedy by ARTHUR MURPHY (q.v.), first performed at the Royalty Theatre, London, on September 19, 1787. "This piece was acted by one person (Mr. John Palmer), with the aid of wooden or pasteboard figures" ('Biographia Dramatica,' 1812). The idea, however, had been used by Foote in his 'Tragedy à la Mode' (q.v.).

Almond, Mrs. George (Emma Romer). English opera singer, born 1814, died 1888; made her first appearance at Covent Garden in October, 1839, as *Donna Clara* in 'The Duenna' (q.v.), was the original representative of *Zedira* in Ibrahim's English version of 'Fra Diavolo' (1831), of *Eola* in Barnett's 'Mountain Sylph' (1834), and of *Bar Rosemond* in Barnett's opera of that name (1837). She married in 1836, and left the stage in 1852.

Almond, Prince. Son of King Philbert, in PLANCHÉ'S 'Good Woman in the Wood' (q.v.).

Almost a Life. A drama in six acts, adapted by ETTIE HENDERSON from a novel by Gabriel, performed at the Standard Theatre, New York, in 1878, with Charles Leclercq as *Jules de Bonavent*, produced at the Court Theatre, Liverpool, on November 6, 1882, with Eben Plympton as *Jules*; revived in 1889 at the People's Theatre,

New York, with Miss Maud Granger as the heroine, *Arise*. The life which is almost sacrificed is that of *Jules*, who is falsely accused of murder.

Almyna; or, The Arabian Vow. A tragedy by Mrs. MANLEY (q.v.), first performed at the Haymarket on December 16, 1709, with Mrs. Barry as *Almyna*, Mrs. Bracegirdle as *Zoraida*, Betterton as the *Caliph Almanzor*, and Wilks as *Abdalla*. The story is taken from 'The Life of the Caliph Almanzor' and 'Arabian Nights.' The vow is that which has been made by Almanzor on account of the infidelity of his first wife—namely, that whosoever he shall marry in future shall be executed on the morning after the espousals.

Alone. A drama in three acts, by J. PALGRAVE SIMPSON (q.v.) and H. C. MERIVALE (q.v.), first performed at the Court Theatre, London, on October 25, 1873, with George Rignold as *Colonel Chaffice*, and Miss Litton, Miss O. Berne, Clifford Cooper, Edgar Bruce, and Alfred Bishop in other parts. "A father has been estranged from his only daughter under a false belief in her misconduct, and has afterwards become blind. The daughter introduces herself under an assumed name into his house, as reader and housekeeper, and ultimately succeeds in convincing him of her innocence."

Alone in London. A drama in a prologue and four acts, by ROBERT BUCHANAN (q.v.) and HARRIETT JAY (q.v.), first performed at Philadelphia, and afterwards at the Opera House, New York, in September, 1885; first produced in London at the Olympic Theatre, on November 2, 1885, with Miss Amy Rowell as *Annie Meadows*, Miss Jay as *Tom Chickwood*, Leonard Boyne as *John Biddlecomb*, and Herbert Standing as *Richard Redcliffe* (Miss Jay afterwards played *Annie*, and Miss L. Gourlay *Tom*); performed in the English provinces and at the Surrey Theatre, London, in 1887; revived at the Princess's, London, in December, 1891, with H. Neville as *Biddlecomb*, W. L. Abingdon as *Redcliffe*, Miss E. Terriss as *Tom*, and Miss M. Elmore as *Annie*.

Alonso. King of Naples in 'The Tempest' (q.v.), brother of Sebastian and father of Ferdinand (q.v.). He figures also in the *Battons*' 'Enchanted Isle' (q.v.).

Alonso. (1) A tragedy by JOHN HOME (q.v.), first performed at Drury Lane on February 27, 1773, with Reddish in the title part, Clifach as *Alberto*, and Mrs. Barry as *Ormisinda*. *Pelaseo*, a minor character, was played by Jefferson "the first" (q.v.). *Alonso* is secretly married to *Ormisinda*, and *Alberto* is (unknown to *Alonso*) their son. *Alonso* is led to believe his wife is unfaithful to him, and publicly accuses her. *Alberto* challenges him to fight; *Ormisinda* rushes between the combatants, and then stabs herself. "He explains everything to her husband's satisfaction, and then dies." Horace Walpole wrote: "The language is as poor as the plot." Doran says: "Although *Alonso* is

the hero, he does not appear till the play is half over, and when the piece came to nearly that point on [March 9] Reddish was missing, a riot ensued, and his part was read by one of the Aickins. Just before the curtain fell the truant appeared, declaring that he had only just remembered that it was not an oratorio night. His comrades believed him, and for fear the public should be less credulous he ran from the theatre to Bow Street office, and there, in presence of Sir Sampson Wright, made oath to that effect. The affidavit was published the next day, and he thereto adds, 'that this unhappy mistake may not be misconstrued into a wilful neglect of his duty, he most humbly begs pardon of the public for the disappointment.' The public forgave him, and received him kindly on his next appearance." (2) A play by WILLIAM CHARLES WHITE, performed in America.

Alonso. (1) A Portuguese gentleman in BEAUMONT and FLETCHER's 'Custom of the Country' (q.v.). A character in (2) FLETCHER's 'Rule a Wife, and Have a Wife' (q.v.), (3) Miss LEE's 'Almceida' (q.v.), and (4) YOUNG's 'Revenge' (q.v.). (5) A Peruvian knight in SHERIDAN's 'Pizarro' (q.v.). The part was originally represented by Charles Kemble, and it is recorded of that actor that "Sheridan always thought well of him, particularly after his performance of *Alonso* in 'Pizarro'; the grateful author used to address him as 'my Alonso.'" (6) Son of the *King of Arragon*, and husband of *Olivia*, in SHERIDAN KNOWLES's 'Rose of Arragon' (q.v.).

Alonso the Brave and the Fair Imogene. A ballad in M. G. LEWIS's romance of 'The Monk' (1795), on which have been founded several dramatic pieces: (1) 'Alonso and Imogene; or, The Bridal Spectre' a pantomimic romance by T. DIBDIN (q.v.), performed at Covent Garden on June 10, 1801. (2) 'Alonso the Brave;' a play performed at the Coburg in 1825. (3) 'Alonso the Brave' a pantomime produced at the Princess's at Christmas, 1850. (4) 'Alonso the Brave' a pantomime produced at the City of London Theatre in 1901. (5) 'Alonso the Brave and the Fair Imogene, or, The Spectre Bride' a "legendary romantic melodrama" by H. M. MITNER (q.v.). (6) 'Alonso the Brave; or, Faust and the Fair Imogene' a burlesque by F. C. BURNARD (q.v.), first performed by the A. D. C., Cambridge, in 1857. Among the characters, besides those mentioned in the title, are *Mephistopheles* (originally played by the author), *Sybel*, *Barco*, *Byto*, *Pipo de Clayo*, and *Dona Martha*. In this travesty Imogene takes the place of Marguerite in the affections of Faust. "For a while, in the absence of Alonso, she yields to the snares of the tempter; but in the end her first sweetheart appears to her as his own ghost, her inconstancy is forgiven, and Faust retires." (7) 'Alonso and Imogene; or, The Dad, the Laid, the Lord, and the Lass' a burlesque by W. W. BIRD, Her Majesty's Theatre, Rich-

mond, April 17, 1800. (S) 'Alonso ye Brave, and ye Fayre Imogene,' burlesque by R. M. HARRISON, Alexandria, Liverpool, April 2, 1878. (D) 'Alonso the Brave,' a burlesque by H. T. CRAYNE (q.v.).

Alp. The "dumb brigand" is the play of that name (q.v.).

Alpenkönig, Der. See KING OF THE ALPS.

Alphabet. A bookseller in MILLER'S 'Art and Nature' (q.v.).

Alpheus. A river deity in W. BROUGH'S 'Endymion' (q.v.).

Alphonse, Monsieur. See MONSIEUR ALPHONSE.

Alphonso. (1) King of Naples in BEAUMONT and FLETCHER'S 'A Wife for a Month' (q.v.). (2) Father of *Alinda* (q.v.) in BEAUMONT and FLETCHER'S 'Pilgrim' (q.v.). (3) A prince in COWLEY'S 'Mourning Bride' (q.v.), married to *Almene* (q.v.).

Alphonso, King of Naples. A tragedy by G. POWELL, performed at the Theatre Royal in 1691, with Bowman as *Alphonso*, Mrs. Bracegirdle as *Franca*, Powell as *Ferdinand*, and Mountfort as *Cesario*. *Alphonso* desires his daughter *Franca*, to marry *Ferdinand*, Prince of Thessaly. But *Franca* is already privately contracted to *Cesario*, general of Naples. The lovers escape but are captured. *Ferdinand* and *Cesario* fight, and are mortally wounded, and *Franca* kills herself. Powell was indebted in a few details to Shirley's 'Young Admiral' (q.v.).

Alphonso, Emperor of Germany. A tragedy ascribed to CHAPMAN ('HAFMAN' (q.v.)), acted at Blackfriars in 1630, and printed in 1634. 'This play,' says an authority, 'seems to have been written in honour of the English nation, in the person of Richard, Earl of Cornwall, son to King John, and brother to Henry III., who was chosen King of the Romans in 1257, at the same time that Alphonso, the tenth King of Castile, was chosen by other electors.' "May not this," says Fleay, "be the play called by Henslow 'Harry of Cornwell'?" The attribution of its authorship by Mowley to Chapman in 1654, has not the slightest value. Wood and Winstanley, with much greater probability, assign it to Peele. It is a Machiavellian revenge-play, and has much German in it.

Alphonso, King of Arragon. The Comical History of. A comedy by ROBERT GREENE (q.v.), printed in 1600. *Alphonso*, Prince of Arragon, is in exile, but, while assisting the King of Naples against the usurper of his father's crown, so distinguishes himself that the King promises to grant him anything. He asks for and obtains the throne of Arragon, but afterwards resigns it in order to fight with Sultan Amurack for the sovereignty of the Mahometan empire. He defeats Amurack, and, marrying his daughter *Idaphine*, afterwards becomes Sultan. Among the cha-

acters introduced is *Nades*, who works enchantments, raising the ghost of Homer's Calchas. That this was one of Greene's earliest plays is, says Fleay, evident. "A second part was intended, but not produced."

Alpine Maid (The). A vaudeville by BENJAMIN WINSTON (q.v.), music by Lee, first performed at New York in February, 1841, with Chippendale as *Serg* and Mrs. Maeder as *Rosette*.

Alpine Roses. A romantic play by HJALMAR H. ROYEREN, first performed at the Madison Square Theatre, New York, on January 31, 1864, with a cast including Miss G. Cayvan, Miss M. Burroughs, Mrs. T. Whiffen, G. Clarke, T. Whiffen, W. J. Le Moine, and R. Mansfield.

Alps (The). See LOYAL LOVERS.

Alraachid, Haroun. Is the "æthiop" in DIXON'S play of that name (q.v.). *Alraachid* is also one of the persons in W. BROUGH'S 'Caliph of Bagdad' (q.v.), H. M. MILLER'S 'Barnacle' (q.v.) and R. REEKS'S 'Perfect Love' (q.v.). See HAROUN ALRAACHID.

Alsatia. See SQUIRE OF ALSATIA, THE.

Alseance. A cook in J. POOLE'S 'My Wife—What Wife?' (q.v.).

Alscip, Miss. "The heiress" in BURGOTER'S comedy of that name (q.v.).

Alsop, Mrs. Actress, eldest daughter of Mrs. Jordan (q.v.), christened Frances; and married to a Mr. Alsop of the Ordnance Office. Eventually she went on the stage, and in 1815 appeared at Covent Garden as *Rosalind*. Hazlitt then wrote of her: "Mrs. Alsop is a very nice little woman, who acts her part very sensibly and cleverly, and with a certain degree of arch humour, but 'no more like her mother than we to Hercules.' When we say this, we mean no disparagement to this lady's talents who is a real acquisition to the stage in correct and chaste acting. Her voice is clear and articulate but not rich or flowing. In person she is small, and her face is not prepossessing. Her delivery of the speeches was correct and excellent as far as it went, but without much richness or power. Lively good sense is what she really possesses." ('A View of the English Stage'). Mrs. Alsop made her first appearance in America at New York in November, 1820, as *Diana* *Fuente* in 'The Wonder' (q.v.) and *Maria* in 'The Actress of All Work' (q.v.). She died in 1871.

Altamira. A tragedy by BENJAMIN VICTOR (q.v.), intended for representation in 1753; revised in 1766, and printed in 1776. It was founded mainly on an episode in Italian history, with hints from the 'Philander and Silvia' of Mrs. Manley.

Altamont. (1) A young Genoese lord in ROWE'S 'Fair Penitent' (q.v.), married to *Calista* (q.v.). (2) A character in 'Forty and Fifty' (q.v.).

Altar of Revenge (The). See NICK OF THE WOODS.

Altamast. See ALTAMIRA.

Altamira. A tragedy in rhyme, by ROGER BOWLE, Earl of Streray, acted in Lincoln's Inn Fields in 1702, with Betterton as *Clorimon*, Booth as *Lycidor*, Mrs. Bowman as *Cardace* (*Altamast*), and Mrs. Barry as the heroine, with whom the other three are in love. Eventually *Clorimon* kills *Altamast*, and resigns *Altamira* to *Lycidor*. In the course of the play one of the characters says—

"Whatever crimes are acted for a crown,
The gods forgive, when once that crown's put on."

We have also the following couplet—

"Let sin disguise their weakness as they can,
No woman yet e'er doted on one man."

Altémire, Queen. A character in GILBERT'S 'Palace of Truth' (q.v.).

Altenberg, The Harp of. See HARP OF ALTENBERG.

Altenburg, Prince of. Father of *Adrian* in DIMOND'S 'Adrian and Orilla' (q.v.).

Alternative (The). A comedy acted in Dublin in 1796.

Alterville Captain. A character in G. A. A. BECKETT'S 'Pascal Bruno' (q.v.).

Altophil, Duke. A character in 'The Unfortunate Lovers' (q.v.).

Altorf. A tragedy by FRANCES WRIGHT (q.v.). First performed at New York in February, 1819, with Wallack in the title part. *Roméo*, in this piece, was one of the roles of Mrs. J. E. Duff.

Altrades, Jack. A character in E. FITZBALL'S 'Negro of Wapping' (q.v.).

Alucius. A "history" shewed at Whitehall in 1570 "by the children of Her Majesty's Chappell."

Aluredus *now* **Alfredus.** See ALFRED THE GREAT.

Alvar. A character in COLFERIDGE'S 'Remorse' (q.v.). Sir G. Beaumont is said to have been the "original" of it.

Alvaro. The lover of *Agnes* in Mrs. COCKBURN'S 'Agnes de Castro' (q.v.).

Alvimar, Bertrand. A character in OKENFORD and H. WIGAN'S 'A Life Chase' (q.v.).

Always Intended. A comedy in one act, by HORACE WIGAN (q.v.), first performed at the Olympic Theatre, London, on April 3, 1866, with the author as *Mr. Project*, Maclean as *Middle*, E. F. Fingar as *Charles Constant*, and Miss Sheridan as *Mrs. Markwell*, revived at the Lyceum Theatre, London, in October, 1868, with Frankau as *Project* and Miss Sheridan as *Mrs. Markwell*.

Alyface, Annot. One of the work-girls in 'Halp Hoister Dolster' (q.v.).

Alzira; or, The Spanish Insult

Resented. A tragedy by AARON HILL (q.v.), adapted from Voltaire, and acted at Lincoln's Inn Fields on June 18, 1736, with Mrs. Giffard in the title part, Wright as *Don Carlos*, and Johnson as *Zamor*. *Alzira* is an Indian girl, converted to Christianity, and married to *Don Carlos*, governor of Peru. But she has been in love with *Zamor*, an Indian sovereign, and, when he appears as a captive, procures his freedom. He stabs *Don Carlos*, who, however, pardons him, and realigns *Alzira* to him. *Zamor* thereupon becomes a Christian. Voltaire's 'Aldre' was also translated by Dr. Franklin and William Somerville.

Alzuma. A tragedy by ARTHUR MURPHY (q.v.), first performed at Covent Garden on February 21, 1773, with Smith in the title part, Beusley as *Don Carlos*, Hull as *Pizarro*, Mrs. Hartley as *Orillana*, and Miss Miller as *Orania*. *Alzuma* and *Orillana* are the children of *Orania* by the last Inca of Peru. *Orania* is now the wife of *Pizarro*, the conqueror of Peru, who, ignorant of *Alzuma*'s identity, sentences him to death. *Alzuma* stabs *Pizarro*, unintentionally killing *Orania* at the same time. He is, however, pardoned by the conqueror's son, *Don Carlos*, who is in love with *Orillana*. The tragedy was played at New York in 1800, under the title of 'Peru Revenged.'

Amabel, Prince. See PRINCE AMABEL.

Amadan (The). A drama in three acts, by DION BOUCCAULT (q.v.), produced at the Theatre Royal, Richmond, Surrey, on January 20, 1883, and in New York, at the Star Theatre, in April, 1883, with a cast including the author, D. C. Bouccault, W. Herbert, and Miss Sadie Martinot.

Amadi, Madame (Annie Tremaine). Actress and vocalist, was in the original casts of Gilbert's *Robert the Devil* (1868), Thompson's *Columbus* (1869), Sala's *Wat Tyler* (1869), Gilbert's *Theophrastus* (1871), etc. Of late years she has sustained in London the following original parts—*Mme. Dubois* in 'Our Diva' (1886), *Donna Tralala* in 'Mynheer Jan' (1887), *In Chancery* in 'Captain Thérèse' (1891), *Dame Darden* in 'Maid Marian' (1891), *Mrs. Tunard* in 'The Planter' (1891), and *Pamela Patch* in 'The Golden Web' (1893). She also played *Lady Alicia* in 'Marjorie' in 1890, and *Lady Alceas* in 'Fra Diavolo' in 1893.

Amalasont, Queen of the Goths. An unpublished tragedy by JOHN HUGHES (q.v.), written in 1666.

Amalia, Miss. Actress, made her London debut at the Surrey Theatre in 1800; was in the original casts of Byron's 'Little Dr. Faust' (1817), Byron's 'Il Sonnambulo' (1818), Merivale's 'Lady of Lyons Married and Settled' (1818), Byron's 'Cenci' (1819), Byron's 'Handsome Hernani' (1819), Byron's 'Pretty Esmeralda' (1819), Burnand's 'Balladomancy' (1819), 'Ugolino' (1820), Keene's 'Half-Crown Diamonds' (1820), Clarke's 'Adamless Eden' (1822), Herts's 'Le Comaque'

(1884), C. R.; Turner's 'Handsome is that Handsome does' (1888), etc.; was in the revivals of 'Brighton' and 'Dombey and Son' in 1880; appeared in Drury Lane pantomime in 1873, 1874, 1881.

Amana. A dramatic poem by Mrs. ELIZABETH GRIFFITH, printed in 1764.

Amanda. (1) A character in CIBBER's 'Love's Last Shift' (*q.v.*). She appears again (2) in VANBRUGH's 'Relapse' (*q.v.*), and is "interesting," says Hazlitt, "especially in the momentary wavering and quick recovery of her virtue." See WORTHY. She figures also (3) in SHERIDAN's 'Trip to Scarborough' (*q.v.*). (4) A character in ROBERTSON's 'Play' (*q.v.*). See AMANDUS.

Amandus and Amanda are characters in DESPREZ and CELLIER's 'Carp' (*q.v.*).

Amantha. Daughter of Colonel Walsingham in SHEE's 'Alasco' (*q.v.*).

Amanthis. A character in (1) Mrs. INCHBALD's 'Child of Nature' (*q.v.*), and (2) C. J. MATHEWS' 'Little Toddlekins' (*q.v.*). (3) The *Lady Amanthis* figures in GILBERT's 'Broken Hearts' (*q.v.*).

Amanuensis (The). A play by JOHN LYND, performed in New York in 1888.

Amaranta. Wife of *Bartolus* (*q.v.*), and beloved by *Leandro* (*q.v.*), in BEAUMONT and FLETCHER's 'Spanish Curate' (*q.v.*).

Amaranth, Lady. The Quaker heroine of O'KEEFE's 'Wild Oats' (*q.v.*).

Amaranthe. A character in the English versions of 'La Fille de Madame Angot' (*q.v.*).

Amarillis. A shepherdess in FLETCHER's 'Faithful Shepherd' (*q.v.*), in love with *Perigot* (*q.v.*), whom she endeavours in vain to lure from *Amoret* (*q.v.*).

Amaryllis. A character in BUCKINGHAM's 'Rehearsal' (*q.v.*).

Amasis, King of Egypt. A tragedy by CHARLES MARSH (*q.v.*), first performed (Genest says) at Covent Garden on August 22, 1738. The plot is wholly fictitious, being in no way indebted to the narrative of Herodotus.

Amateur Acting. It would be difficult, if not impossible, to indicate the origin of amateur acting. In England, certainly, the first actors—i.e. the monks who performed in the 'mysteries' (*q.v.*) and 'miracle-plays' (*q.v.*)—were, in every sense, amateurs. And the example thus set in the church was by-and-by followed in the schools, at the universities, and at Court. It is well known that the first English comedy, 'Ralph Roister Doister' (*q.v.*), was written by Nicholas Udall, a master at Eton, for representation, in private, by his scholars. An early amateur performance at Cambridge—about 1616—has quite an historical interest, owing to the presence among the actors of no less a personage than young Oliver Cromwell. (See TACTUS.) Under

Elizabeth and the two first Stuarts, the masque (*q.v.*) came into vogue among royalty and the aristocracy, and to the fondness for this sort of work we owe Milton's 'Comus' (*q.v.*), written for production at Ludlow Castle in 1634, the "cast" including the sons and daughter of the Earl of Bridgewater. Queen Henrietta Maria promoted many entertainments of the kind, and we read later of the Princess (afterwards Queen) Anne being "coached" for a performance of Lee's 'Mithridates' (*q.v.*) by Joseph Ashbury (*q.v.*), the manager and actor. It is also recorded of the princess that she took part, in 1675, in a representation of Crowne's 'Calisto' (*q.v.*). In 1749 'Cato' (*q.v.*) was played at Leicester House by the children of the Prince of Wales, assisted by young members of the nobility. Prince George, afterwards George III., was *Portius*; Prince Edward, *Julia*; the Princess Augusta, *Marcia*; and the Princess Elizabeth, *Lucia*. Two years later 'Othello' was given at Drury Lane Theatre by a company of amateurs, including Sir Francis Delaval (*q.v.*) and certain of his relatives. This was a highly "fashionable" affair, the patronage being very distinguished, and the expenses running to about £1000. In 1773 'Venice Preserved' was performed at Kelmarsh, the seat of Mr. Hanbury, and among those who appeared was Mr. David Garrick, the nephew of the famous actor, as well as Mr. Cradock (*q.v.*), a noted amateur of the time. But surely the most magnificent amateur of those days was the Earl of Barrymore (*q.v.*), who, besides being an actor of apparently varied ability, built himself a theatre at his seat in Berkshire, and there superintended a succession of dramatic representations. In these cases the professional was mingled with the amateur element, some of the leading actors of the day being engaged by his lordship. There was another private theatre at Brandenburgh House, Hammersmith, and here the Margravine of Anspach (*q.v.*) made numerous appearances both as author and as actress. Worthy to rank with the doings at Lord Barrymore's were those which took place between 1770 and 1808, at Wynnstay, the seat of Sir W. W. Wynn. These, we are told, "were on a scale of great completeness," and included such serious adventures as certain Elizabethan tragedies. Among notable amateurs at the beginning of the century were Sir Thomas Lawrence, Captain Caulfield (who appeared at Covent Garden in 1802), and the remarkable 'Romeo' Coates (*q.v.*). The last-named made his *début* in London in 1811, and had the distinction of being burlesqued by the elder Mathews (*q.v.*). Captain Hicks, Captain Tuckett, and a disreputable journalist named Gregory, all had, as amateurs, a certain amount of notoriety in their day, and the first-named was even once seen at Covent Garden (about 1837). Probably the most distinguished company of amateurs ever seen in England was that organized by Charles Dickens (*q.v.*) for performances in aid of the proposed Guild of Literature and

Art. The doings of this company are recorded, more or less fully, in the biography and correspondence of Dickens, who was himself the best amateur actor of his day. He was supported by Mark Landon, John Forster, and other well-known persons, for whom the first Lord Lytton wrote 'Not as Bad as we Seem' (q.v.), and who were especially successful in 'The Frozen Deep' (q.v.) and 'The Light House' (q.v.). Notable amateur performances were those which took place in Manchester in 1870, when Miss Helen Packer (q.v.) and Miss Wallis (q.v.) were supported (in 'As You Like It') by a number of non-professionals, including Tom Taylor, Herman Merivale, Hon. Lewis Wingfield, and others. Still more recently there have been representations in London of 'The Tale of Troy,' dramatized from Homer, and of 'The Story of Orpheus,' adapted from Æschylus, whilst the company headed by Lady Archibald Campbell has made popular some outdoor performances of 'The Faithful Shepherdess' (q.v.) and of scenes in 'As You Like It' (q.v.) and 'Twelfth' (q.v.). Among other distinguished amateurs of our own time have been Sir Charles Young (q.v.) and Lady Monckton (q.v.), the latter of whom joined the regular stage in 1881. It is impossible even to mention the names of the amateur clubs which have come to the front so prominently of recent years. Of these, one of the most notable is that of the Old Hagers, which (with the assistance of professional actors) has performed as many pleasant historical fables at Canterbury year by year. Few English regiments have been without their histrionic ambitions, and especially praiseworthy have been the efforts, from time to time, of the Brigade of Guards, whose productions of burlesque have always been very interesting. Of University "amateur theatrics" something is said under the heads of CAMBRIDGE and OXFORD. See FULTON COOK'S 'On the Stage' (1883) and W. H. ELLIOTT'S 'Amateur Clubs and Actors' (1886).

Amateur Pantomime Bohemians (An). See PANTOMIME BOHEMIANS. A

Amateurs and Actors. A musical farce by H. B. PEARCE (q.v.), first performed at the Lyceum Theatre, London, on August 15, 1854, with Harley as Duffie, Wrench as Bung, Bartley as Elderberry, Wilkinson as Mugnump, Parsons as Dolor, and Miss Love as Mary Hardacre, played at New York in September 1854, with South as Mugnump, and revived in London in 1857 with Kealey as Mugnump.

Amazons. A character in 'Zombina,' played by Mrs. Duff (q.v.).

Amazon Queen (The); or, **The Amours of Thalestris and Alexander the Great.** A tragedy-comedy in heroic verse, by JOHN WATSON, printed in 1667. The story is from Quintus Curtius and Strabo.

Amazons (The). (1) The title of masks

performed respectively in 1870 and in 1881. (2) A "farical romance," by A. W. PIERCE (q.v.), first performed at the Court Theatre, London, on March 7, 1888, with a cast including Miss R. Leclercq, Miss Lily Hanbury, Miss E. Tervin, Miss P. Brown, Wendie Greenwith, F. Kerr, and W. G. Elliott; produced at the Lyceum, New York, in February 1891.

Ambassador (The). A comedy in four acts, by JOHN OLIVER MONNIE (Mrs. Craigie) at James's Theatre, London, June 2, 1886, with G. Alexander, F. Terry, H. B. Irving, H. V. Remond, Miss V. Vanbrugh, Miss Fay Davis, in the cast.

Ambassador from Below (An). See MEMORABILIA.

Ambassador's Lady (The); or, **The Rose and the Ring.** A romantic drama by THOMAS EDGAR WILKS (q.v.), first performed at the Grand Theatre on August 1, 1853, with Mrs. Strling in the title part (*Lady Elizabeth Duff*).

Ambassadress (The). (1) A comic opera in three acts, words by GEORGE ANNOTT & BARNETT (q.v.), music by Anker; first performed at the 24 James's Theatre, London in 1839 with Abraham as Portentous, Miss Hanforth as Ambassadress, and Miss Main as Helen. Second Actor's opera, with libretto by GEORGE LODGE, was performed in New York in January, 1851. (2) An opera, libretto by B. HENCKS (q.v.), performed at St. George's Hall, London, in December, 1886.

Amber Box (The). A comic opera, printed in 1806.

Amber Heart (The). A "pastoral tragedy" in three acts, by A. C. CALMOUN (q.v.), first performed at the Lyceum Theatre, London, on the afternoon of July 7, 1857, with Miss Ellen Terry as Elsie, Beecham as Tyne as Silvio, F. A. Willard as Corrado, Miss C. Graham as Marcella, and other roles by Miss M. A. Giffard, Miss H. Foreyth, H. Romble, A. Beaumont, and F. Tyne; revived at the same theatre in May, 1881, with Miss Terry in her original part. (1) Alexander as Silvio, H. Vein as Corrado, Mrs. Macklin as Marcella, etc.

Amber Witch (The). (1) A drama produced at the City of London Theatre at Easter, 1861, with a cast including E. F. Saville, W. Saville, and Mrs. E. F. Saville. (2) An opera, adapted by H. F. CROSLY (q.v.) from a German novel by Meinhold, music by W. Vincent Wallace, first performed at Her Majesty's Theatre, London, on February 26, 1891, with Miss Lomax as Sherrington as Mary, J. Sims Reeves as Count Rudiger, and Bartley, Paley, and Miss Huddart in other parts. (3) A drama by HENRY SAVILE, performed at the Victoria Theatre, London, in 1892.

Ambient, Mark. Actor and dramatic writer, part-author of 'Christian' (q.v.), 'The Anonymous Letter' (q.v.), 'O,

Bumamah. "A Little Ray of Sunshine," "A Song Little Kingdom" (1888), was a member of the Dramatic Students' Society (q.v.) and appeared in several of their performances.

Ambiguous Lover (The). A farce by Miss GUTHRIE, founded on Patral's "Heavenly Error" (q.v.), and acted at Crow Street Theatre, Dublin, in 1781.

Ambition; or, Marie Mignot. A drama in three acts, by THOMAS MATTHEW, first performed at the Haymarket on September 12, 1820, with Miss F. H. Kelly as the heroine, and other characters by Vining, W. Farre, and Mrs. Glover. (B.) "Ambition, or, The Throne and the Tomb," a play produced at New York in 1822, with Clarence Holt as the Earl of Derby and Mrs. Hall as Catherine Howard (q.v.). (B.) "Ambition" drama by M. L. WALTON, St. George's Hall, London, December 14, 1870.

"Ambition is a vulture vile."—
DANIEL, "Cleopatra."

"That leads upon the heart of pride,
And leads us not where it is said."

For "Ambition should be made of sterner stuff," see "Julius Cæsar," act iii. sc. 3 (Antony).

Ambitious Slave (The); or, A Generous Revenger. A tragedy by STEPHEN SEYMOUR (q.v.), acted at the Theatre Royal, and printed in 1694.

Ambitious Statesman (The); or, The Loyal Favourite. A tragedy by J. CROFT (q.v.), performed at the Theatre Royal in 1679 and printed in that year. The ambitious statesman is the Comte de Froude, and the loyal favourite his son, the Duke of Vendôme. Froude is engaged to Louise de Ouzon, but the Comte contrives to make Louise think her lover indifferent to her, and, in pique, she marries the Dauphin. Later, Louise and Vendôme come to an understanding, and the Dauphin is led to believe the worst of Froude. They fight, Louise dies, Vendôme dies also, on the rack, and the Comte is imprisoned. In the course of the play Froude says—

"Froude is moved
Greater than when a rebel with his sword
Sworn to the hand of Heaven from Eliza's commission."

In the epilogue, spoken by Haines, the speaker is made to say—

"For these players to sing and stand are best;
I am a Poet, servant, and a Player."

Ambitious Stepmother (The). A tragedy by NICHOLAS ROWE (q.v.), acted at Lincoln's Inn Fields in 1700, and printed in that year. The original cast included Mrs. Barry as the heroine, Artemus Booth as Arden, her son Beltrion as Herman, Verbruggen as Artemus, and Mrs. Brangerville as Artemus (daughter of Herman and wife of Artemus). Artemus is the heir to the throne of Persia, but Artemus, the king's second wife, desires her son to marry, and, in the end, he does so, Artemus committing suicide on the death of his wife.

Ambitious Widow (The). A "comedy entertainment" by WILLIAM WERT, suggested by an incident in Johnson's "Clerical," and printed in "Poetical Amusements" (1788).

Ambin. An entry in MASSINGER'S "A New Way to pay Old Debts" (q.v.).

Ambryne; or, The Cruelty of the Dutch to the English Merchants. A tragedy by JOHN DRYDEN (q.v.), acted at "the Theatre Royal" in 1672, and printed in that year. The original cast included Hart as Trewmore, Mohan as Ananias Kynaston as Harman, Jon, Mrs. Marshall as Ambryne and Mrs. Cory as an English woman. The piece is in five acts, and "though printed originally in prose, sheweth in a kind of bastard blank verse, which the author does not seem to have thought worth printing as such." It is based on the barbarities practiced by the Dutch upon the English settlers at Ambryne, in 1622. In 1672 the British Government declared war against the Dutch, and it was with the view of making the campaign popular in England that Dryden revived the story of the Ambryne massacre. The play follows the actual facts closely, so far as the background of the plot is concerned. It was composed and written in a month. Ambryne is an Indian lady, betrothed to Captain Trewmore. The story of her rape is told by Longhaine to have been borrowed from a novel by Cinthio d'Urbino. Ananias is an English merchant, Harman, Jon, the son of the Dutch governor. Sir Walter Scott described the piece as "beneath criticism," and "the worst production Dryden ever wrote."

Ambryne, Michael. "The miller of Dorwent Water," in FLETCHER'S drama of that name (q.v.).

Ambrose Gormaine. A play by JOHN BROTHMAN (q.v.) first performed at Noble's Garden, New York.

Ambrose Gwinnett; or, A Sea-side Story. A melodrama in three acts, by DOUGLAS JENNOLD (q.v.), first performed at the Coburg Theatre, London, with Cobham in the title part, Davidge as Ned Grayling, and Miss Watson as Lucy Pinchlow, published in 1822, revived at New York in July, 1829, with Barry as Ambrose, Hilson as Ned Grayling, Floride as Label, and Mrs. Hilson as Lucy, also at Boston, U.S.A., in the same year, with Mrs. J. H. Duff as Lucy. *Reel*, in this piece was in the repertory of Jefferson "the third" (q.v.).

Ambrose, Miss. A comedy actress, well known on the Dublin stage about 1705-70. One of her parts was Charlotte in Macklin's "Love à la Mode" (q.v.). See Malouin's "Anecdotes of the Manners and Customs of London, 1747."

Ambo-see, Lady. A character in O'NEILL'S "Rath Connell" (q.v.).

Ambuscade. A character in M. P. ANDREWS' "Fire and Water" (q.v.).

Amcotts, Vincent. Dramatist, died November, 1881, author of 'Adonis Vangelised,' a comedy; 'The Love Tests,' operetta (1870), 'Ariadne,' 'Fair Helen,' 'Lalla Rookh,' 'Lurline,' extravaganzas and 'Poisoned,' farce, part author of 'Pentheus,' etc., and at one time manager of the Olympic Theatre, London.

Amelia. In O'KEEFE'S 'Wild Oats' (q.v.), is the wife of Sir George Thunder (q.v.). The name of a character in (3) W. H. ARNOLD'S 'Woodman's Hat' (q.v.), (3) J. B. BUCKSTON'S 'King of the Alps' (q.v.), (4) 'Incog.' (q.v.), and (5) 'The Robbers' (q.v.).

Amelia. A "serious" opera by HENRY CAREY (q.v.), set to music "in the Italian manner" by J. F. Lampe, and performed at the French Theatre in the Haymarket, London, in 1782. Susanna Maria Arne appeared in the piece. See SUMMER'S TALE.

Amelrosa. Daughter of Alfonso, King of Castile, in M. G. LEWIS'S play of that name (q.v.).

Amends for Ladies, with the Merry Pranks of Moll Out-purse; or, The Humours of Roaring. A comedy by NATHANIEL FIELD (q.v.), acted at Blackfriars, both by Prince Charles and by the Lady Elizabeth's "servants." According to Langhams, this play was written as a species of apology for the lack of gallantry towards the fair sex shown in Field's 'A Woman's a Weathercock' (q.v.). It was acted apparently before November, 1611, and first printed in 1618; there is also an edition of 1630. The main plot concerns the love affairs of *Isora* and *Lady Honor*. The lady's brother, *Lord Proudly*, desires her to marry an old count, but by a stratagem, she contrives to espouse her lover. There are two comic underplots, between *Lady Perfect* and her husband and between *Hand* and a widow. *Moll Out-purse* is one of the persons, but has little to say or do. The "roarers" figure in the third act.

Amens, Dr. A character in F. A. MARSHALL'S 'Mad as a Hatter' (q.v.).

America. A "mask" in one act, by J. B. BAKER, written in 1806, but not acted.

America, Young. See YOUNG AMERICA.

America Discovered; or, Tammany the Indian Chief. An opera by Mrs. HATTON, revived at New York in 1796, with Hallam as Columbus.

American (An). A play by A. R. HAYEN, the hero of which is Abraham Lincoln (represented by Sol. Smith Russell).

American (The). (1) An adaptation by AUGUSTIN DALL (q.v.) of *Dumas fils' 'L'Etranger'*, produced in America in 1874, with C. F. Coghlan, Miss F. Davenport, and Miss Jeffreys Lewis in the chief parts. (2) A play in three acts, by JOSEPH DENRICK, first performed at the Alexandra Palace, June 12, 1882. (3) A play in three acts, by

G. M. WOOD, first performed at the Gaiety Theatre, Glasgow, April 16, 1883. (4) A play in four acts, by HENRY JAMES, first performed at the Winter Gardens, Southport, on January 8, 1891, first performed in London at the Opera Comique, on September 28, 1891, with E. Compton as *Christopher Newman* (the American), Miss E. Robbins as *Claire* (Comtesse de Linre), Miss Bateman (Mrs. Rowe) as the *Marquise de Bellegarde*, Miss L. Mootie as *Mrs. Beard*, Miss A. Dairdies as *Noemie*, etc.

American, The Fair. See FAIR AMERICAN.

American Bride (An). A comedy-drama in four acts, by Sir WILLIAM YETTS and MALRICK NOEL, first performed at the Lyric Theatre, London, on the afternoon of May 5, 1892, with Miss Janette Steer as the heroine (*Stella Durand*), revived at Terry's Theatre in October, 1893.

American Captives (The); or, The Siege of Tripoli. A play by JAMES ELLISON, acted at Boston, U.S.A., in 1812.

American Claimant (The). A play by W. D. HOWELL (q.v.), produced in America in 1887.

American Cousin, Our. See OUR AMERICAN COUSIN.

American Grit. A play, founded by GEORGE HOVEY on G. Masville Fenn's novel, 'The Vicer's People,' and first performed at New York in May, 1887, with H. T. Chantrau in the leading part.

American Heroine (The); or, Ingratitude Punished. A pantomime founded on the story of *Inde and Yarrico*, and first performed at the Haymarket Opera House on March 15, 1792.

American Indian (The); or, Virtues of Nature. An unacted play in three acts, by JAMES BACON, founded on a poem by Mrs. Morton (of Boston, New England), called 'Ouabi, or The Virtues of Nature,' and printed in 1796.

American Lady (An). A comedy by H. J. BYRON (q.v.), first performed at the Criterion Theatre, London, on March 21, 1874, with Mrs. John Wood in the title part (*Georgina Grenville*), the author as *Harold Trevelyan*, D. Fisher as *Sir Hamilton Trevelyan*, J. Clarke as *Shrew*, J. H. Barnes as *Geoffrey Norrell*, Miss Jane Rhynold as *Lucca*, and Miss Montgomery as *Perkins*, revived at the same theatre in December, 1877, with C. Wyndham as *Harold*.

American Minister (The). A play by PAUL M. POTTER, first performed at the Star Theatre, New York, April 4, 1892.

American Slaves; or, Love and Liberty. A comic opera, performed at Dumfries in 1797.

Americans (The). A comic opera in three acts, by S. J. ARNOLD (q.v.), set to music by King, and first performed at the Lyceum Theatre, London, on April 27, 1811, with Horn, Lovegrove, Mrs. Mountain, Mrs. Bland,

Braham, Johnstone, Mathews, Miss Kelly, Dowton, Knight, Osberry, etc., in the cast.

Americans Abroad; or, Notes and Motions. (1) A farcical comedy in two acts, by R. R. PRANK (q.v.), first performed at the Lyceum Theatre, London, on September 3, 1824, with Mathews as *Jonathan Doubtless*, Bland as *Delapierre*, and Keeley and "O." Smith as *Natty* and *Jemmy Larkspur*. (2) *Americans Abroad*, a drama, by VICTORIEUX SARDON, written originally in French then adapted to the American stage and first performed (in English) at the Lyceum Theatre, New York, on December 5, 1862, with Miss Georgia Cayvan, Miss Effie Shannon, Mrs. C. Walcott, Herbert Kelcey, and W. J. Le Moine in the principal parts. The Americans abroad (in France) are a millionaire, his daughter, his niece, and a young artist. The niece, a heiress, desires to be loved for herself alone, and pretends that she has lost her money. Loving the artist, who is poor, she is about to avow herself, when an intriguing French baroness leads her to believe that her lover is a fortune-hunter. In the end, the artist and the heiress are brought together.

Americans in England. A dramatic piece by Mrs. ELIZABETH ROWSON.

Americans in Paris; or, A Game of Dominoes. A comedy in two acts, by HENRY HURLBURT, performed at Wallack's Theatre, New York, on May 8, 1858, with Lester Wallack as *Morris*, Blake as *Botherer*, Davenport as *Lamouret*, Mrs. Honey as *Amelia Morris*, and Miss Gannon as *Annie Botherer*.

Americans Roused (The), in a Cure for the Spleen. A dramatic piece, dating from about 1776, and including among its persons *Saary*, a parson; *Bumper*, a justice; *Filipot*, an innkeeper; *Graceland*, a dealer; *Trim*, a barber; *Brim*, a Quaker; and *Puff*, a "late representative." See DUNLAP'S *'American Theatre'* (1833).

Americans Strike Home. See FEDERAL OATH, THE.

Amerfort, Captain. A character in PLANCHÉ'S *'Loan of a Lover'* (q.v.).

Amestris. Wife of *Artaxerxes*, in ROWE'S *'Ambitious Stepmother'* (q.v.).

Amherst, J. H. Actor and dramatic writer, born in London, 1776, died at Philadelphia, U.S.A., in 1831, first appeared on the stage at the Haymarket in July 1817; was afterwards connected with Astley's Amphitheatre, and in 1837 made his American debut at New York. Among his theatrical compositions were *'Almorán and Hamet'*, *'The Attack of the Diligence'*, *'Bill Jones'*, *'The Black Castle'*, *'The Battle of Waterloo'*, *'The Blood-red Knight'*, *'The Blood-stained Banner'*, *'Bonaparte's Invasion of Russia'*, *'The Burmese War'*, *'The Death of Christopher'*, *'Der Freischütz'*, *'The Death of Fair Rosamond'*, *'The Faithless Friend'*, *'The Fish and*

the Ring', *'The Fall of Missolonghi'*, *'The Infernal Secret'*, *'The Invincible'*, *'Ireland as it is'*, *'The Irish Witch'*, *'The Iron Collar'*, *'Married or Not'*, *'Monk, Mask, and Murderer'*, *'Napoleon'*, *'Real Life in London'*, *'The Shipwreck of the Grosvenor East-Indiaman'*, *'The Six Simpletons'*, *'The Silver Mask'*, *'The Three Magic Wands'*, *'Three Blind Eyes'*, *'The Three Cripples'*, *'Tippon Salty'*, *'The White Spectre'*, and *'Will Watch'*. Ireland describes Amherst as "a man of moderate talent and great experience . . . invaluable as a prompter" (*'New York Stage'* 1. See, also, BROWN'S *'American Stage'* (1870).

Amideo. See ANGELINA (*'Rival Ladies'*).

Amie. The gentle shepherdess in BEN JONSON'S *'Sad Shepherd'* (q.v.).

Amille; or, The Love Test. A romantic opera in three acts, libretto by J. T. HAINES (q.v.), music by W. M. Locke; first performed at Covent Garden Theatre, London, on December 2, 1837, with Miss Shirreff in the title part; first played at New York in October, 1838, with Miss Shirreff in her original rôle. A travesty by B. A. BAKER, called *'Amy Lee'*, was produced in New York in 1843.

Amina. The heroine of Bellini's *'La Sonnambula'* (q.v.) and of H. J. BROWN'S burlesques of that opera (q.v.). See BROWN, MOLLY.

Aminadab. An apprentice in BULLOCK'S *'Adventures of Half an Hour'* (q.v.).

Aminta. A pastoral drama by TORQUATO TASSO (q.v.), translated by FRANCO (1601), Reynolds (1628), Dancer (1660), Du Bos (1720), Ayre (1737), Stockdale (1770), and Leigh Hunt (1820). A version by John Oldmixon was played at the Theatre Royal in 1695. (2) *Aminta*, the *'Opérette'*, a comic opera in two acts, music by Howard Glover, performed at the Haymarket, with a cast including Wales, Harrison, H. Corri, and Miss L. Pyne.

Amintas. An English opera, compiled by TESSLER from the Italian of Metastasio, and Roll's opera *'The Royal Shepherd'* (q.v.), and acted at Covent Garden on December 15, 1760, with a cast including Reinhold, Tenfelde, Mattocks, Mrs. Mattocks, and Mrs. Baker.

Amintor, in Beaumont and Fletcher's 'Maid's Tragedy' (q.v.), is betrothed to *Aspatia* (q.v.), but marries *Feacine* (q.v.). Halliwell says of him that he is "a feeble, irresolute character, his slavish, recanting loyalty to his prince, who has betrayed and dishonoured him, is of a piece with the tyranny and insolence of which he is made the sport."

Amlet, Richard. A gambler in VAN BRUGH'S *'Confederacy'* (q.v.). Mrs. Amlet, mother of Richard, is a wealthy but ill-used tradeswoman.

'Amo, amse.' Song sung by Largo, in

act II sc 2 of O'KEEFE'S 'Agreeable Surprise' (q v).—

"I love a love,
As a cedar tall and slender;
Sweet cordship a grain
Is lost soon (to rain,
And she's of the feminine gender."

Among the Breakers. A comedy in two acts, by JOHN BROT (RAM) (q v), first performed at the Prince of Wales's Theatre, Liverpool in June 1904, produced at the Strand Theatre, London, on July 26, 1905, with J. B. Clarke as *Bedlington Jones*, and H. J. Turner and Miss Eleanor Boston in other parts.

Amor, Julia. A character in M. LEMMON'S 'Love and Charity' (q v). In the course of the piece she assumes the characters of a charity girl (*Phoebe Pops*), and a French portrait painter (*Louise Bertrand*).

Amoret. (1) The heroine of FLETCHER'S 'Faithful Shepherdess' (q v), being and beloved by *Perant*. See AMARILLUS. (2) A sprightly widow in SMITH'S 'Rival Maids' (q v). (3) A character in OXFORD'S 'Ivy Hall' (q v).

Amorita. An adaptation of Czibulka's opera, 'Pflugstein in Florenz,' produced at the Casino, New York, in November, 1865, with F. H. Zell in the chief male part, and the Misses Pauline Hall and Madeleine Lucette in other roles.

Amoroso, King of Little Britain. A "comic domestic and operatic interlude" by J. R. PLANCHÉ (q v) produced at Drury Lane Theatre, London, on April 21, 1818, with Harley in the title part. Knight as *Road into this cook*; Smith as *Blunderbus* (a yeoman of the guard); Mrs. Bland as *Coquette* (the queen, in love with *Road into*); and Mrs. Orger as *Mollusca* (a chambermaid, in love with *Blunderbus*). The King sees *Road into* and the Queen salutes. He discharges *Road into*. The Queen sees the King and *Mollusca* together. She stabs *Mollusca*. The King stabs the Queen. *Road into* stabs the King. The King stabs *Road into*. All the dead persons come to life again. (General.) The excellent acting and singing secured for the piece, says its author, "a popularity it could never otherwise have enjoyed." "It was a poor imitation of 'Romantic Follies,' with which it is unworthy comparison." See PLANCHÉ'S 'Seelections' (1872).

Amorous Bigot (The), with the Second Part of Teague O'Divelly. See LANCASHIRE WITCHES.

Amorous Fantasma (The). A tragic comedy by SIR WILLIAM LOWELL, translated from the 'Fantôme Amoureux' of Quinault, and printed in 1699.

Amorous Gallant (The). See AMOROUS ORONTUS.

Amorous Jilt (The). See YOUNGER BROTHER, III.

Amorous Miser (The); or, The Younger the Wiser. See FAREWELL, FOLLY.

Amorous Old Woman (An); or 'Tis Well if it Take. A comedy attributed by Langhorne to THOMAS DECKER and printed in 1764. It was afterwards republished, with a new title-page, under the name of 'The Fond Lady.'

Amorous Orontus; or, Love in Fashion. A comedy in heroic verse adapted by JOHN BUTTER (q v) from the 'Amour à la Mode' of Corneille, printed in 1665, and reprinted in 1675 as 'The Amorous Gallant.'

Amorous Prince (The); or, The Curious Husband. A comedy by ARTHUR BERN (q v), acted at Lincoln's Inn Fields in 1671. The plot is based on the novel of the 'Curious Impertinent' in 'Don Quixote,' and on Davenport's 'City Nightcap' (q v). The "amorous prince" is named *Frederick*, and debauches *Clara* under a promise of marriage.

Amorous Quarrel (The). A comedy by JOHN ORIEL (q v) translated from Molière's 'Dépit Amoureux.' See FOLLY'S 'Comic Theatre' (1782). See, also, MOCK ASTROLOGER; WHANGING LOVERS.

Amorous War (The). A tragic comedy by JASPER MAYNE (q v), first printed in 1648. The "amorous war" is carried on by *Roxane*, Queen of Bithynia, and her ladies, who, contriving to be captured by the Thracians, return to Bithynia disguised as Amazons, and proceed to test the fidelity of their respective spouses. The King is found constant to *Roxane*, but two of his noblemen have an affair of gallantry with their wives, "not knowing them to be such."

Amorous Widow (The); or, The Wanton Wife. A comedy by THOMAS BETTERTON (q v), founded on Molière's 'George Dandin' (1666), to which Betterton added an underplot. The piece was first performed at Lincoln's Inn Fields in 1670, with Mrs. Betterton as *Lady Laycock*, the "amorous widow," and Mrs. Long as *Mrs. Brittle*, "the wanton wife." Betterton was *Lovermore*, Smith *Cunningham*, *Lady Laycock* endeavored to entangle both *Lovermore* and *Cunningham*, but *Lovermore* is intriguing with *Mrs. Brittle*, and *Cunningham* is also pre-engaged. The comedy was afterwards condensed into the farce of 'Farnaby Brittle' (q v). See MAY AND DECEMBER.

Amos Clark. A drama, in a prologue and four acts, founded by WATTS PHILLIPS (q v) on his novel of that name, and first performed at the Queen's Theatre, London, on October 12, 1852, with Miss Wallis as *Mildred Clarrington*, G. F. Noyes as *John Clarrington*, J. Ryder as *Samuel Clarrington*, and G. Rignold in the title part. Produced at the Academy of Music, New York, in 1871. *Amos* (the only acknowledged nephew of *Samuel*), and the real hero of the farce, is assumed by him to be in love with *Samuel's* daughter *Mildred*, who is herself in love with and beloved by *John Clarrington*, *Amos's* half brother. In the end

Amos, for the sake of *Milford*, confession to having killed *Sir Robert* with *John's* dagger. He is shot, and *John*, who has been arrested for the crime, is made happy with *Milford*.

Amour à la Mode (L'); or, **Love à la Mode**. A farce in three acts, translated from the French by (it is believed) *HUGH KELLY*, and printed in 1760. See **AMOROUS OMERTY** and **LOVE à LA MODE**.

Amourettes (Les). A comic opera, the music by *Dr T. M. O'Jew*, the libretto adapted from *Marché's* 'Somebody Else' (q.v.), by *JOHN PERCEVAL*, performed in Dublin, April 14, 1835.

Amours Maudits (Les). See **LOST HORE**.

Amours of Billingsgate (The). See **CUBBER'S OPERA**.

Ampharos. A character in *HOMER'S* *Agis* (q.v.).

Amphitruo. A comedy by *PLAUTUS* (B.C. 254-184), translated into English by *Richard* (1694) 4 vols., *Thornton* (1746) *Warner*, 4 (man) (1807-10), and *Kiley* (1822). See **AMPHITRYON**.

Amphitryon; or, **The Two Sosias**. A comedy by *JOHN DRYDEN* (q.v.), largely based upon the 'Amphitruo' of *Plautus* and 'Amphitryon' of *Molière*, first performed (with music by *Henry Purcell*) at the Theatre Royal in 1690 and printed in the same year. The original cast included *Hetterton* as *Jupiter*, *Lee* as *Mercury*, *B. Wiman* as *Phobus*, *Williams* as *Amphitryon*, *Nokes* as *Sosias*, *Handford* as *Gripus*, *Bright* as *Phidias*, *Brown* as *Tamio*, *Mrs. Barry* as *Alcmena*, *Mrs. Mountfort* as *Phœdra*, *Mrs. Cory* as *Bromus*, and *Mrs. Butler* as *Night*. The piece was "very favourably received, and continued long to be what is called a stock play." It was revived at Drury Lane in September, 1708, with *P. Wells* as *Jupiter*, at Drury Lane in September, 1734, with *Mills* as *Jupiter* and *Mrs. Pritchard* as *Phœdra*, at Drury Lane (altered by *Dr. Hawkesworth*) in December, 1756, with *Woodward* as *Sosias*, *Palmer* as *Mercury*, *Mrs. Yates* as *Alcmena*, and *Mrs. Clive* as *Phœdra*, at Drury Lane in November, 1760, with *Reddish* as *Jupiter*, *King* as *Sosias*, *Jefferson* as *Mercury*, *J. Alkin* as *Amphitryon*, *Parsons* as *Gripus*, *Miss Young* as *Alcmena*, and *Mrs. Pope* as *Phœdra*, at Covent Garden (altered) in March, 1773, with *Wroughton* as *Mercury*, *Shuter* as *Gripus*, *Mattacks* as *Amphitryon*, *Mrs. Hartley* as *Alcmena*, *Mrs. Mattacks* as *Phœdra*, at Covent Garden (adapted by *Dublin* and others as 'Jupiter and Alcmena') in October, 1771, at Drury Lane in May, 1784, with *Kemble* as *Jupiter*, *Palmer* as *Sosias*, *Barrymore* as *Mercury*, *Miss Farrow* as *Alcmena*, at Drury Lane (reduced to two acts) in November, 1823, with *Cooper* as *Jupiter*, *Laporte* as *Sosias*, *Hartley* as *Mercury*, *Archer* as *Amphitryon*, and *Mrs. W. West* as *Alcmena*, in this version *Gripus* was called *Grypus*, an alteration suggested by

Genet as "absurd"; and (adapted by *J. Oxbford*) at the Court Theatre, London, in November, 1871, with *H. Voss* as *Jupiter*, *E. Highton* as *Sosias*, *D. Fisher* as *Amphitryon*, *Miss Litch* as *Phœdra*, *Miss Dyas* as *Alcmena*, and *Mrs. Stephens* as *Bromia*. 'Amphitryon' was played for the first time in America in 1750. *Sir Walter Scott* says that "although inferior to *Molière*, and accommodated to the gross taste of the seventeenth century, 'Amphitryon' is one of the happiest effusions of *Dryden's* comic muse. . . . In the scenes of a higher cast, *Dryden* far outstrips both the French and Roman poet."

Amphlett. The author of a farce called 'The Astronomer' (1693).

Amphrys, the Foreaken Shepherdess. See **PELOPUS AND ALOPE**.

Ample Apology (An). A farce in one act, by *G. ROBERTS* (q.v.), first performed at the Princess's Theatre, London, on March 12, 1880, with *Domalick Murray* as *Mr. Snodgrass*, *Spencer*. The other parts are *Mr. and Mrs. Craxington Claxer* and *Mr. M. H. Hingham Hawley*.

Amrus, Prince. A character in *BELLIMONAH* and *BART'S* 'Princess Princess' (q.v.).

Amshack. 'Dames of the Desert,' in *A. L. CAMPBELL'S* melodrama of that name (q.v.).

Amurath. Sultan of Turkey in *GREENE'S* 'Alphonso' (q.v.).

Amurath. A renegade Venetian noble in *BURKE'S* 'Balamira' (q.v.).

Amy Lee. See **ANILIE**.

Amy Robart. (1) A drama in four acts, by *A. HALLIDAY* (q.v.), founded on Scott's novel of 'Keillworth,' and first performed at Drury Lane Theatre, London, on September 24, 1870, with *Miss Neilson* in the title part, *Miss Fanny Addison* as *Queen Elizabeth*, *T. C. King* as *Verney*, *J. H. Howard* as *Leicester*, *Fred Vokes* as *Plibbertigibbet*, and *Reina Vokes* as *Janet Foster*; revived at Drury Lane in February, 1871, with *Miss Victoria Vokes* as *Amy*, at Drury Lane in January, 1874, with *Miss Wallis* in the title part, *Miss Clara Jerks* as *Janet*, *Miss Kate Vaughan* (who, some years after, played *Amy* in a revival at the Gaiety) as *Plibbertigibbet*, *J. Ryder* as *Verney*, and *H. Sinclair* as *Leicester*, at Drury Lane in October, 1877, with *Miss L. Willis* as *Amy*, *W. Turpin* as *Leicester*, *J. Fernandis* as *Verney*, *Miss H. Covey* as *Plibbertigibbet*, etc., at the Adelphi in June, 1879, with *Miss Neilson* (followed by *Miss Lydia Foote*) in the title part, *Miss Pateman* as the *Queen*, *H. Voss* as *Verney*, *H. Neville* as *Leicester*, and other parts by *E. Compton*, *R. Pateman*, *C. F. Flockton*, *Miss H. Covey*, and *Miss Jerks*; at Sadler's Wells in December, 1881, with *Ed Price* as *Leicester*, *W. McIntyre* as *Verney*, *F. Mallah* as *Susan*, *Miss K. De Witt* as *Amy*, and *Miss Page* as *Queen Elizabeth*. See

KENILWORTH (2). A burlesque by MARK KINCORNE (q.v.), produced at Norwich in 1860. See **LITTLE AMY ROUSART**.

Amyntas; or, The Impossible Dowry. A pastoral drama by THOMAS RANDOLPH (q.v.), acted at Whitehall, and printed in 1634. "Give thanks," says Leigh Hunt, "to the witty scholar, Thomas Randolph, for an addition to the stock of one's pleasant fancies." See 'Biographia Dramatica.' See also **FIDDLE SHEPHERDESS, THE**.

Amyott, Sir Walter and Lady Eveline. The leading personages in LOVELL'S 'Wife's Secret' (q.v.).

Anaconda, the Terrific Serpent of Ceylon. "This piece," says Gienest, "came out at one of the minor theatres." It was played at Bath in 1833.

Anah. One of the two women in BROWN'S 'Heaven and Earth' (q.v.), beloved by *Japhet*, and in love with *Azazel*, the angel.

Ananias. A deacon of Amsterdam, in BEN JONSON'S 'Alchemist' (q.v.).

Anarchy; or, Paul Kanvar. A drama in five acts, by STEELE MACKAYE (q.v.) first performed in America in 1887, first represented in England at the Elephant and Castle Theatre, London, April 27, 1887, produced at Drury Lane in May, 1890, as 'Paul Kanvar,' with W. Terriss in the title part, Miss Millward as *Duine de Beaumont*, M. Neville as *Honoré Albert Marime*, A. Birling as *General Delaroche*, etc. The scene is laid in France in 1794, at the time of the Revolution.

Anato, King of Assyria. A play founded on VERDI'S opera of 'Nabucco,' produced at the City of London Theatre in 1860.

Anatole. (1) The duke in Lecocq's 'Isle of Bachelors' (q.v.). (2) The ward of *Briar-enough*, in PALGRAVE SIMPSON'S 'Scrap of Paper' (q.v.).

Anatomist (The); or, The Sham Doctor. A farce in three acts, by EDWARD RAYNSFORD (q.v.), produced at Lincoln's Inn Fields in 1697, and printed in that year. *Old Gerald* desires to marry *Angelica* (daughter of the Doctor, "the anatomist"), but she and *Young Gerald* love and are eventually united. *Old Gerald* acquiescing, *Crispin* is servant to *Young Gerald*, and pretends to be a Doctor. 'The Anatomist' was revived, reduced to two acts, and with the Doctor as a Frenchman - at Drury Lane in November, 1743. In 1753 it was played in America with Hallam (q.v.) as *Crispin*.

Ancestress (The); or, The Doom of Barostein. A melodrama in two acts, by MARK LEMON (q.v.), first performed at the City of London Theatre on April 27, 1837.

Anchor of Hope (The); or, The Besman's Star. A drama in two acts, by EDWARD STUBBING (q.v.), first performed at the Surrey Theatre, London, on April 19, 1847, with the author as *Abraham Moss*. Henry

Irving played *Richard Hargrave* in this piece at Edinburgh, in 1866-9.

Ancient Day (The). An anonymous American play.

Ancient Pistol, An. A play in one act, by SIR CHARLES YOUNG (q.v.).

Ancient Times. An unacted drama by JUSTICE STRUTT, printed in 1908. "This piece is illustrative of the domestic manners and amusements of the fifteenth century."

"And to begin." First line of a song in HEYWOOD'S 'Play of Love' (q.v.). In this song, as Robert Bell remarks, "Heywood adopts the vein of Skelton."

Andalusian (The). A "petite opera," words by GEORGE LUDER (q.v.), music by Edward Loder, performed at New York in January, 1851.

Anderson, David, journalist, was dramatic critic of the *London Sportsman* from 1874 to 1879, and of *Bell's Life* from 1879 to 1882. He wrote on theatrical subjects in the *Theatre*, *All the Year Round*, etc.

Anderson, David C., American actor, accompanied Edwin Booth on his first tour to San Francisco and Australia (1849). (See Mrs. Clarke's lives of the Booths.) Among his most notable parts were *Polonius*, the *Friar* in 'Romeo and Juliet,' and *Father Joseph* ('Richelieu'). Mrs. Clarke calls him "a kind, genial gentleman and actor." Mrs. David Anderson, who was an actress, died in 1840.

Anderson, Elizabeth. See SAUNDERS, Mrs.

Anderson, James, Irish comedian; at different times prompter of the Park Theatre, New York; stage manager of the Bowery and New National Theatres in that city, and member of the company at the Chatham Garden Theatre. The first representative in America of *Terry's Bourke* (1823), he was also in the original cast of Morris's 'Brier Cliff,' and was famous for his *Terrace* in 'Brian Boru's Time.'

Anderson, James B. Actor, born at Glasgow 1811, died 1895; obtained his early professional experience at Edinburgh, Glasgow, Nottingham, Newcastle, etc. In 1834, 1835, and 1836, he was concerned in the management of the Leicester, Gloucester, and Cheltenham Theatres respectively. He made his first appearance in London at Covent Garden Theatre on September 30, 1837, as *Florizel* in 'The Winter's Tale.' From that date onwards, Anderson played the following among many "original" parts - *St. Valentine de Grey* in Knivewies's 'Woman's Wit,' *Le Mauprat* in Lytton's 'Richelieu,' *Fernando* in Knowles's 'John of Procida,' *Charles Courtly* in Boucicault's 'London Assurance,' *Fuad* in Griffin's 'Glissipus,' *Earl Mortoun* in Browning's 'Blot on the Scutcheon,' the "secretary"

in Knowles's play of that name, *Sidney Courtman* in Sullivan's *Old Love and the New*, *Richard Cesar de Lion* in Halliday's play of that name, and *Asael* and *Isaac* in the dramas called (9 &). He also appeared as *Boron* in *Love's Labour's Lost* (Covent Garden, 1839), *Isaac* (Covent Garden, 1840), *Bassanio* (Drury Lane, 1842), *Othello* (Drury Lane, 1842), *Orlando* (Drury Lane, 1842-3), *Captain Abadiah* (Drury Lane, 1842-3), *Harry Ponton* in *The Road to Ruin* (Drury Lane, 1842-3), *Pauline de la* in *King John* (Drury Lane, 1842-3), *Prothomas* in *Cymbeline* (Drury Lane, 1842-3), *Jago* (Covent Garden, 1843-4), *Hamlet* (New York, 1844), *Claude Melnotte* (Haymarket, 1845), *Hercules* in Wilkins's *Civilization* (Strand London, 1845), *Rob Roy* (Drury Lane, 1845), *Jackson* (Drury Lane, 1845), *Anthony* in *Anthony and Cleopatra* (Drury Lane, 1845-6), *Mercutio* (Drury Lane, 1845), etc. Anderson appeared in the United States in 1846 and in the English provinces in 1847 in which year he also became lessee of Drury Lane. In 1851 he began his career as a star actor visiting America again in 1851, 1852, 1853, and 1854. In 1863 he undertook the joint management of the Surrey Theatre and in 1865 he visited Australia and other "foreign parts" representing in London in 1866. He was the author of *Cloud and Sunshine*, *Schamyl the Circassian*, *The Scottish Chief* (in which he played *Donald*), *The Soldier of Fortune*, and *The Three Great Worthies*. See *Passes Dramatic List 1851*, Ireland's *New York Stage* (1857), and Brown's *American Stage* (1872), also Anderson's autobiographic articles in the *Newcastle Chronicle* ('An Actor's Life').

Anderson, Jane. See GERRON, MRS. G. C.

Anderson, Joshua, actor and vocalist from Drury Lane, appeared in New York in 1831 as *Henry Bertram*, but owing to some disparaging remarks which he was reported to have made concerning America and its people, he had a hostile reception and was forced to retire from the local stage. He next went to Boston, and, later, again essayed to act in New York, but with no better fortune than before.

Anderson, Mary. American actress, born at Sacramento, California, on July 28, 1859, studied for the stage under Vandenhoff, junior, and made her debut at Louisville, U.S.A. on November 27, 1875, as *Juliet*, appearing at the same place in February, 1876, as *Bianca* ('Faust', *Kindred*, *Shells*), and *Julia* ('The Hunchback'). In March, 1876, she was seen at St. Louis as *Pauline Deschappelles* and at New Orleans as *Meg Merrilee*, in September at San Francisco, as *Parthenia* ('Ingomar'). In January, 1877, she played *Lily Marchmont* at Washington, and in November 1878 *Bertha* in a translation of *La Fille de Roland*. Her next impersonations were the Countess in Sheridan Knowles's *Love* and the *Duchess of Terranova* in Planché's *Painted Heart*

never won *Fair Lady*. At Detroit, in 1880, she played *Ira* in Talbot's tragedy, and at Troy, in 1881, *Galatea* in W. S. Gilbert's *Pygmalion and Galatea*. Her first appearance in England was made at the Lyceum Theatre, London, in September 1881, as *Parthenia*, an assumption followed in October by *Pauline Deschappelles* and in December by *Galatea* ('Pygmalion and Galatea'); in January, 1884, by *Clorinda* ('Comedy and Tragedy'). In November, 1884, by *Juliet*, in February 1885, by *Julia* ('Hunchback'), on August 29, 1885 (at Stratford-on-Avon) by *Rosalind*, in 1887 (at Nottingham) by *Hermione* and *Perdita* in *The Winter's Tale*, and in May, 1887 (at Liverpool) by *Bornio* in *Faust*. See Miss Anderson's *A Few Memories* (1890), the memoirs by J. M. Farrar (1884) and W. Winter (1888), *Actors and Actresses* (New York, 1890), and the *Theatre* for 1885.

Anderson, Mrs. Joshua (Josephine). Actress and vocalist, born 1807, died in London 1848, nee Bartolozzi and sister of Mme Vestris, made her debut at the Haymarket Theatre, London, on June 17, 1828; appeared in New York in 1831 as *Isabella* in *The Barber*, *Lalla* in *The Siege of Belgrade*, *Edward* in *Charles II.*, *Isorodina* in *London*, and *Princess of Navarra*. See Ireland's *New York Stage* (1867).

Anderson, Mrs. Ophelia (née Polhy). American actress, born 1813, died 1887, made her debut at Boston, U.S.A., in 1815, as *Cora* child in *Pizarro* (9 &). She was for many years the chief attraction at the National Theatre, Boston, under her father's management. Her last appearance in New York was as *Jane Shore* (June, 1841). See Ireland's *New York Stage* (1867) and Drake's *American Biography* (1872).

Anderson, William. American actor, died at Philadelphia in 1869, "after a career of painful irregularity, ending in indigence." Ludlow describes him as "a good actor in heavy characters, tragedy villains, and the like." He married Euphemia Jefferson.

Anderson, Mrs. William Euphemia, daughter of Jefferson, the second American actress, died 1871, a member of the company of the Park Theatre, New York, in 1816, and of the Chestnut Street Theatre, Philadelphia, in 1817. She married William Anderson (9 &). According to Wood, in his *Personal Recollections*, she "reached a high place in public favour." Winter says she "is remembered on the stage as correct and pleasing."

Anderton, Sarah (Coxer). Actress, born at Sheffield, made her debut at New York in 1850 as *Lady Tealor*, appeared as *Pauline* in *The Lady of Lyons* at Philadelphia in 1850, and as *Juliet* at Boston in 1851. She played *Custance* in Baker's *Belshazzar* at Drury Lane in 1853, and *Rosalind* in Pittsall's *Nitocris* at the same theatre in 1855.

Anderton, T. See ANAXIMANDROS and GENTLE GERTRUDE.

Andover. The theatre here was first opened at Easter, 1803, by Thornton.

André. A tragedy in verse, by WILLIAM DUNLAP, acted in New York on March 30, 1798, with Hodgkinson in the title part, Hillman as Washington, and Couper as Bland, and performed in London in 1799. It was founded on the story of the Major André who was hanged as a spy in the American war. A friend of his, named Bland, is, however, of the two, almost the more prominent character in the drama, in which an English lady, betrothed to André also figures. Dunlap afterwards altered his piece, calling it 'The Glory of Columbia,' and producing it at Philadelphia in 1807, at New York in 1817. 'André' was privately printed for the Dunlap Society, with a preface by Brander Matthews.

André. The name of a character in (1) *BATLE BERNARD'S 'Lucille'* (q.v.), (2) *'The Violet'* (q.v.), and (3) H. SUTHERLAND EDWARDS' *'Fernando'* (q.v.).

Andrea. (1) Daughter of the *Baron de Terrada* in J. FAIRBANKS SIMPSON'S *'Marco Spada'* (q.v.). (2) The chief "knave of hearts" in STETTER'S *'Baccarat'* (q.v.).

Andrée. A drama in four acts, by VICTORIAN SANDOR (q.v.), practically identical with his *'Agnes'* (q.v.), and performed at the Gymnase Paris, on March 17, 1873. First represented in London at the Opera Comique in May 1875, adapted to the English stage by Charles Hinde under the title, first of *'Jealousy'* (q.v.), and afterwards of *'The Countess and the Dancer'* (q.v.); and adapted to the American stage (by L. Richardson) as *'Anselma'* (q.v.), and (by Steele Mackaye) as *'In Spite of All'* (q.v.).

Andrea of Hungary. A tragedy in five acts, by WALTER SAVAGE LANDON, published in 1839.

Andrews, A. Actor, born at Jamaica in 1807, first representative in America of Cood in *'London Assurance'* (q.v.), played the *King of Hearts* in *'Lazarillo'* at New York in 1838 and *Bertuccio Faliero* in *'Marino Faliero'* in 1843, and appeared at Philadelphia in 1845. "In certain saucy servants, seditious footmen, and obsequious valets, such as *Pier Trip*, and Cood, we have rarely," says J. N. Ireland, "seen his equal."

Andrews, George H. Actor, born in London, 1798, died in New York, April, 1869; made his first appearance at Manchester in 1818 in as *Lobelia* in *'Adelgitha'*, went to America in 1827, and made his debut at Boston that year as *Bob Acres*. In 1838 he appeared in New York as the *Grandfather*, *Leifert Honeypaw*, and *Lulu the Labourer*; and in 1847 made his first appearance at Philadelphia as *Lord Lumecourt* in *'The Way of the World'*. In 1845-7 he was a member of the company at the Park Theatre, New York, and in 1846 appeared at the Winter Garden as *Pulcinella*. "He was a good low comedian, and in the character of a Yorkshireman, either serious or comic, has

probably not been surpassed on our stage" (Ireland's *'New York Stage'*, 1867).

Andrews, James Petit. Magistrate at Queen Square, Westminster, died 1797; part author of *'The Inquisitor'* (q.v.).

Andrews, Miles Peter. Dramatist, died 1814, the son of a drysalter, afterwards the owner of extensive powder magazines and M.P. for Bewdley, was the author of the following pieces (all of which see).—*'The Conjuror'* (1774), *'The Election'* (1774), *'Belshazzar'* (1780), *'Summer Amusement'* (with W. A. Miles 1779), *'Fire and Water'* (1780), *'Disipation'* (1781), *'The Baron Klinkervankotsdorsprakingatchdorn'* (1781), *'The Best Soldier'* (1782), *'The Repartition'* (1784), *'The Enchanted Castle'* (1786), *'Better Late than Never'* (with Frederick Reynolds, 1790), and *'The Mysteries of the Castle'* (with Frederick Reynolds, 1795). "This gentleman," said the *'Biographia Dramatica'*, "is a dealer in gunpowder but his works, in their effect, by no means resemble so active a composition, being utterly deficient in point of force and splendour." (Lifford in his *'Reviad'*, devotes a strong passage to Andrews, of whom Burton Cook writes that he "was less successful with his plays than with his prologues and epilogues, which, although tawdry and vulgar enough, laden with slang and with gross caricatures of the follies of the day were so skilfully delivered by the popular comedians, Lewis and Mrs. Mattocks, as to command great applause." See the *'Theopian Dictionary'* (1806), *'Biographia Dramatica'* (1812), Bernard's *'Retrospections of the Stage'* (1820), Taylor's *'Records of My Life'* (1832), Genest's *'English Stage'* (1832), and *'Dictionary of National Biography'* (1885).

Andrews, Miss. vocalist, a pupil of Dr. Arnold, was heard at the Haymarket in 1797.

Andria. A comedy by TERENCE (q.v.); translated, separately, into English by an anonymous hand (about 1520), Kythin (1598), Newman 1627, Webb, (1629), Bentley (1720), Englebell (1814), Goodluck (1871), Gardiner (1871), Phillips (1886), Giles (1886), Barry (1887), Stock (1891), Morgan (1892), and anonymously in 1809, 1800, and 1801. It was on this comedy that *'Jacke Juggler'* (q.v.) was founded.

Androboros. A "biographical" farce in three acts, said to be written by Governor Hunter.

Andromache. (1) A tragedy by Euripides (q.v.), translated, separately, into English by Hickie (1802), and an anonymous hand (1814). (2) A tragedy translated from Racine's *'Andromaque'* by J. C. KOWSE (q.v.), and acted at Dorset Garden in 1675. It is partly in verse and partly in prose. "It is a contemptible production," says Genest, "and differs little from *The Distressed Mother* (q.v.), except that Pyrrhus is killed on the stage." *'Andromache'* itself was played (in French) at New Orleans in 1828, with the elder Booth as *Orestes*.

Andromana; or, The Merchant's Wife. A tragedy by "J. B.," founded on the story of Plangus in Sidney's 'Arcadia' (q.v.), ascribed to JAMES SHIRLEY (q.v.), and first printed in 1600. Dyce points out that "it bears not the slightest resemblance, in diction, thought, or versification," to Shirley's acknowledged dramas.

Andromaque. See ANDROMACHE.

Andromeda. Daughter of Cepheus in PLANCHÉ and DANCE's 'Deep, Deep Sea' (q.v.), figures also in W. BROUGH's 'Perseus and Andromeda' (q.v.), and gives the title to a one-act piece by ROSE SEATON, played at the Vandeville Theatre, London, on March 24, 1890.

Andronicus: Impletie's long Successor, or Heaven's late Revenge. An anonymous tragedy, founded on the life of Andronicus in Fuller's 'Holy State'; printed in 1661. "It is a fierce attack upon the Puritans, and a glorification of the Stuart dynasty."

Andronicus Comnenus. A tragedy by J. WILSON, unacted and printed in 1664. It is founded on the latter part of the forty-eighth chapter of Gibbon's 'Roman Empire.' "The real adventures of Andronicus were almost as extraordinary as anything to be found in romance."

Andronicus, Titus. See TITUS ANDRONICUS.

Andy Blake; or, The Irish Diamond. A comedy in two acts, founded on 'Le Diamant de Paris' (q.v.) by DION BOUTICAULT (q.v.), played at New York in 1854, with Mrs. Boucicault as the hero, produced at the Adelphi Theatre, London, on February 10, 1862, as 'The Dublin Boy,' with Mrs. Boucicault in her original part, Miss Laidlaw as *Mary Blake*, Billington as *Captain Daly*, Kew as *General Daly*, and Mrs. Billington as *Lady Mountjoy*, revived at the Gaiety Theatre, London, in November, 1880, with Dion Boucicault, jun., as *Andy*, at the Prince's Theatre, London, in November, 1885, with Miss Clara Jekyll as *Andy*.

Andy, Handy. See HANDY ANDY.

Anette. One of the two foster-sisters in 'Ernestine' (q.v.), 'Clarice,' and 'The Foster-Sisters.'

Ange de Minuit (L'). A play by MM. BARRIÈRE and PLOUVIER, first performed at the Théâtre de l'Ambigu Comique, Paris, March 5, 1861, and several times adapted to the English stage. See ANGEL OF DEATH, ANGEL OF MIDNIGHT, SPIRIT OF DEATH.

Angel. Actor, engaged as a boy by Rhodes, for the Duke's Theatre, Lincoln's Inn Fields, employed afterwards, under Davenant, as a low comedian, specially good in French parts. "We hear nothing of him," says Doria, "after 1673."

Angel King (The). (1) An anonymous play, licensed in 1623-4 for performance at the Fortune Theatre. (2) A play in five acts, by BRAS NEIL (q.v.), Westwood House, Sydenham, July 17, 1884.

Angel of Death (The). A play adapted by G. COUSQUENT (q.v.) from 'L'Ange de Minuit' (q.v.), and played at the Grecian Theatre, London, on May 20, 1861, with Mrs. Charles Dillon in the title part, J. Mead as the Doctor, Miss J. Covey as *Marguerite*, and Alfred Rayner as the Baron. See ANGEL OF MIDNIGHT, SPIRIT OF DEATH.

Angel of Islington (The). A farce by E. L. BLANCHARD, 1838.

Angel of Midnight (The). (1) A play by JOHN BROUGHTON (q.v.), adapted from 'L'Ange de Minuit' (q.v.), and first performed at the Princess's Theatre, London, in February, 1862, with Miss Marriott in the title part, G. Jordan as *Albert Werner*, J. Ryder as *Colonel Lambek*, J. G. Shore as *Karl de Strauberg*, and Widdicombe as *Von Blokk*; produced in New York in 1867. Werner is a young physician, to whom the Angel grants successful love, riches, and renown, on condition that he refrains from aiding those of his patients on whom she (the Angel) sets her heart. He agrees until the victim must be either his mother or his wife, and then he appeals to Heaven for help. The Angel therupon succumbs, and blesses Werner. (2) A "legend of terror" in three acts, adapted from 'L'Ange de Minuit,' by W. E. STUBBS and T. H. LACY. See ANGEL OF DEATH; SPIRIT OF DEATH.

Angel of the Attic (The). A serio-comic drama in one act, adapted from the French by THOMAS MORRIS (q.v.), and first performed at the Princess's Theatre, London, on May 27, 1843, with Walter Lacy as *Michael Magnus* (an apprentice, and Miss Emma Stanley as *Marcelle* a milliner), first played at New York in 1846, with George Andrews as *Magnus* and Miss Barnes as *Marcelle*, George Julian played the *Châtelier* in New York in 1848. *Magnus* was in the repertory of Lester Wallack. See LOUISON.

Angel or Devil. A drama in one act, by J. STIRLING COYNE (q.v.), adapted from Mmes. de Girardin's 'Une Femme qui deteste son Mari,' and first performed at the Lyceum Theatre, London, on March 2, 1857, with C. Dillon as *Captain de laudement*, J. L. Toole as *Martin Montonnet*, and Mrs. C. Dillon as *Leone de l'audement*.

Angela. (1) A character in Lewis's 'Castle Spectre' (q.v.). (2) The "black domino" in G. A. A. BRETTE's 'Queen's Ball' (q.v.).

Angela. A play by HENRY IFF, first performed at the Madison Square Theatre, New York, afterwards performed under title of 'The Child of Naples,' with Alexander Salvini. (2) 'Angela, or, A Woman's Wit,' is the title of an operetta by CHARLES

LECOQC (*q.v.*), performed at Drury Lane on September 29, 1878.

Angelica. (1) An heiress in CONGREVE'S 'Love for Love' (*q.v.*), of whom *Valentine Legend* (*q.v.*) is enamoured, and to whom he is ultimately united. Congreve is said to have sketched Mrs. Bracegirdle (*q.v.*) in the character of *Angelica*, and himself in that of *Valentine*. (2) The heroine of FARQUHAR'S 'Constant Couple' (*q.v.*) and 'Sir Harry Wildair' (*q.v.*). (3) The heroine of Mrs. CANTLIVER'S 'Gardener' (*q.v.*). (4) *Donna Angelica* is a character in 'The Students of Salamanca' (*q.v.*).

Angelica; or, Quixote in Petticoats. A comedy in two acts, adapted from Mrs. Lennox's story, 'The Female Quixote,' and printed in 1758. Steele treated the same subject in his 'Tender Husband' (*q.v.*).

Angelina. (1) A comic opera by MARY GOLDSMITH, acted in the English provinces in 1804. (2) A comedy in three acts, adapted by W. COOPER from BASSON'S 'Une Mission Delicate,' and first performed at the Vandeville Theatre, London, on May 9, 1889, with Miss L. Hanbury in the title part, and other rôles by T. Thorne, F. Thorne, C. Maude, F. Gillmore, Miss G. Homfrey, and Miss E. Baulister.

Angelina. (1) Daughter of Lord Lewis, in BEAUMONT and FLETCHER'S 'Elder Brother' (*q.v.*). (2) One of the 'rival ladies' in DRYDEN'S tragicomedy so-called, in love with Don Gonzalo, and masquerading as a man under the name of *Amideo*. (3) *Angelina*, in CIBBER'S 'Love makes a Man' (*q.v.*), is in love with *Carlos* (*q.v.*), and, overcoming her father's opposition, marries her lover in the end. See *CIBBER*. An *Angelina* figures in (4) T. H. HARRIS'S 'Devil's Mount' (*q.v.*), (5) B. WENSTER'S 'Old Gentleman' (*q.v.*), and (6) W. BROTHAM and A. HALLIDAY'S 'Pretty Horsebreaker' (*q.v.*).

Angelina le Lis. A drama in one act, by J. T. HAINES (*q.v.*), first performed at the St. James's Theatre, London, on September 29, 1837, with Mrs. Stirling in the title part; produced at Niblo's Garden, New York, in 1841, and revived at Laura Keane's Theatre in 1887.

Angelo. A tragedy by VICTOR HUGO, first performed in Paris in 1835, and adapted to the English and American stage under the following titles: (1) *Angelo*, the Tyrant of Padua, produced at the Victoria Theatre, London, in 1835. (2) *Angelo*, a tragedy in four acts, by CHARLES READE (*q.v.*), first performed at the Olympic Theatre, London, on August 11, 1851, with H. Farrer as *Angelo Malipieri*; Miss L. Howard as *Catarina*, his wife; Mrs. Stirling as *La Tisbe*, his supposed mistress; W. Farrer as *Rodolfo*, and Indelicat as *Hamlet*. (3) 'The Actress of Padua' (1852) (*q.v.*). Miss as *Angelo* was produced at New York and Boston, U.S.A., in 1855, with Rachel as *La Tisbe*. It has been translated into English blank verse by E. O. Cus (1880). *La*

Tisbe, the actress, whom *Angelo* pursues with his attentions, is in love with *Rodolfo*. She discovers, however, that he is enamoured of *Catarina*, and, when *Angelo* lays a trap for the lovers, *La Tisbe* is able to extricate them, though at the cost of her own life.

Angelo. (1) Deputy of the Duke of Vienna, in 'Measure for Measure' (*q.v.*); he is betrothed to *Mariana* (*q.v.*), but makes lawless proposals to *Isabella* (*q.v.*). Hazlitt says of him that "he seems to have a much greater passion for hypocrisy than for his mistress." (2) A goldsmith in 'The Comedy of Errors' (*q.v.*). (3) Friend of *Julio*, in BEAUMONT and FLETCHER'S 'Captain' (*q.v.*). (4) A character in BROTHAM'S 'Bel Demonio' (*q.v.*).

Angelo, the Tyrant of Padua. See *ANGELIC*.

Angels and Lucifers; or, Courtship and Congresses. A farce by E. L. BLANCHARD (*q.v.*), first performed at the Royal Manor House Theatre, Chelsea, about 1838-9, with the author as *Benjamin Brimstone*, an itinerant vendor of matches, produced at the Olympic Theatre, London, on October 25, 1841, with G. Wild as *Brimstone*; produced at New York in 1857, with James Rogers in the chief part.

"Angels and ministers of grace defend us." 'Hamlet,' act 1 sc. 4. Hamlet's exclamation on first seeing the Ghost—

"Be thou a spirit of health or god! or damn'd!"

Anger figures in THOM TAYLOR'S 'morality,' 'Sense and Sensation' (*q.v.*).

Angiolina. In BYRON'S 'Marino Faliero' (*q.v.*) and 'The Doge of Venice' (*q.v.*), is the wife of *Faliero*.

Angiolo. A character in Miss VANDENHOFF'S 'Woman's Heart' (*q.v.*).

Anglade Family (The). See *ACCUSATION*.

Angle, Miss. A character in Mrs. INCHBALD'S 'Appearance is against Them' (*q.v.*).

Angot, Madame. See *FILLE DE MADAME ANGOT*.

"Angry Boy (The)," in JONATHAN'S 'Alchemist' (*q.v.*), is *Kastill*, the brother of *Paine Pitt* (*q.v.*). This character supplied Sheridan with an effective retort to a remark of Pitt's. "Although," says Mark Boyd, "Mr. Pitt rarely lost his temper, it is said that on one occasion he was seriously angry with Sheridan, whom he told to his face that he would be much better occupied at home correcting his plays. 'Probably I should,' said Richard Brinsley, 'and the first I shall endeavour to correct will be the 'Angry Schoolboy.'"

Angus, J. Keith. Dramatic and miscellaneous writer, born at Aberdeen, 1843; author of 'Send Thirty Stamps' (*q.v.*), 'By this Token' (*q.v.*), and other dramatic pieces; as well as of 'A Scotch Playhouse'

(the old Theatre Royal, Aberdeen) (1878), 'Children's Theatricals' (1878), 'Theatrical Scenes for Children' (1879), 'The Comédie Française' (1879), and 'Amateur Acting' (1880).

Anibal. A character in 'La Marjolaine' (*q.v.*).

Animal Magnetism. A farce in three acts, adapted from the French by Mrs. INCHBALD (*q.v.*), first performed at Covent Garden on April 26, 1788, with Quick as the *Doctor*, Mrs. Wells as *Constance*, Pope as the *Marquis de Lancy*, Edwin as *Lasleur*, and Mrs. Mattocks as *Lisette*. A *Doctor* keeps *Constance*, his ward, under lock and key, desiring to marry her himself. But she is in love with a *Marquis*, and he and his servant *Lasleur* gain admission to the house in the characters of a sick man and a magnetic doctor. Much fun is got out of the magnetizing scenes. The part of *Lasleur* was in the repertory of both Jefferson the second and fourth. The farce was first played in America in 1793.

Animals on the Stage. Horses, dogs, etc., have figured on the boards from "time immemorial"—not only as "properties," but in reality. Plays have been written for them, and some of these still hold the stage. At one time the "equestrian drama," as it was called, "flourished" indeed, and it has not yet wholly disappeared. To trace the origin of the appearance of animals even on the English stage would be impossible. Pepys speaks of witnessing in 1668 a performance of Shirley's 'Hide Park,' in which horses were brought before the audience. In 1727, when Shakespeare's 'Henry VIII.' was revived, a mounted champion figured in the coronation spectacle. In 1803 Astley rebuilt his amphitheatre, and it was then, says Dutton Cook, that the "equestrian drama" became an institution. In the same year a dog had figured at Drury Lane in Reynolds's 'Caravan' (*q.v.*), and had been so successful as to receive the tribute of the managerial raptures. In 1811 Colman's 'Blue Beard' was brought out at Covent Garden with a troop of horses—a spectacle satirized at the Haymarket in 'The Quadrupeds of Quedlinburgh' (*q.v.*), and at Drury Lane in 'The Quadrupeds; or, The Manager's Last Kick' (*q.v.*). In the prologue to the former, it was said—

"Dear Johnny Bull, . . .
Your taste, recovered half from foreign quacks,
Takes airings now on English horses' backs,
While every modern bard may raise his name,
If not on lasting praise, on stable fame."

In the brothers Smith's 'Rejected Addresses,' published in 1812, we read in the parody on Coleridge—

"Amid the freaks that modern fashion sanctions,
It grieves me much to see live animals
Brought on the stage. Grimaldi has his rabbit,
Laurent his cat, and Bradbury his pig.
Fie on such tricks!"

'The Dog of Montargis; or, The Forest of Bondy,' has, as its title indicates, a dog for its hero; whilst in 'The Hindoo Robber' there are two dogs. Horses are introduced in

more than one of Boucicault's dramas, and, as Percy Fitzgerald reminds us, *Chilperic*, in the opera, sings a song on horseback. In 'Claude Duval' (Stephens and Solomon) the highwayman makes his first appearance thus. 'Mazeppa,' to the representation of which a horse is essential, is still seen at intervals; an elephant has played its part in 'Round the World' (*q.v.*); a donkey figured in 'La Cigale' (*q.v.*); sheep have been employed in comic opera; and the presence of live animals is, of course, frequent in pantomime. Birds have often appeared in plays, as in Tennyson's 'Falcon,' for example. See Dutton Cook's 'Book of the Play' (1876) and Percy Fitzgerald's 'The World Behind the Scenes' (1881).

Anjou, Margaret of, figures in FRANKLIN'S 'Earl of Warwick' (*q.v.*).

Ankarstrom. A character in H. M. MILNER'S libretto, 'Gustavus III.' (*q.v.*).

Anna. A comedy ascribed to Miss CUTHBERTSON, and performed at the Haymarket, for the first and only time, on February 25, 1793, by Palmer, Bannister, jun., Wroughton, Suett, Mrs. Jordan, Miss Pope, Mrs. Powell, Mrs. Kemble, etc.

Anna Bullen. See ANNE BOLEYN; VIRTUE BETRAYED.

Anna Maria. The "maid of all work" in T. J. WILLIAMS'S 'Ici on Parle Français' (*q.v.*).

Annabel. (1) The wife of the hero, in Miss MITFORD'S 'Julian' (*q.v.*). (2) A character in 'The Man of Ten Thousand' (*q.v.*).

Annabella. Sister of *Gioranni*, in FORD'S 'Tis Pity she's a Whore' (*q.v.*).

Annapolis, U.S.A. The theatre here was erected in 1831, and opened by J. B. Booth, under the management of Thomas Flynn.

Anne Blake. A play in five acts, by WESTLAND MARSTON (*q.v.*), first performed at the Princess's Theatre, London, on October 28, 1852, with Mrs. C. Kean in the title part, C. Kean as *Thorold*, W. Lacy as *Llaniston*, Addison as *Sir Joseph Toppington*, and Mrs. Winstanley as *Lady Toppington*. Anne lives with the *Toppingtons*, who are induced, by pressure in reference to a mortgage, to promise her to *Llaniston*. By a device she is brought to think that *Thorold*, whom she loves, and who loves her, does not care for her, and she accepts *Llaniston*; but in the end the lovers are made happy. The play was first performed at New York in November, 1852, with F. Conway as *Thorold* and Mrs. Mowatt as the heroine. It was revived at the Standard Theatre, London, in 1861, with Miss Marriott in the title part.

Anne Boleyn. Consort of Henry VIII., and central figure of the following dramatic works, each named after her:—(1) A dramatic poem by HENRY HART MILMAN (*q.v.*), printed in 1826. (2) A tragedy by G. H. BOKER (*q.v.*), printed in 1850. (3) A pantomime by NELSON LEE (*q.v.*) produced at the

City of London Theatre at Christmas, 1856. (4) A burlesque extravaganza by CONWAY EDWARDS (q.v.), first performed at the Royalty Theatre, London, on September 7, 1872, with E. Danvers in the title part, and other parts by Miss Bella Moore, Miss Emma Chambers, Miss Kate Phillips, and Miss H. Coventry. (5) A historical play in four acts, by R. INCHON, first performed at the Victoria Theatre, London, on March 22, 1873. (6) A drama by TOM TAYLOR (q.v.), first performed at the Haymarket Theatre, London, on February 5, 1876, with Miss Neilson as the heroine, R. Howe as *Earl of Surrey*, Kyrie Bellew as *Percy*, Miss Carlisle as *Jane Seymour*, Miss R. Henri as *Lady Rochford*, A. Cecil as *Chapuis*, Everill as *Sir J. Boleyn*, Conway as *Francis Weston*, C. Marcourt as the King, and A. Mathison as *Sir T. Wyatt*. "Anne Boleyn," writes Dutton Cook, "purports to relate history in blank verse. Little recourse has been had to invention, no fictitious personages are permitted to occupy the scene. 'Anne Boleyn' is indeed a dramatic version of the text-books." See *BOLEYN, ANNE*, and *VIRGIL BETRAYED*.

Anne, Lady. Widow of the Prince of Wales in 'Richard III.' (q.v.), afterwards married to Richard. For the famous wooing, see act 1 sc. 2. *Lady Anne* appears, of course, in the burlesques of 'Richard III.' by SELBY, STIRLING COYNE, and BERNARD.

Anne Mio (i.e. Mary Anne). A domestic comedy in four acts, by HENRIK FAABST, performed in the original Dutch at the Imperial Theatre, London, in June, 1880, with a cast including Miss Catherine Beerliana in the title part, J. Haspels, W. van Zuylen, etc., adapted by CLYDE SCOTT (q.v.), and performed at the Prince of Wales's Theatre, London, on November 1, 1880, with Miss Genevieve Ward in the title part, Edgar Bruce as *Herbert Buxton*, J. Fernandez as *Durkin*, Miss C. Graham as *Liz*, Mrs. Leigh Murray as *Nellie*, J. Forbes Robertson as *Koenraad*, and C. P. Flockton as *Jan Schurf*.

Anne of Austria is one of the persons in C. RICE'S 'Three Musketeers' (q.v.).

Anne of Cleverstein. A play, founded on the story by Sir Walter Scott, and first performed at New York in March, 1834.

Annerly, Frank. The hero of MARSTON'S 'Favourite of Fortune' (q.v.).

Annesley, James. The hero of C. READE'S 'Wandering Heir' (q.v.).

Annette. The name of a character in (1) PAYNE'S 'Maid and the Magpie' (q.v.), and (2) COLMAN JUNIOR'S 'Blue Devils' (q.v.). (3) Daughter of *Mathias*, and affianced to *Christian*, in WARE'S 'Polish Jew' and L. LEWIS'S 'Bells.'

Annette, or, The Fruits of Crime. A play produced at the National Theatre, New York, in 1834. — 'Annette' is the title of an opera by C. E. HORN (q.v.).

Annette and Lubin. A comedy opera in one act, adapted by C. DIBBIN (q.v.) from the French, and first performed at Covent Garden on October 2, 1774, with Miss Brown and Mrs. Farrell in the title parts. *Annette* and *Lubin* live together on the banks of the Seine, knowing no wrong. They are rudely enlightened, and for a time fear that, being cousins, they will not be permitted to marry; but the lord of the manor procures for them a dispensation.

Anniversary (The). A farce, intended as a sequel to 'Lothe' (q.v.), and first performed at Covent Garden in March, 1755.

Annapel, in HEATMONT and FLETCHER'S 'Laws of Candy' (q.v.) is daughter of *Cassiane*, the general.

Annot. Daughter of *Allen Allison* in J. T. HAINES'S 'Wraith of the Lake.'

Anodyne, Dr. A character in W. H. O'BERRY'S 'Delusion' (q.v.).

Anonymous. The captain of the Royal Guards in PLANCHES'S 'Golden Fleecy' (q.v.).

Anonymous Letter (The). A comedy in three acts, by MARK ANGLANT and FRANK LATIMER, first performed at the Lyric Theatre, London, on the afternoon of May 5, 1891, with a cast including W. H. Vernon, L. Waller, E. Lewis, G. Mudie, Miss F. West, Miss Annie Rose, Miss Vane, and Miss Alexis Leighton.

Another. A character in 'The Mandarin's Daughter' (q.v.).

Another Drink. A burlesque on C. READE'S 'Drink' (q.v.), written by H. NAVILL CLARKE (q.v.) and LEWIS LINTON (q.v.), and first performed at the Folly Theatre, London, in July, 1879, with G. W. Anson as *Coujean* and Mlme. Dolaro as *Gerraine*.

Another Glass. See DRUNKARD'S GLASS.

Ansell, Mrs., actress, was the third wife of Richard Yates, the actor (q.v.), and after his death adopted the stage as a profession. In or after 1800 she married again, and thenceforth acted as "Mrs. Ansell." She played both in London (at Drury Lane, Covent Garden, and the Haymarket) and the provinces. Among her parts were the *Queen* in 'Hamlet,' *Margaret of Anjou* in 'Earl of Warwick,' *Maudslaw* in 'Cyrus,' and *Angela* in 'Osborne Spectre'. A contemporary writer describes her acting as "spirited, but generally too elaborate" (Theophrastus Dictionary, 1805).

Ansell, Mary. Actress, made her debut at the Grand, Islington, in April, 1880, has played in London the following "original" parts: *Rose* in 'A Month after Date' (1891), *Iris* in 'A Mighty Error' (1891), *Nancy O'Brien* in 'Walker, London' (1892), and *Sophia* in 'Fast Asleep' (1892); also, *Ecangelina* in 'All the Comforts of Home' (1891), *Louise* in 'Gringotre' (1891).

Sybil Hardwick in 'The Bookmaker' (1881), *Nelly Saunders* in 'Formosa,' and *Veronica Vanderykamp* in 'Brighton' (1887).

Anselma. A play, founded by L. RICHARDSON on the 'Andrea' (q.v.) of Victorien Sardou and produced in New York, at the Madison Square Theatre, in September, 1875, with Melina Janich in the principal rôle. The piece was afterwards called 'The Princess Andrea.'

Anselmo, Brother, is OXFORD'S 'Monastery of St. Just' (q.v.), is the name adopted by the Emperor Charles V.

Anson, George William. Actor, born at Midrose, Scotland, on November 25, 1847, son of John William Anson (q.v.). First appeared on the stage in December 1865, at the Theatre Royal, Edinburgh, and made his debut in the metropolis at the Olympic on October 4, 1873, as *Mosadah* in Byron's 'Four Gypsies.' Among his other original rôles are *Huguet* in Reece's 'Richelieu Redressed,' *Sevan Goulman* in Taylor's 'Lady Clancarty,' *Picard* in 'The Two Orphans,' *Sir Howard* in Albery's 'Speddithrift,' *Mosiah* in Gilbert's 'Broken Hearts,' *Abbe Plaque* in Willis's 'Ellen,' *Coupeau* in 'Another Drink,' *Commander Jarbo* in 'Fernande,' *Gobbins* in Byron's 'Courtship,' *Tupman* in 'The Trial from Pickwick,' *Washington Phaype* in 'The Old Love and the New,' *Mr. Merryweather* in 'Two Old Boys,' *Prior Philip* in Willis's 'Juana,' *Jacquitha Brown* in Reece and Thorpe's 'Out of the Hunt,' *Sir Joshua Munkers* in Grundy's 'Dust,' *Joe Linton* in Burnand's 'Manager,' *Ledger, M.P.*, in Gaultrey's 'Fareyou Pleading Fumble in Sine,' 'Wise Child,' *Mr. Townie* in Collins's 'Rank and Riches,' *Septimus Bransby* in Pettitt's 'Spider's Web,' *John Bradbury* in Jones and Herman's 'Breaking a Butterfly,' *Sidney Gibson* in 'The Private Secretary,' *Dr. Fenner* in 'Called Back,' *Slater* in Grundy's 'An Old Jew,' and *Schwartz* in Grundy's 'Bunch of Violets.' Among his other impersonations are *Vernon* in 'Much Ado' (1874), *Bunter* in 'New Men and Old Acres' (1875), the *Mayor* in 'Henry Dunster' (1877), *Joana* in 'Nancy Sikes' (1878), *Grimaldi* in 'The Life of an Actress' (1879), *Infant* in 'The First Night' (1879), *Mich'el* in 'Adrienne Lecouvreur' (1880), the *Governor* in 'The Critic' (1880), *Peter* and the *Apollonius* in 'Romeo and Juliet' (1881), *Brizard* in 'Frou Frou' (1881), *King Phœnor* in 'The Palace of Truth' (1894), *Woodcock* in 'A Lucky Dog' (1895), and *Reckles* in 'Caste' (1891).

Anson, John William. Actor, born in London, July 31, 1817, made his debut in 1843 at Bath. He afterwards joined the Ryde, York, and Belfast circuits, and was the manager of several theatres in Scotland. He first appeared in London in 1853, at Astley's, making special successes in *Palmer's, Bailie Mac Jarry*, and "our own correspondent" in 'The Battle of the Alma.' He was for many years treasurer of the Adelphi Theatre, London. He founded, in 1855, the Dramatic, Equestrian, and Musical

Stick Fund; in 1856, the Dramatic Burial Ground at Woking; in 1859, the Dramatic College. In 1866, the G. V. Brooke Lifeboat Fund. He was also one of the founders of the Junior Garrick Club. He died in 1881.

Anspach, Elizabeth, Margravine of. Daughter of fourth Earl of Berkeley; born 1750, died 1825, married, in 1767, the sixth Earl of Craven, and, in 1791, Christian, Margrave of Anspach, wrote 'The Son-mambré' (1774), 'The Miniature Picture' (1781), 'The Silver Tankard' (1781), 'The Arcadian Pastoral' (1782), 'The Mantua Feast' (1783), 'The Yorkshire Ghost' (1784), 'The Princess of Georgia' (1790), 'Puss in Boots' (1799), 'Nourjad' (1803), and 'Love in a Convent' (1805), all of which see. She also wrote two plays in French, 'La Fille du Jour' and 'Abdoul et Nourjad,' and translated into French 'She Would and She Would Not' (q.v.). Her 'Memoirs' appeared in 1826. See also the 'Biographia Dramatica' (1812), Forrest's 'English Stage' (1832), and Walpole's 'Letters' (1859). See KINKERVAN KOTSUDORF KAKING KACHDERN.

Anstey, F. Two stories by this writer - 'Vice Versa' (q.v.) and 'The Tinted Veils' (q.v.) have been adapted to the stage.

Antarotic; or, The Pole and the Traces. A "bouffonnerie musicale" by H. R. FARRIE (q.v.) first performed at the Strand Theatre, London, on December 27, 1875, by E. Terry as *Paleol*, H. Cox as *Radcliffe*, C. Marius as *Miss Lottie Verne*, and Miss Angelina Claude.

Antenor. A Trojan commander in 'Trilus and Cresida' (q.v.).

Anthony of Italy, St., is one of FLEMING'S 'Seven Champions of Christendom' (q.v.).

Anthony Street Theatre, New York. See NEW YORK THEATRES.

Anti-Rosclad (The). See ROSCLAD, THE.

Anti-Theatre (The). See THEATRE, THE.

Antichristi, De Adventu. The title of the twenty-third Chester play, of which Antichrist is the hero. He assumes, says Collier, "almighty power, and, after raising two dead men, and dying himself and coming to life again, he gives away to four credulous kings what are called the four kingdoms of the world. . . . Enoch and Elias arrive to disprove the claim of Antichrist to be the Messiah. . . . The four kings consent to listen to the 'proofs of disputation, and an argument is commenced, between Ench and Elias on one side and Antichrist on the other.

At last Enoch and Elias challenge Antichrist to make the dead, whom he had before raised, eat. Elias blesses bread in the name of the Trinity, and marking it with a cross, requires the dead to taste it; but they turn from it with fear and horror.

The proof is quite convincing to the four kings, and Antichrist, in a fury, draws a sword and kills them, as well as Enoch and

Kliss. The Archangel Michael arrives, and does the same execution on Antichrist . . . The end of the pageant is the departure of Enoch and Kliss with Michael to Heaven" ('Dramatic Poetry').

Antidote. (1) *Lady Antidote* is a character in J. V. MILLINGR'S 'Ladies at Home' (q.v.), and (2) there is a *Mrs. Antidote* in POCOCK'S 'Anything New' (q.v.).

Antigallion (The). See **HERMES, THE**.

Antigone. A Theban princess; heroine of the following dramatic works—(1) A tragedy by SOPHOCLES (q.v.), translated, separately into English by Spilman (1831), Harriolomew (1844), Campbell (1870), Morgan (1880). A translation by H. Whitelaw was performed at the Crystal Palace on November 6, 1890. (2) 'Antigone, the Theban Princess,' a tragedy by THOMAS MAY (q.v.), founded on Sophocles, Seneca, etc., and published in 1811. (3) A tragedy by ALFRED (1742), translated into English by Lloyd (1811) and Bowring (1876). (4) A version of Sophocles' tragedy (q.v.) was performed at Covent Garden Theatre, London, in January, 1846, with Miss Vandenhoff in the title part, and her father as Creon, and with the aid of Mendelssohn's music. This representation was witnessed by Edward FitzGerald, who wrote of it: "The music very fine, I thought. It was horribly ill sung by a chorus in shabby togas, who looked much more like dirty bakers than Theban (were they?) respectable old gentlemen. Mr. Van denhoff sat on a marble camp stool in the middle and looked like one of Hamlet's Hamlets—very well." Miss Vandenhoff's *Antigone* was praised for its classic simplicity, its grace, and pathos. The tragedy was played at Dublin in March, 1845, with Miss Helen Fancit in the title part, at Palm's Opera House, New York, in April, 1845, with G. Vandenhoff as Creon (Chambray as Hamlet), and Miss Clarendon as the heroine, and at the Crystal Palace, in December, 1875, with Miss Genevieve Ward in the leading rôle. De Quincey described Miss Fancit's *Antigone* as "the most faultless of Grecian marbles." "What perfection of Athenian sculpture! the noble figure, the lordly arms, the finest drapery! What an unveiling of the ideal statuesque! Perfect she is in form—perfect in attitude." (5) A burlesque by F. L. BUCHANAN (q.v.), first performed at the Strand Theatre, London, in February, 1845, with G. Wild as *Antigone* and B. Hall as *Creon*.

Antigone, the Theban Princess. See **ANTIGONE**.

Antigonus. (1) A Sicilian lord in 'The Winter's Tale' (q.v.), husband of Paulina (q.v.), and employed by Leontes (q.v.) to make away with his infant daughter. (2) The King in HEATMONT and FLETCHER'S 'Humorous Lieutenant' (q.v.).

Antimony. (1) A character in T.

DRIBB'S 'Will for the Deed' (q.v.). (2) An old bachelor in J. F. SMITH'S 'Lesson for Gentlemen' (q.v.).

Antinous. Brother of *Annophel* (q.v.), in HEATMONT and FLETCHER'S 'Laws of Candy' (q.v.).

Antiochus. (1) A tragedy by JOHN MOTTLEY (q.v.), first performed at Lincoln's Inn Fields on April 13, 1731, with Hyatt in the title part, Mrs. Seymour as *Stratonice*, and Quin as *Selucus*. *Antiochus*, son of *Selucus* (King of Syria), is in love with *Stratonice*, his father's wife, and she with him. The king overhears their mutual declarations, and arrangers *Stratonice* to his son. *Stratonice*, however, poisons herself. (2) A tragedy on the same subject by CHARLES SHUCKBURY, printed in 1740.

Antiochus. (1) King of Antioch in 'Pericles' (q.v.). (2) A Parthian commander in WILKINS'S 'Egyptian' (q.v.).

Antiochus the Great; or, The Fatal Relapse. A tragedy by Mrs. JANE WILKINSON (q.v.), first performed at Lincoln's Inn Fields in 1702, with Powell as the hero, Mrs. Barry as *Leodice*, Mrs. Bowman as *Berenice*, and Booth as *Ormides*. *Antiochus* has seduced and deserted *Leodice*. He marries *Berenice*, daughter of the King of Egypt, who loves, and is loved by, *Ormides*, an Egyptian prince. *Antiochus*, after being reconciled to *Leodice*, surprises *Berenice* and *Ormides* together. *Ormides* kills himself, *Leodice* poisons herself and the king, and *Berenice* returns to Egypt.

Antipholus. The name of two brothers ("of Ephesus" and "of Syracuse"), twin sons of *Egeus*, in 'The Comedy of Errors' (q.v.).—

"The one so like the other
As could not be distinguish'd but by names."

Antipholus of Ephesus is married to *Adriana* (q.v.). It is the likeness between the twins which causes most of the embroglio in the comedy. "Matters," says Schlegel, "are carried so far, that one of the two brothers is first arrested for debt, then confined as a lunatic, and the other is forced to take refuge in a sanctuary to save his life."

Antipo. A tragedy by FRANCIS VERNEY, "written in couplets and divided into five acts," an unpublished quarto manuscript, formerly in the Lee-Warley Collection, near Canterbury" (W. C. Hazlitt).

Antipodes (The). (1) A comedy by RICHARD BROWNE (q.v.), acted "at Salisbury Court, in Fleet Street," in 1638, and printed in 1640. *Browne* has studied Mandeville and other writers of travels till he is become disordered in his wits. The *Doctor*, who undertakes to cure him, proposes that they should travel together to the Antipodes, telling him that the Antipodes under England are English.

"The extremes above—but in their opinions,
Their carriage and condition of life,
Extremely contrary."

ANTIPODES

He then gives his patient a strong sleeping potion, and conveys him to the house of a lord. When *Percegrine* wakes, a play is acted before him to represent the manners of the Antipodes. Everything is done contrary to what is usual, two sergeants with drawn swords run from a gentleman who wishes them to arrest him, a lawyer refuses all fees, a citizen makes a complaint of a gentleman who will not cuckold him, etc., etc. At the conclusion of the play, *Percegrine* recovers his senses. There is an under-plot, in which *Joyless*, *Percegrine's* father, is cured of his jealousy." See LEIGH HUNT'S "Wit and Humour," also BY PLAY, *PERCEGRINE*. (2) 'The Antipodes, or, The Ups and Downs of Life,' a play in three acts, by TOM TAYLOR (q.v.), first performed at the Holborn Theatre on June 8, 1867, with Miss Helen Terry as *Madeline*, Mrs. Raymond as *Mrs. Seymour*, Miss C. Saunders as *Martin* (a groom), J. Yollaire as *Seymour*, E. Price as *Hon. Sam Strangways*, and S. Emery as *Duch Angered Joe*.

Antipodes, The King of the. A potentate so named figures in CAREY'S "Chrononhotonthologos" (q.v.) where he is described as entering "walking on his hands." The Queen of Quacrummania, who is enamoured of him, says to her attend-

"Is what a rhomboid attitude he stands!
How gently he bows it with his hands!"

Antiquary (The). (1) A comedy by RICHARD MANSION (q.v.), acted at the Cock pit before May 12, 1638, and printed in 1641. The play was revised before publication, the scene being changed from Venice to Pisa, and Bruto's character being altered in III. 1 and v. 3 (Perry). "The character of the Antiquary who cannot endure anything but what is old is an admirable hint original in its execution" (W. T. Hazlitt). The piece is included among Dryden's 44 plays. The name of the Antiquary is *Ulerant* (q.v.). (2) A musical play adapted by H. TERRY (q.v.) from the novel of Sir Walter Scott and first produced at Covent Garden on January 23, 1826, with Jackson as *Jonathan Oldbuck* (the antiquary), Emery as *Eliza Oakley*, Miss Sharpe as *Caroline Burnet* as *Jessie*, Terry himself as *Lord Glenallan*, Abbott as *Hector MacIntyre*, Farley as *Wendell Muckleback*, Chapman as *Sir Arthur Wardour*, Mrs. Patrick as *Eliza of the Fairmount*, Miss Stephens as *Mrs. Isabella Wardour*, Miss Matthews as *Mrs. Maria MacIntyre*, and Mrs. Davenport as *Mrs. Griselda Oldbuck*. A dramatization of Scott's novel was performed at New York in May, 1877, with Cowell as *Oldbuck* and Maywood as *Oakley*.

Antiquity. A farce in two acts, "by a young gentleman of the Inner Temple," enacted, and published in 1608. "The object of it was to ridicule the taste for antiquity, when it goes to unreasonable lengths." See the "Biographia Dramatica" (1812).

ANTONIO AND MELLIDA

Antoine. The dumb miller-boy in W. J. LECHE'S "Death Plank" (q.v.).

Antoine. on, *Les Trois Epouses.* See PAST AND PRESENT.

Antoine the Savage. A melodrama, played at New York in December, 1826.

Antoinette. The heroine of OFFENBACH'S "La Cruche" (q.v.).

Antoinette, Marie. See MARIE ANTOINETTE.

Antoinette Rigaud. A comedy in three acts, translated by ERNEST WARREN (q.v.) from the French play of the same name by Raymond Deslandes (Comedie Francaise September 20, 1865), and first performed at the St James's Theatre London, on February 13, 1866, with Mrs. Kendal in the title part, W. H. Kendal as *Henri de Tourville*, J. Hare as *General de Prefont*, J. H. Barnes as *Rigaud*, Miss Linda Dietz as *Marie de Prefont*, etc., performed at Boston, U.S.A., in March, 1877, with Miss Kresson as *Antoinette*. See KEEPAKE, THE.

Antonio. (1) The "merchant of Venice" in SHAKESPEARE'S play (q.v.), whose bond with Shylock forms the main basis of the drama. He makes his entry in the first scene of the play. Schlegel characterizes his "melancholy and self-sacrificing equanimity" as "affectingly sublime." (2) The "sea captain" in "Twelfth Night" (q.v.), who saves *Sebastian* (q.v.) from drowning on the coast of Illyria. (3) The usurping brother of the rightful Duke of Milan, in "The Tempest" (q.v.). (4) Father of *Proffus*, in "The Two Gentlemen of Verona" (q.v.). (5) *Kinsman of Petruccio*, in BEAUMONT and FLETCHER'S "Chances" (q.v.). (6) The steward, in WESTON'S "Duchess of Malfy" (q.v.). (7) Father of *Carlos* (q.v.) and *Osorio* (q.v.), in (IDEM'S "Love Makes a Man" (q.v.).

Antonio; or, The Soldier's Return. A tragedy in five acts by W. GOWEN (q.v.), performed at Drury Lane for the first and only time on December 15, 1804, with Kemble as the hero Mrs. Siddons as *Helena*, Barry more as *Dontuoman*, Wroughton as the *King of Arragon*, and C. Kemble as *Don Henry*. Antonio is the brother of *Helena*, and on his return from the wars is anxious to find that his sister who had been betrothed by his father to *Roderigo*, has been married to *Dontuoman*. He appeals to the King and, receiving no satisfaction, forces *Helena* into a convent. She is rescued thence by her husband and is a *Henry*, but is eventually stabbed by Antonio.

Antonio, Don. A poor nobleman, in love with *Louise* (q.v.), in SHERIDAN'S "Duchess" (q.v.).

Antonio and Mellida. A drama by JOHN MARSTON (q.v.) acted by the children of St Paul's in 1577 before 1597, and printed in that year. Lamb said of this play that "the situation of *Andronicus* and *Furbo*," where *Andronicus*, Duke of Genoa, banished his country,

with the loss of a son supposed drowned, is cast upon the territory of his mortal enemy the Duke of Venice, with no attendants but Lucio, an old nobleman, and a page, "resembles that of *Lear* and *Ant* in that King distresses *Andronic*, like *Lear*, manifest a king-like impatience, a turbulent greatness, an affected resignation." Hazlitt describes the play as "a tragedy of romantic force and pathos, but in the most critical parts the author frequently breaks off, or flags without any apparent reason but want of interest in his subject, and, further, the best and most affecting situations and bursts of feeling are too evidently imitations of Shakespeare." A sequel to this drama was written by MARSTON, under the title of 'Antony's Revenge.' This also was acted by the children of St. Paul's in 1600, and printed in 1602. Lamb says that "the prologue to the second part, for its passionate earnestness, and for the tragic note of preparation which it sounds, might have preceded one of those old tales of Thebes or Pelope line, which Milton has so highly commended." "This play," says Fleay, "was a 'revenge for a father' play, like Shakespeare's 'Hamlet' and Chettle's 'Hoffman.' Revenge plays were very popular just then."

Antonio and Vallia. A comedy ascribed to PHILIP MANNINGER (q.v.), the manuscript of which is supposed to have been destroyed by Warburton's servant. It was probably an adaptation of a play by Dekker (circa 1590).

Antonio of Ragusa. "One of the characters in a titleless comedy in the Bodleian Rawl. Poet. 93" (W. C. Hazlitt).

Antonio's Revenge. See ANTONIO AND MELLIDA.

Antonius. A tragedy by MARY, Countess of PEMBROKE, translated from the French of R. Garnier, and published in 1592. It was reprinted in 1595 under the name of 'Antony.' Its "most remarkable feature," says Collier, "is that all the principal speeches are in blank verse, so that it is an early attempt in that kind. The choruses, in various lyrical measures, are usually well rendered."

Antony, Mark. In SHAKESPEARE'S 'Julius Cæsar' (q.v.), is mainly remarkable for his well-known speech over the body of Cæsar, commencing—

"Friends, Romans, countrymen, lend me your ears."

(act III. sc. 2.) Antony reappears in 'Antony and Cleopatra' (q.v.) as the hero of that tragedy. "In *Antony*," says Schlegel, "we observe a mixture of great qualities, weaknesses, and vices: violent ambition, and ebullitions of magnanimity. We see him now sinking into luxurious enjoyment, and then nobly ashamed of his own aberrations, manning himself to resolutions not unworthy of himself, which are always shipwrecked against the seductions of an artful woman."

It is Hercules in the chains of Omphale, drawn from the fabulous heroic ages into history, and invested with the Roman costume. Hazlitt speaks of "the irregular grandeur of the soul of *Mark Antony*." "Antony," says Hallam, "was given to the dramatist by history, and he has not embodied in his own vivid colours the irregular mind of the triumvir, ambitious and daring against all enemies but himself." Antony is a prominent character also in the Countess of PEMBROKE'S 'Antonius' (q.v.), in DANIEL'S 'Cleopatra' (q.v.), in DRYDEN'S 'All for Love' (q.v.), in Cæsar in Egypt, (q.v.) and in E. STirling's 'Serpent of the Nile' (q.v.).

Antony and Cleopatra. (1) A tragedy by WILLIAM SHAKESPEARE (q.v.), entered in the Stationers' Register under date May 20, 1608, and first printed in the folio of 1623. The Countess of PEMBROKE had printed in 1592 her tragedy of 'Antonius' (q.v.), and Daniel had published in 1644 his tragedy of 'Cleopatra' (q.v.), but Shakespeare owed nothing to either of these plays, his chief authority being the biography of Mark Antony in Roger North's translation of Plutarch's 'Lives.' "Antony and Cleopatra," says Schlegel, "may in some measure be considered as a continuance of 'Julius Cæsar' (q.v.) the two principal characters of Antony and Augustus are equally sustained in both pieces. 'Antony and Cleopatra' is a play of great extent; the progress is less simple than in 'Julius Cæsar.' . . . The principal personages are most emphatically distinguished by lineament and colouring, and powerfully arrest the imagination." Coleridge doubted whether the 'Antony and Cleopatra' is not, in all exhibitions of a giant power in its strength and vigour of maturity, a formidable rival of 'Macbeth,' 'Lear,' 'Hamlet,' and 'Othello.' . . . This play should be perused in mental contrast with 'Romeo and Juliet,' as the love of passion and appetite opposed to the love of affection and instinct. . . . Of all Shakespeare's historical plays, 'Antony and Cleopatra' is by far the most powerful. There is not one in which he has followed history so minutely, and yet there are few in which he impresses the notion of angelic strength so much, perhaps none in which he expresses it more strongly." Coleridge adds, "If you would feel the judgment as well as the genius of Shakespeare in your heart's core, compare this astonishing drama with Dryden's 'All for Love' (q.v.). Thus," says Hazlitt, "is a very noble play. Though not in the first class of Shakespeare's productions, it stands next to them, and is, we think, the finest of his historical plays. . . . What he has added to the actual story is upon a par with it. His genius was, as it were, a match for history as well as nature, and could grapple at will with either. The play presents a fine picture of Roman pride and Eastern magnificence. . . . The characters breathe in life and life." The first revival of the play, after the Restoration, was in January, 1750, when, adapted by

Capell and Garrick. It was produced by the latter at Drury Lane. Garrick was the Antony and Mrs. Yates the Cleopatra and the production had a run of six nights only. The tragedy was next revived at Covent Garden in November, 1812, having been prepared for the purpose by J. P. Kemble, who interpreted whole passages from "All for Love." (C) M. Young and Mrs. Fawcett then played the title parts. Mrs. Fawcett having declined to perform that of Cleopatra, on the ground that she should hate herself if she were to play it as it ought to be played. Abbott was Octavius and Terry Fontaine. Yet another dramatist of Shakespeare and Dryden was produced at Drury Lane in November 1818, with Mary Ann as Antony and Hilda, Dillane and G. Bennett in other parts. The first American performance of the play took place at New York in April 1844, with G. Vandenhoff as Antony and Mrs. Ward as Cleopatra. In October 1849 Phelps resumed the part to uniformity with the original and represented the tragedy at Sadler's Wells with himself as the hero. Miss Glyn as the heroine. E. Marston as Pompey and G. Bennett as Suburbus. At the Standard in March 1854, Henry Harcourt was the Antony. The play was represented at the Broadway Theatre, New York, in March 1860 with Eddy as Antony, J. W. Howe as Octavius, M. M. P. as Cleopatra and Mrs. C. C. as Suburbus. In 1861 it was revived at Manchester by Charles Abbott, who played Antony in the Cleopatra of his wife. In May 1867 it was revived at the Princess's with H. Lawrence as Antony, E. Forster as Octavius, E. P. Edgar as Pompey and Miss Glyn again as Cleopatra. It was next reproduced at Drury Lane in 1873, when the leading roles were performed by J. E. Anderson and Miss Wallis (now being played by E. Maclean, then-born by J. Hyde. Now by Edward Russell, and Cleopatra by Miss Edith Stuart. The text had been edited and reduced to four acts by Andrew Halliday and the scenery was by W. H. Roebury. In 1880 the tragedy was represented at the Princess's, London, with Mrs. Langtry as Cleopatra, C. Caplan as Antony, E. H. Chapin as Octavius, E. Stirling as Suburbus, H. Lawrence as Pompey, Miss F. Lee as Octavia, and Miss A. McNeill as Cleopatra. Antony and Cleopatra has been several times reworked. First by F. C. Burnard at the Haymarket in November 1888, under the title of "Antony and Cleopatra, or Her Story and His Story related in a modern style, the chief parts being taken by C. J. Mathews and his wife, Constance, Reginald Clark, Miss Fanny Wright, and Miss Caroline Hill. Next at Drury Lane in 1890, by J. P. Francis, again by F. C. Burnard under the title of "Our Own Antony and Cleopatra" (1901) and again, by W. Barry Jew under the title of "Antony and Cleopatra" (1901). See ANTONY, MAJOR CHARLES CHARLES, CLEOPATRA, DOLE, DILLANE, EXETER, OCTAVIA, POMPEY. (C) A tragedy in rhyme, by Sir CHARLES

BENLEY (1691) acted at Dorset Garden in 1697, with Betterton as Antony, Crosby as Pompey, Medbourne as Canidius, and Mrs. Mary Lee as Cleopatra. Mrs. Betterton, Mrs. Hughes, Mrs. Wilkes, Medford and Harlow were also in the cast. For this play Benley was in no way indebted to Shakespeare. Pompey is in love with Cleopatra. Antony is jealous of him, and orders him to be whipped. Canidius protests against such treatment of an ambassador. Pompey and Antony fight and the former is killed. (B) A tragedy by HARRY BEAUMONT, collected and printed among the author's works (1778). (C) A tragedy in one act by CHARLES WELBY (1711), first performed at the Adolph Theatre, London, on November 1, 1747, with Wright as Antony, a gentleman in town, and Miss Murray as Cleopatra (a girl); revived at the Adelphi in October 1841 with Miss Woolgar as Cleopatra; produced at New York in 1843, with Mitchell and Mrs. Timm. To this piece Bully wrote a sequel called (B) "Antony and Cleopatra Married and Settled," produced at the Adelphi on December 4, 1843, with Wright and Miss Woolgar in the title parts.

Antonia, Marquis of. The major dome in Plasencia's Lavish Palace (1901).

Anything for a Change. A comedy by CHARLES BRIDGES (1901) produced at the Lyceum Theatre, London, on June 7, 1901, with Charles Matthews as Sapphron and a Miss (Dolly) Marshall, who played a servant girl. Since originally (Edmund Yates). Miss Fitzgerald was the Margaret Honapath with whom Sapphron (1901) who is ready to "swap any thing for a change" is in love. Harlow was the Paul Honapath and Mrs. Leigh Murray the Mrs. Honapath. The comedy was played at New York in 1901. Sapphron was one of John Clarke's favorite parts.

Anything for a Quiet Life. A comedy by THOMAS BRIDGES (1901) written by Flory to 1901 acted at Black Prince and printed in 1901. There is very good stuff in the plot or groundwork, says Swinburne, "but the workmanship is hardly worthy of the material. Mr. Bullen ingeniously and plausibly suggests the partnership of Shirley in this play, but the conception of the character in which he discovers a likeness to the tones of the tragic dramatist is happier and more original than such a comparison would indicate."

Anything Now? A musical farce in two acts, the words by J. P. French (1901) the music by C. Smith. First performed at the Lyceum Theatre on July 1, 1901, with Miss Kelly as Fanny French. Among the persons are Jeremiah Bates and Mrs. Antidote.

Apollonia. Brother of Jans in the adaptations and burlesques of "The Last Days of Pompeii" (1901).

"Apartments." A "piece of extravagance" in one act, by WILLIAM BRIDGES.

(*q.v.*), first performed at the Princess's Theatre, London, on May 14, 1831, with Keeley as *Mr. Tuppity*, Mrs. Alfred Wigan as *Mrs. Tuppity*, Mrs. Keeley as *Clementine*, and J. F. Cathcart as a Scotchman.

Apelles. A character in IVY's 'Alexander and Campaspe' (*q.v.*). It is he who sings the song beginning

"Cupid and my Campaspe played" (*q.v.*).

Apemantus. A "charlish philosopher" in 'Timon of Athens' (*q.v.*), first seen in act 1. sc. 2, where he "comes, dropping after all, discontentedly, like himself." Schlegel, in his 'Dramatic Art,' refers to "the incomparable scene (act 1. sc. 3) where the cynic Apemantus visits Timon in the wilderness. They have a sort of competition with each other in their trade of misanthropy." "The soul of Diogenes," says Hazlitt in the 'Characters,' "appears to have been seated on the lips of Apemantus. The charlish profession of misanthropy in the cynic is contrasted with the profound feeling of it in Timon."

Apewell. A character in COLMAN junior's 'New Hay in the Old Market' (*q.v.*), played by Caulfield and introduced as a vehicle for his imitations.

Aphrodisial (The); or, Sea Feast. A drama by WM. PERCY (1802), preserved in manuscript in the Duke of Devonshire's library.

Apjohn, Miss. See MATTHEWS, MRS. FRANK.

Apocryphal Ladies (The). A comedy by MARGARET, Duchess of NEWCASTLE (*q.v.*). "This play is, as many others of her pieces, irregular and unfinished, and is divided into twenty three scenes, but not reduced to the form of acts" ('Biographia Dramatica').

Apollo figures in a large number of dramatic pieces. He is the chief personage in the following: (1) 'Apollo Shroving,' a comedy written by WILLIAM HAWKINS, schoolmaster of Hallsigh, in Suffolk, for the use of his scholars, and acted by them on Shrove Tuesday, February 6, 1628?; printed in 1627. (2) 'Apollo turn'd Stroller,' or, 'Therby hangs a Tale,' a burletta by SIR JOHN ORDMIXON, first performed at the Royalty Theatre, London, on December 3, 1787. (3) 'Apollo in New York,' a local satire by BROD. BOUTWELL (*q.v.*), produced at Burton's Theatre, New York, in December, 1854, with Burton as *Jupiter*. Apollo also plays a leading part in O'HARA'S 'Midas' (*q.v.*), GRAYSON'S 'Cupid' (*q.v.*), HAZLITT'S 'Son of the Sun' (*q.v.*), TOM TAYLOR'S 'Diogenes and his Lantern' (*q.v.*), H. J. BRON'S 'Orpheus and Eurydice' (*q.v.*), F. L. BLANKMAN'S 'Venus and Adonis' (*q.v.*), K. REECE'S 'Prometheus' (*q.v.*), and the same writer's 'Romulus and Remus' (*q.v.*), in which he is "a sort of chorus, commenting on the action and interposing in it." See the following paragraph.

Apollo and Daphne. The legend of

which these are the subject has suggested the following pieces: (1) A drama by THOMAS HEWSON (*q.v.*), printed in his 'Pleasant Dialogues and Dramas' (1637). (2) A masque by J. HINDS (*q.v.*), set to music by Pepusch, and performed at Drury Lane in 1726. (3) A pantomime by JOHN THURMOND, acted at Drury Lane in 1725. (4) A pantomime written by LEWIS THEOBALD (*q.v.*), and composed by Rich, performed at Lincoln's Inn Fields in 1730. (5) An opera, printed in 1734.

Apollo in New York. See APOLLO.

Apollo Shroving. See APOLLO.

Apollo turn'd Stroller. See APOLLO.

Apollo's Holiday. See APPEAL TO THE MUSE.

Apollodoros. A character in Professor AYTON'S 'Firmilian' (*q.v.*).

Apology for Actors (An), "containing three brief treatises: 1. Their Antiquity. 2. Their ancient Dignity. 3. The true use of their Quality." This "ingenious and amusing" work was written by THOMAS HEWSON (*q.v.*), and published in 1612. It consists only of forty six pages, of which fourteen are preliminary. It has been reprinted of late years by the Shakspeare Society, and in Somers' 'Collection of Tracts.' See "ALL THE WORLD'S A STAGE."

Apology for the Life of Mr. Colley Cibber, Comedian, and Late Patentee of the Theatre Royal (An), "with an historical view of the stage during his own time. Written by himself," and published originally in 1740. This delightful *melange* of gossip and criticism was reprinted in 1740, in 1750, in 1756, in 1822 (edited by E. Bellamy), in 1836 (in Hunt's series of autobiographies), and in 1899 (edited, with notes and supplement, by H. W. Lowe). It has been highly praised by the best judges. Swift, it is recorded, was so pleased with it that he sat up all night to read it, whereupon, on hearing what we read, Cibber shed tears of joy. "You will all be," said Bunwell to Dr. Johnson, "Cibber's Apology to be well done." "Very well done, to be sure, sir," replied the sage, "that book is a striking proof of the justice of Pope's remark

"Each hath his several province well command,
We could all but stray to what they understand."

Hazlitt describes Cibber as "one of the most amusing conceits . . . teeming with animal spirits, uniting the self-sufficiency of youth with the garrulity of age." The narrative in the 'Apology' begins with the Restoration, and ends with Cibber's retirement from the histrionic profession in 1733.

Apostate (The); or, The Moors in Spain. A tragedy in five acts, by RICHARD SMITH (*q.v.*), the overture and incidental music by Bishop, first performed at Covent Garden on May 3, 1817, with C. Kemble as *Herny*, Miss O'Neill as *Florinda*, Murray

(according to the title-page) "is lively exemplified a more example of the virtue of Chastity by *Virginius*—a tragedy in which rather to be claimed as her more better bands than to be deflowered by the wicked Judge *Apollon*." This work which was printed in 1575, is not divided into acts and is, in fact, less of a "tragedy comedy" than of a novel play being a singular combination of history and allegory. (3) *Appius and Virginia*—a tragedy by JOHN WILKES (1701), described by *Play* to come 1688 printed in 1704, and described by *History* as "a great, sensible and wisely cast in a framework of the most approved models with little to blame or praise in it, except the affecting speech of *Virginius* to *Apollon* just before he kills her." The play was afterwards adapted by *History* and produced at Lincoln's Inn Fields in 1705 as *The Roman Virgin* or *The Unjust Judge* (1701). *History* was *Virginius* Mrs. *History* *Virginia* and *Harriet Appius* Characters called *Concord*, *Commerce*, *Liberty*, *Reason* and *Reason* are introduced and are engaged to punish *Appius* and condemn *Virginius*. There is also a "vice" called *Apollon*, who supplies what may be called the comic element. An epitome of the anachronisms in the work, it may be mentioned that *Virginius* and her mother go to church and *Virginius*, like a sound orthodox believer explains the creation of man and woman according to the Book of Genesis. *Virginius* at *Virginia* is a new drama, strikes off her head and presents it to *Appius*. (3) *Appius and Virginia*—a tragedy by JOHN DRYDEN (1701), produced at Drury Lane on February 1, 1702, with *Rochester* as *Appius* Mrs. *Rochester* as *Virginia*, *History* as *Virginius*, and *Wilks* as *Apollon*.—It was, says *History* "a hopelessly dull tragedy, which not even the united exertions of *Rochester*, *Wilks*, and *History* could keep upon the stage for more than four nights." It was into this play that Dennis introduced a mode of producing stage thunder by means of "wreaths of wood with stops in them." "Whether," says a contemporary writer, "Mr. Dennis was the inventor of that improvement I know not, but it is certain that, being once at a tragedy of a new author, he fell into a great passion at hearing some, and cried, 'Heath! that is my thunder.'" See, also, *History*'s 'History of the Stage.' (4) *Virginia* (1701) by HEAT CARR (1701). (5) *Appius*—a tragedy by JOHN MONTAGUE (1701) performed at Covent Garden on March 4, 1701 with *Sparks* as *Appius* *History* as *Virginius* and *Mrs. History* as *Virginia*. The failure of this play was attributed by the author to the fact that it was reported it of the 17th act. In this tragedy *Appius* makes an attempt to attempt upon the virtue of *Virginius* and is killed by *History* and in the end *History* is killed. (6) *Virginia* (1701) by JOHN MONTAGUE (1701). (7) *Virginia* (1701) by JOHN MONTAGUE (1701). (8) *Virginia* (1701) by JOHN MONTAGUE (1701). (9) *Virginia* (1701) by JOHN MONTAGUE (1701). (10) *Virginia* (1701) by J. HOWARD PAYNE.

"Appraised thee to the very echo, I would." *Macbeth*, act 1, sc. 1.

Apple-Blonoma. A comedy by JAMES ALDER (1701) first performed at the Vanderville Theatre, London, on September 8, 1671, with W. Varro as *Captain Frango*, Lie. Hayne as *Tom Frango*, J. Thorne as the *Great* *Bayne* D. James as *Bob Frango* and *Mrs. Amy* *Bayne* as *Jenny Frango*. played in the Eng. 11th provinces in 1688 with *Mrs. G. Warden* as *Jenny*, E. S. Goffin, M. M. Moller, and J. H. Rogers. *Tom*, the *Captain*'s son, is in love with *Jenny* the young mistress of the *Apple* *Tom* son, but the *Captain* opposes the match and *Tom* deserting goes off to sea. Meanwhile the *Captain*, falling ill at the sea, is so admirably nursed by *Jenny* (whom he does not know as his son's sweetheart) that he determines to adopt her as his daughter. In due course *Tom* returns, and, after explanations, the lovers are made happy. See *History* THE *Great*, *PROUT*, *Bay*.

Appleby, Thomas Bilton. Actor; made his first appearance on the stage at Dundee in 1820, his London debut taking place in 1824. He created the following, among many parts—*Madam* in *Macbeth*'s *Ellis* *King* *Statue* in *Bourgeois* *bourgeois* the *interior* in *The French French*, *Henry* in *The Woman of the People* and *Matthew* *London* in *Married and Married*. He played *Henry* in *The French French* at the Strand Theatre, London, in 1822.

Appollon. A character in *JEROME'S* *Captain* (1701).

Apples. A comedy in one act, by JULIAN ARDEN (1701) performed at Lambeth Hall, London, on November 20, 1687.

"Apples even ripe below." *History* and *History*, 'Valentinian' (song).

Appiotrus. A character in *FANTASIA'S* *Horror* (1701).

Apprentice (The). A farce in two acts, by ANTON MONTAGUE (1701) first performed at Drury Lane on January 1, 1702 with *Woodward* as *Lord* and other parts by *Volce*, *Jefferson* and *Mrs. Mincus*. The plot-line was by *Garrick*.—The intention of this farce, says the 'Biographical Dramatic', "is entirely to expose the abused position prevalent amongst apprentices, and other young people, who assemble themselves under the title of Spending Clubs," etc. It was first played in America in 1708. Did was one of the parts of J. B. Buff.

Apprentice's Price (The). A play by RICHARD BACON (1701) and THOMAS BRYWOOD (1701) entered on the books of the Stationers Company on April 8, 1664. Most date 1664, the only year in which these authors wrote for the same company (*Play*).

Apprentices to Astors. See *ACTING* as a *PROFESSION*.

"Approbation from Sir Robert

Stanley is praise indeed."—MORTON, 'Cure for the Heartache,' act v. sc. 1.

April Day. A burletta in three acts, by K. O'HARA (q.v.), first performed at the Haymarket on August 22, 1777, with Bannister as *Don Bufalo*, Dr. Bellamy as *Count Folatre*, and Edwin as *Daro*. *Cephias* is in love with the Count, but bound by her father's will to marry *Bufalo*, unless he consents to her marrying some one else. *Daro*, the Count's servant, personates an astrologer, and persuades *Bufalo* that whosoever marries *Cephias* first shall die. The Count thereupon agrees to give way in favour of the Count, and is then laughed at, as an April fool, for his pains.

April Folly (An). A comedy in one act, adapted (from a novelette) by J. P. HURST (q.v.), and produced at the Olympic Theatre, London, on April 6, 1895.

April Fool; or, The Follies of a Night. A farce by LEONARD M'NALLY (q.v.), first performed at Covent Garden on April 1, 1788. The story was used by Johnson in his 'Country Ladies,' Middleton in his 'Mad World,' Ballock in 'The Slip,' and Kenrick in 'The Spendthrift,' all of which see. (2) 'An April Fool,' farce in one act, by W. BRIDGES (q.v.) and A. HALLIDAY (q.v.), first performed at Drury Lane on April 11, 1834, with Miss Lydia Thompson as *Diana Oldbuck* and R. Koxby and H. Belmore in other parts. See DAVENPORT DUNE.

April Rain. A comedy in prologue and two acts, by LEONARD M. OUTRAM (q.v.), performed at the Theatre Royal, Reading, on May 10, 1886.

April Showers. A comedy in three acts, by F. ROMER and G. M. BELLAMY, first performed at Terry's Theatre, London, on January 24, 1890, with a cast including Miss M. Millett, Miss R. Norriss, W. Everard, L. Waller, and A. Chevalier, revived at the Comedy Theatre in April, 1890, with Miss M. Millett and W. Everard in their original rôles, Nutcombe Gould, Reeves Smith, Miss A. Hughes, Miss E. Branton, etc.

April the First. King of Tomfoolery in FLANCHÉ'S 'Cymon and Iphigenia' (q.v.).

Aquarium Theatre. See LONDON THEATRES.

Aquila, Serafino del'. A young poet in TOM TAYLOR'S 'Fool's Revenge' (q.v.).

Arab (The). A tragedy by RICHARD CUMBERLAND (q.v.), first performed at Covent Garden on March 4, 1785, with Henderson as the Arab, *Alicenor*, and other parts by Farren, Lewis, Wroughton, and Miss Young. *Alicenor*, who is in love with *Glaphyra*, and believes himself to be the son of Herod Agrippa, comes from Arabia to Judaea to claim the throne, but, discovering that he is the son of *Bertrille*, that *Herodion* is the real heir, and that *Glaphyra* loves *Herodion*, he resigns the kingdom to the last-named, and stabs himself.

Arab Boy (The). A drama in which Nidme, Celeste appeared successfully, both in England and America.

Arabbo. A character in REYNOLDS' 'Caravan' (q.v.).

Arabella. The heiress in KNIGHT'S 'Honest Thief' (q.v.).

Arabia Sittens; or, A Dream of a Dry Year. A tragic-comedy by W. PEACOCK (1801), preserved in manuscript in the Duke of Devonshire's library.

Arabian Night (An). (1) A comedy adapted from Von Moser's 'Haroun al Raschid' by AUGUSTIN DAILY (q.v.), and first performed in New York in 1879, with Miss Ada Rehan (*Kate Nyctale*), Miss Catherine Lewis, C. Lavleroy, and John Drew in the cast. (2) 'The Arabian Nights,' a comedy adapted by SIDNEY GILBERT from Von Moser's work, and first performed at the Globe Theatre, London, on November 4, 1887, with W. M. Penley as *Joshua Giltbrass* and Miss Lottie Venne as *Rosa Colombar*, produced at Daly's Theatre, New York, in March, 1890, under the title of 'Haroun al Raschid and his Mother-in-Law,' and with a cast including John Drew and Mrs. Gilbert, revived at the Comedy Theatre, London, November 5, 1892. 'Haroun Alraschid' has also been adapted under the title of 'The Skeleton' (q.v.).

Arable, Captain. Brother of Jack, and son of Alderman, *Arable*, in F. REYNOLDS' 'Speculation' (q.v.).

Arac. Son of King *Gamsa*, in GILBERT and SULLIVAN'S 'Princess Ida' (q.v.).

Arajoon; or, The Conquest of Mysore. An Oriental drama in three acts, by J. STRILLING (q.v.) (q.v.), first performed at the Adelphi Theatre, London, October 22, 1834, with a cast including Mrs. Yates, Yates, Saville, J. Webster, Lyson, and Cullingford.

Aram, Eugene. See EUGENE ARAM.

Araminta. (1) Wife of *Moneytrap* (q.v.), and friend of *Clarissa* (q.v.), in VANBRUGH'S 'Confederacy' (q.v.). See GRIFE. (2) *Araminta*, in TOUCHSTONE'S 'Old Bachelor' (q.v.), is in love with *Faustine* (q.v.). (3) *Araminta*, in WHITEHEAD'S 'School for Lovers' (q.v.), is in love with *Modely* (q.v.).

Aramis. One of the "three musketeers" in C. RICE'S play of that name (q.v.), also figures in J. and H. PAULSON'S 'Three Musketeers' (q.v.).

Aranka, Duke. In TORRY'S 'Honey-moon' (q.v.) is the husband of *Juliana* (q.v.). Leigh Hunt said that in no character did Eliot display his skill in dry humour with such felicity as in this part, which was "altogether his finest performance" ('Critical Essays', 1867). Of Edmund Keas's *Aranka* Hazlitt said that it was "the least brilliant of all his characters. It was Duke and no Duke. It had severity without dignity, and was deficient in ease, grace,

and quiety. He played the feigned character as if it were a reality."

Arbaces. (1) King of Iberia, in BEAUMONT and FLETCHER's 'King and No King' (q.v.). "Arbaces," says Hazlitt, "is painted in gorgeous, but not alluring colours. His valourous pretensions and impatience of contradiction are admirably displayed. . . . His pride of self will and fierce impetuosity are the same in war and in love. The haughty voluptuousness and pampered effeminacy of his character admit neither respect for his misfortunes nor pity for his errors" (2) Son of Artabanus, and in love with Mandane, in ARNE's 'Artaxerxes' (q.v.). (3) A satrap in BYRON's 'Sardanapalus' (q.v.). (4) First lord-in-waiting in BURVARD'S 'Dido' (q.v.). (5) Arbaces is a character in BUCKSTONE'S 'Last Days of Pompeii' (q.v.), OXFORD'S adaptation of the same story (q.v.), and REECE'S burlesque, 'The Very Last Days of Pompeii' (q.v.).

Arbitration; or, Free and Easy. A farce in two acts, by F. REYNOLDS (q.v.), first performed at Covent Garden on December 11, 1806, with Lewis as Jack Familiar, Blanchard as Sir Toby Tritely, Liston as Chequer, and Mrs. Davenport as Lady Litigious. It was first played in New York in 1803.

Arbutnot, John, M.D. See THREE HOURS AFTER MARRIAGE.

Arcades. "An Entertainment presented to the Countess Dowager of Derby at Harrofield by some noble persons of her Family," probably in 1633 or 1634. Of this masque, which was written by MITTON, only three songs and a speech by "the Genius of the Wood" have been preserved. The music was probably written by Lawes. See Masson's edition of Milton's 'Works' (1882).

Arcadia. The Countess of Pembroke's. From this romance by Sir PHILIP SIDNEY, "J. S." took his 'Andromans' (q.v.). Shirley his 'Arcadia' (q.v.). Glaythorne his 'Argalus and Parthenia' (q.v.). Beaumont and Fletcher their 'Cupid's Revenge' (q.v.), and N. Morgan his 'Philocles' (q.v.). "It was from 'Arcadia' that Shakespeare derived the names of some of his characters, such as *Leontes*, *Antigonus*, *Cleomenes*, *Archidamus*, and *Mopsus*."

Arcadia. (1) A pastoral play by JAMES SHIRLEY (q.v.), presented at Court (Flay thinks) in 1632, and printed in 1640. The plot is founded on Sir P. Sidney's 'Arcadia' (q.v.). "In this play," says Dyce, "the chief incidents in Sidney's famous romance are not unskillfully dramatized" *Basilus*, *Gynecia*, *Panida*, *Phileta*, *Pyrocles*, *Mundorus*, *Eucarchus*, *Mopsa*, *Dametia*, all figure in the piece. (2) An operetta, words by E. L. BLANCHARD (q.v.), performed at the Grecian Theatre in 1843, with Miss H. Conway in the cast.

Arcadian Pastoral (The). A musical piece in five acts, by LADY CHAVEN (Margra-

vins of Anspach), performed privately at the Duke of Queensberry's, Burlington Gardens, in 1782.

Arcadian Virgin (The). A play by WILLIAM HAUGHTON (q.v.) and HENRY CHETTEL (q.v.), acted in 1590.

Arcanes. Friend of *Castilane* (q.v.), in BEAUMONT and FLETCHER's 'Laws of Candy' (q.v.).

Archas. General of the Muscovites, in BEAUMONT and FLETCHER's 'Loyal Subject' (q.v.).

Archer. Actor, a native of Edinburgh, who made his first appearance on the stage at Dublin in 1786, and his London debut (after experience on the Scottish and English provincial stage) at Drury Lane in 1797, as *Shylock*. See the 'Theatrical Dictionary' (1805).

Archer, Francis. One of the beaux in FARQUHAR'S 'Beaux' Stratagem' (q.v.), the other being Viscount Amwell (q.v.).

Archer, Frank. Actor, born at Wellington, Shropshire, made his professional debut at Nottingham, and, after engagements at Manchester and Liverpool, first appeared in London at the Prince of Wales's Theatre in May, 1872, as *Dudley Savath* in 'Money'. He has played the following "original" parts: *Julian Gray* in Collins's 'New Magdalen,' *Wilfred Gordon* in Byron's 'Winkles,' *Burchell* in Will's 'Olivia,' *Mephistopheles* in Gilbert's 'Grotchen,' *St. Cyr* in Lee's 'Brandied,' *Charles Wolverley* in W. Marston's 'Under Fire,' *Sir Baldwin Calvert* in H. A. Jones's 'Hard Hit,' and *Alperion Beltraerra* in 'Christian.' His other principal rôles have been: *Polizenes* in 'The Winter's Tale' (Manchester, 1869), *Apyanantus* in 'Timon of Athens' (Manchester, 1871), *Antonio* in 'The Merchant of Venice' (Manchester, 1871), *Cladius* in 'Hamlet' (Crystal Palace, 1871), *Lord Plarmandant* in Robertson's 'Society' (Princes of Wales Theatre, London, 1874), *Fans* in Bowden's 'Masks and Faces' (same theatre, 1875), *Prince Perovsky* in Robertson's 'Ourra' (same theatre, 1876), *Duke de Gonzague* in 'Duke's Device' (Olympic Theatre, London, 1876), *Hamlet* (Edinburgh, 1877), *Comte de Lincire* in 'The Two Orphans' (Olympic Theatre, London, 1878), *Joseph Surface* in 'The School for Scandal' (Vaudeville Theatre, London, 1882), *Faulkland* in 'The Rivals' (same theatre 1882), *Beaucaut* in 'The Lady of Lyons' (Lycium Theatre, London, 1883), *Sir Geoffrey* in 'Our Boys' (Strand Theatre, London, 1884), and *Fouché* in 'Secret Service' (Her Majesty's Theatre, London 1885). He is the author of a volume entitled 'How to Write a Good Play' (1892).

Archer, John. Actor, born in London, 1846, made his professional debut in 1849; performed for some years in the British provinces, notably at Edinburgh (1863); and afterwards became a member of the London Lyceum company.

Archer, Thomas. Actor and dramatist, born at Bath, 1796, died 1868, the son of a watchmaker, and trained at Bath and Birmingham, made his debut at Drury Lane in 1822 as the King in 'King Henry IV'. He first appeared in America in 1827 at the Bowery, New York, and opened Arch Street Theatre, Philadelphia (with Maywood and Walton) in 1830. He was afterwards a member of Miss Smithson's English company at Paris. After touring with his own troupe in Belgium and Germany, he returned to Drury Lane, appearing there in 1831, and at Covent Garden in 1845. He was the original of Othello in Knowles' 'Calus Gracchus' (1823), and of Isidore in the same writer's 'William Tell' (1825). Among his other roles were those of Polixenes, Bassanio (London) ('Measure for Measure'), Brutus ('Jane Shore'), Harry Thwaiter ('Wild Oats'), and Appius Claudius ('Virginia'). He was the author of 'Amphitruo', 'The Little Devil's Share' (q.v.), 'Blood Royal' (q.v.), 'The Black Doctor' (q.v.), 'The Daughter of the Regiment' (q.v.), 'Don Cesar de Bazan' (q.v.), 'The Inquisition' (q.v.), 'The King's Man' (q.v.), 'Marguerite et Dore' (q.v.), 'Red Cap' (q.v.), 'Three Red Men' (q.v.), and other pieces. Edward Stirling tells this story of Archer: "Playing Appius Claudius in Virginia, with his usual carelessness, seated in the form a book placed under one of the gas burners at the wing enabling him to read one of his companions wickedly turned the book upside down. Archer began with sonorous declamation addressing the assembled Roman people, faltered for a word, cast his eyes on the book and perceived at once the joke that had been perpetrated. A long pause ensued. Appius Claudius had vanished from his memory. Cal came to the rescue. He liberally recited to the astonished plebeians Cato's celebrated address, commencing 'It must be so! But, thou reasonest well, to the end of the speech. 'I'm weary of conjectures, it is must end.' etc. Ladies, follow me.' Claudius (his client), 'I'll hear more of this case tomorrow' (strutting off the stage pompously in Roman fashion). See (London) 'History of the Stage' (1832), 'Theatrical Times' (1847), and Stirling's 'Drury Lane' (1861).

Archer, Mrs. Thomas. American actress, a member of the company at the Park Theatre, New York, in 1834. She played Adria in 'Rienzi' at Boston in 1839, Lucius at Baltimore in 1831.

Archer, William, author and journalist, born 1826, has published (besides magazine articles and prefaces to plays) 'English Analyses of the French Plays' represented at the Gaiety Theatre, London, June and July 1852 by the Comedie Francaise (1879), 'English Dramatists of Today' (1882), Henry Irving, 'A Great Manager' (1883), 'About the Theatre' (essays and studies) (1906), 'Masks or Faces? a Study in the Psychology of Acting' (1908), William Charles Macready, 'a memoir' (1900), 'The Theatrical "World"' (1903-07), and (with

R. W. Lowe) 'The Fashionable Tragedian' (1877), has edited 'Heinrich Heine's Prose Dramas' translated into English by himself and others (1888-91), has translated Heine's 'When We Dead Awaken' (1900), is part-author of translations of Heine's 'Peer Gynt' (q.v.) and 'The Master Builder' (q.v.); has adapted Heine's 'Philosophy of Society' (see QUINCY) and has translated Edward Brontë's 'A Visit' (q.v.). was theatrical critic of the *London Evening Standard* from May, 1879, to October, 1901, and has written the dramatic notices of the *World* since March, 1901.

Archers (The); or, The Mountaineers of Switzerland. An opera in three acts, founded by W. DOUGLAS (q.v.) on the play called 'Helvetic Liberty' (q.v.); performed and printed at New York in 1793; also called 'William Tell', or, 'The Archers'.

Archie Lovell. A drama in four acts, adapted by F. C. BERNARD (q.v.) from the novel of the same name by Mrs. Edwards, and first performed at the Royalty Theatre, London, on May 16, 1874, with Miss H. Hodgson as the heroine, Miss K. Thorne, Miss Maggie Brennan, G. Mignold, and T. B. Hannister in the cast.

Archipropheta, sive Joannes Baptista. A Latin tragedy by NICHOLAS CHAMBERS (q.v.), written in 1847, and probably acted at Oxford in the same year.

Architect (An) figures in PLANCHÉ'S 'Birds of Aristophanes.'

Archon, in DRYDEN'S 'Albion and Albanius' (q.v.), is intended for General Monk.

Arden, Eliza. Actress was the original Letty in 'The Writing on the Shutters' (1856), Fatima in 'Amphitruo' (1860), and Harriet Cremon in Byron's 'Miss Eliza O'Connor' (1861). She was also in the first cast of Fitzball's 'William's Wedding' (q.v.), and appeared in revivals of Smith's 'Valentine and Orson' (1855), Haize's 'Pell and my Partner Joe' (1857), and Planché's 'Invisible Prince' (1859).

Arden, H. T. The *nom de théâtre* adopted by HENRY THOMAS ARNOLD (q.v.).

Arden of Feversham. (1) A play by an unknown writer first printed in 1607 under the full title of 'The lamentable and true Tragedie of M. Arden of Feversham, in Kent, who was most wickedly murdered by the means of his dishonest and wanton wife, who, for the love she bare to one Mordic, hyred two desperate ruffins, Blackwill and Shaking to kill him: Wherein is showed the great malice and dissimulation of a wicked woman, the unsatiable desire of this lust and the shameful end of all murderers.' This drama, which Play is inclined to ascribe to Ford, and which, he thinks, "there is some ground for attributing to Kyll" (q.v.), was founded on the details of a crime actually committed at Feversham in 1570, and referred to in the Privy Council Register for 1561, where "Arden" is spelled "Ardenne." In 1570 had appeared a play called 'Murderous

Michael,' which apparently dramatized the murder, and to which 'Arden of Feversham' may owe something. The latter work was reprinted in 1599, 1633, and 1770,—in the last-named year with a preface in which the editor, Jacob, strongly urged the claims of Shakespeare to the authorship. Those claims, which have been regarded somewhat favourably by A. C. Swinburne (see his 'Study of Shakespeare,' 1890), are rejected by the latest editor of the play, A. H. Bullen (1887), who, however, says "it is in the highest degree probable that 'Arden' was one of the plays which received correction and revision from Shakespeare's hand." The *Quarterly Review* says of the unknown writer that, "whoever he was, he not only possessed incomparably the greatest purely dramatic genius which had revealed itself in tragedy anterior to the period of Shakespeare's mature activity, but he exercised, in conjunction with the writers of the school of which he was the representative, a very marked influence on the development of popular tragedy" (October, 1885). Donne, in his 'Essay' on the subject (1873), points out that the work is "one of the comparatively few plays of the sixteenth century of which the plot and action are founded upon English life and manners." See the criticisms by Hazlitt and by Lamb ('English Dramatic Poets'), also Symonds's 'Shakespeare's Predecessors' (1884). 'Arden of Feversham' was translated into German in 1825 (by Tieck), and again in 1840. (2) A play, founded by GEORGE LILLO (q.v.) on that of 1592, left unfinished by him, completed by Dr John Hoadly, and first performed at Drury Lane on July 19, 1759, with Harvard as Arden, Braunsby as Mosby, Packer as Green, Phillips as Black Will, Vaughan as Shakebag, Wignell as Michael, Maria by Miss Barton, and Alicia by "a young gentlewoman." In this play, *Aber*, wife of Arden, loves Mosby, and puts poison in her husband's broth; but Arden dislikes the taste of the broth, and does not swallow it. Michael, Arden's servant, then plots with Black Will and Shakebag (hired by Green, an enemy of Arden's) to murder Arden on his way home from London, but their plan is frustrated, and eventually Arden is killed in his own house. Genest remarks that "Lillo has softened the character of Alicia," and that "Mosby takes a more leading part in the murder than he does in the old play Lillo." He adds, "has borrowed a considerable part of the dialogue." The play (reduced to three acts) was revived at Covent Garden on April 24, 1790, probably with Hofman as Arden, Harley as Mosby, and Mrs. Pope as Alicia. It was performed at Sadler's Wells in 1852.

Arden, The Forest of. The locale of most of the scenes in 'As You Like It' (q.v.). "We are here transported," says Gervinus, "to a romantic Ardenia into which the forest of Arden is metamorphosed. Shakespeare met with this in the tale which furnished him with the material for his play, lions were from thence brought to France, and our poet added serpents and

palm trees." We think of the forest, says Grant White, "without giving it locality. . . . There shepherds, and Court fools, and English hedge-priests, and lions, and gilded serpents, and palm trees, were joined together without the slightest seeming incongruity." Charles Lamb, in his prologue to Coleridge's 'Remorse' (q.v.), alludes to

"The forest walks of Arden a fair domain,
Where Jacques fed his solitary vein."

The French forest of Arden lies near the river Meuse, between Charlemont and Rocroy. Spenser, in his 'Colin Clout,' speaks of it as "famous Ardeyn."

Ardenne, Poynet. The "charcoal-burner" in G. ALMAN'S drama of that name (q.v.).

Ardent. A character in J. T. ALLINGHAM'S 'Hearts of Oak.' There is (2) an *Arden* in H. WIGAN'S 'Charming Woman' (q.v.), (3) an *Arden* in T. E. WILKES'S 'My Valet and I' (q.v.), (4) a *Percy Arden* in BOLICFALL'S 'Irish Heiress' (q.v.), and (5) a *Sir Edward Arden* in DANCE'S 'Morning Call' (q.v.).

Ardenton, Eliza. The heroine of HAYLE BERNARD'S 'Dumb Belle' (q.v.).

Ardinella. Protectress of *Ali Baba* in G. COLMAN junior's 'Forty Thieves' (q.v.).

Ardourly. (1) *Harriet Ardourly* is a character in EDWARD STIRLING'S 'Nice Young Ladies' (q.v.), and (2) there is a *Jack Ardourly* in W. T. MUNCHIEFF'S 'Monsieur Tonson' (q.v.).

Area Belle (The). A farce by W. BROTON (q.v.) and A. HALLIDAY (q.v.), first produced at the Adelphi Theatre, London, on March 7, 1864, with J. L. Toole as *Pitcher*, a policeman; Paul Bedford as *Tosser*, a soldier; R. Bomer as *Walker Chalks*, a milkman, and Mrs. Alfred Mellon as *Penelope*, "the area belle," with whom the three men are in love, at the Bowery, New York, in August 1864, with G. L. Fox as *Pitcher* and Mrs. H. Chapman as *Penelope*. The song of 'A Horrible Tale,' written by E. I. Blanchard, was sung by Toole as *Pitcher*. In 1880, 'The Area Belle' was turned into an operetta, under the title of 'Penelope,' the lyrics being written by G. P. Hawtrey, and the music composed by Edward Solomon (q.v.). The piece was produced at the Comedy Theatre, with Dan Leno as *Pitcher*, Rutland Barrington as *Tosser*, G. P. Hawtrey as *Walker Chalks*, and Miss E. Everleigh as *Penelope*.

Arethusa. (1) Daughter of the *King of Arcadia* in BEAUMONT and FLETCHER'S 'Philaster' (q.v.). (2) A nymph of Diana in W. BROTON'S 'Endymion' (q.v.). (3) A character in SIMS'S 'Member for Slocum' (q.v.).

Argalus and Parthenia. A tragico-comedy by HENRY GLAPTHORNE (q.v.), acted at Court and the Cockpit, probably in 1633.

and printed in 1639. The plot is founded on the story of the two lovers in Sir P. Sidney's *'Arcadia.'* *Amphialus*, *Demagorgas*, and the *Queen of Corinth*, figure in the piece. Pepys, who saw it three times in 1660-1, speaks of it with some favour.

Argentile and Curan. A legendary drama in five acts and verse, by WILLIAM MASON (*q.v.*), founded on Warner's *'Albion's England,'* and first printed in 1797. The motto is from Beaumont and Fletcher's prologue to *'The Captain'*—

"This is nor comedy, nor tragedy,
Nor history."

Argentine. A character in B. WEBSTER'S *'Wonderful Water Cure'* (*q.v.*).

Argus. A character in *'The Barber of Seville'* (1818) (*q.v.*). (2) *Argus*, the *Brilliant-eyed*, is "King of the Peacocks," in PLANCHÉ'S fairy extravaganza so named (*q.v.*).

Argyle (The Duke of). A character in various dramatizations of *'The Heart of Midlothian'* (*q.v.*).

Ariadne. The central figure of (1) *'Ariadne; or, The Marriage of Bacchus:'* an opera by "P. P.," acted at Covent Garden "by the gentlemen of the Academy of Music," and printed in 1674. (2) *'Ariadne; or, The Triumph of Bacchus:'* an opera in three acts, by THOMAS D'URFEY (*q.v.*), unacted, but printed in 1721 in a collection of poems. (3) *'Ariadne:'* a dramatic poem in five acts, by ALBANY WALLACE, printed in 1826. (4) A play by CORNEILLE (*q.v.*), adapted by J. OXENFORD (*q.v.*), and first performed at the Princess's Theatre, London, on January 28, 1850, with Mrs. Mowatt as the heroine, Miss Fanny Vining as *Phædra*, Davenport as *Theseus*, and J. Ryder as *Ænarus*. The author "has altered the locale, and given a *dénouement* of his own, making *Ariadne* drown herself as Sappho did, by jumping from a cliff." (5) A burlesque by VINCENT AMCOTTS (*q.v.*).—*Ariadne* also appears in Burnand's *'Theseus and Ariadne'* (*q.v.*), and other classical burlesques.

Ariadne. A character in MURPHY'S *'Rival Sisters'* (*q.v.*).

Ariane. A drama in four acts, founded by Mrs. CAMPBELL PRAED (*q.v.*) on her novel entitled, *'The Bond of Wedlock,'* and first performed at the Opéra Comique Theatre, London, on February 8, 1888, with Mrs. Bernard Beere as the heroine, H. Neville as her husband (*Henry Lomax*), Leonard Boyne as her lover (*Sir Leopold d'Acosta*), C. Marius as her father (*Chevalier de Valence*), Miss Laura Linden as an adventuress (*Babette Steinbock*), etc.; produced in New York, with Mrs. Beere in the title part, in November, 1892. See AIREY ANNIE.

Aribert. King of the Lombards, in DAVENANT'S *'Gondibert'* (*q.v.*); father of *Rhodolind* (*q.v.*).

Ariel. (1) An airy spirit in SHAKESPEARE'S

'Tempest' (*q.v.*). He first appears in act i. sc. 2. He sings "Come unto these yellow sands" and "Full fathom five my father lies," in act i. sc. 2, and "Where the bee sucks, there suck I," in act v. sc. 1. "It is evident," says Gervinus, "that Shakespeare intended to give to *Prospero's* favourite messenger the united power of all elemental spirits. At one time he appears as a sea-nymph, swimming and careering on the sea; then as a fire-spirit who sets the ship on fire, and climbs like licking flame up the mast; then as a spirit of earth, buried for *Prospero* in the frozen veins of the earth; his ruling nature, however, as his name implies, is that of a sylph, a spirit of the air. . . . He was formerly in the service of the witch Sycorax, for whose 'earthly and abhorred commands' he was too delicate; he alighted her behests, and she confined him, 'by help of her more potent ministers,' in a cloven pine; . . . but, after twelve years' painful imprisonment, *Prospero's* magic power set him free. For this benefit, the restoration of freedom, the highest *Ariel* knew, he gave to *Prospero* a service more suited to his gentle nature" (*'Shakespeare's Characters'*). "Shakespeare," says Hazlitt, "has, as it were by design, drawn off from *Caliban* the elements of whatever is ethereal and refined, to compound them in the unearthly mould of *Ariel*. Nothing was ever more finely conceived than this contrast between the material and the spiritual, the gross and delicate. *Ariel* is imaginary power, the swiftness of thought personified. When told to make good speed by *Prospero*, he says, 'I drink the air before me.' This is something like *Puck's* boast on a similar occasion, 'I'll put a girdle round about the earth in forty minutes.' But *Ariel* differs from *Puck* in having a fellow-feeling in the interests of those he is employed about." Longfellow tells us how

"Ariel in the cloven pine tree
For freedom
Groans and sighs."

Ariel is the "magic page from Shakespeare's magic volume," in the Brothers BROUGH'S *'Enchanted Isle'* (*q.v.*). See, also, BURNAND'S *'Ariel.'* (2) Spirit of the ether in Lord BYRON'S *'Manfred'* (*q.v.*). (3) Spirit of the air in PLANCHÉ'S *'Vampire'* (*q.v.*). (4) A character in J. OXENFORD'S *'Rape of the Lock'* (*q.v.*)

Ariel. A burlesque drama by F. C. BURNAND (*q.v.*), first performed at the Gaiety Theatre, London, on October 8, 1883, with Miss E. Farren in the title part, Miss C. Gilchrist as *Miranda*, Miss P. Broughton as *Ferdinand*, W. Elton as *Caliban*, and H. Monkhouse as *Prospero*.

Arietta. A character in PLANCHÉ and DANCE'S *'Puss in Boots'* (*q.v.*).

Ariette. in *'The Appeal'* (*q.v.*), is betrothed to *Ethelstane*.

Arimanes. Ruler of the evil agencies in Lord BYRON'S *'Manfred'* (*q.v.*).

Arinette. A character in 'The Little Jockey'.

Ariodante and Genevora. An anonymous play, "shewed before her Majesty on Shrove Tuesday," 1582, by "Mr Mulcaster's children," and probably founded on 'The History of Ariodante and Genevra,' translated from Ariosto by Peter Heverley, and published shortly before the play was acted.

Ariomana, in DOWNER 'All Vows Kept' (q.v.), marries Trimalchio (q.v.).

Arion; or, **The Story of a Lyre.** A burlesque by F. C. BERNARD (q.v.), first performed at the Strand Theatre, London, on December 20, 1871, with a cast including E. Terry, H. Paulson, Mrs. Raymond, Miss A. Thomson (Arion), Miss Topsy Venn, and Miss R. Cullen.

Arion; or, **A Leap for Life.** See PLOWMAN, T. F.

Aristaeus. A "sporting party" in H. J. BYRON'S 'Orpheus and Eurydice' (q.v.).

Aristides. A "jocular revolutionist citizen" in MENIVALE'S 'Son of the Soil' (q.v.).

Aristippus; or, **The Jovial Philosopher.** A drama in one act, by THOMAS HAYDOLE (q.v.), "demonstrative proving that quaries, pines, and pottles, are sometimes necessary authors in a scholar's library," and "presented in a private show." The scene lies in the University of Cambridge. "The piece contains a considerable degree of humour." It was first printed in 1630.

Aristocracy. A play by BROXTON HOWARD (q.v.), first performed at Palmer's Theatre, New York, on November 16, 1892, with a cast including Miss Viola Allen, F. Bond, J. W. Piggott, etc.

Aristocratic Alliance (An). A comedy in three acts, founded by Lady GRAYVILLE (q.v.) on Augier's 'Le Cendre de M. Poirier' (q.v.), and first performed at the Criterion Theatre, London, on March 31, 1894, with a cast including C. Wyndham, C. Groves, H. de Lange, J. G. Taylor, F. Worthing, Miss M. Moore, Miss A. Hughes, and Miss E. Fowler.

Aristodemus. (1) A monodrama printed in 'The Poetical Register' (1892). (2) A tragedy in prose, translated by Favell from the Italian of Monti, who had founded it on the fourth book of *Panamaia*. It was printed in 1800.

Aristomenes; or, **The Royal Shepherd.** A tragedy by ANNE, Countess of WINCHELSEA, not acted, but printed in 1713.

Aristophanes. The complete works of this great comic writer have been translated into English by Mitchell (1890-2), Hickie (1887), and Rudd (1847). See BIRDS, CLOUDS, FROGS, PLUTUS, WASPS.

Aristophanes, The English. A title given to SAMUEL FOOTE, the actor and dramatist (q.v.). "Foote," writes General, "has

been often called the modern Aristophanes, but not with strict propriety; for though he was entitled to that appellation from his wit, and though, like Aristophanes, he did not care what he said or whom he attacked to raise a laugh, Foote brought on the stage real persons under fictitious names, Aristophanes real persons with their real names."

Arkansas Traveller (The). A play by SPENCER, first performed at New York about 1871, with F. M. Chanfrau as *Kid*. "The play itself," says Brander Matthews, "is not remarkable, but in *Ark* we have a vivid and vigorous presentation of a simple and manly nature." *Kid's* wife and child are stolen from him, and he thereupon devotes himself to the destruction of the man by whom he has been robbed.

Arkwright's Wife. A drama by TOM TAYLOR (q.v.) and JOHN SANDERS (q.v.), founded on the latter's novel, 'A Lion in the Path,' and first performed at the Theatre Royal, Leeds, in July, 1873, with C. Kelly as *Arkwright*, Steele Mackaye as *Peter Hayes*, H. Ferrand as *Hildiah Lawson*, and Miss Helen Barry as *Margaret Hayes*, produced at the Globe Theatre, London, in October of the same year, with C. Kelly and Miss Helen Barry in their original parts, Emery as *Peter Hayes*, F. W. Gordon as *Hildiah Lawson*, and Miss Daly as *Nancy Hyde*, played at the Prince's Theatre, London, on July 10, 1883, for the benefit of C. Kelly, who assumed his original role, revived at the Prince of Wales's Theatre, London, on the afternoon of February 14, 1888, with F. M. Willard as *Peter Hayes* and with Miss Barry and H. Ferrand in their original parts. *Arkwright*, whilst trading as a barber, secretly invents and completes a spinning machine, which *Margaret*, instigated by her father *Peter*, destroys. Her husband, indignant at her conduct, casts her off, and in the course rises to eminence and becomes Sir Richard *Margaret*, who by and by returns, is enabled on one occasion to save her husband's property from the mob, and so secures a forgiveness which ends in happy reconciliation.

Arlequin. A character in PLANCHÉ'S 'Love and Fortune' (q.v.).

Arlésienne (L'). See LOVE THAT KILLS.

Arline. The heroine of BALFE'S 'Bohemian Girl' (q.v.). She figures in, and gives the title to, the following burlesques of the opera: (1) 'Arline or The Fortunes and Misadventures of a Bohemian Girl,' by the Brothers BROOK, first performed at the Haymarket in April, 1841, with Miss Annie Komer as *Arline*, Miss P. Horton as *Thaddeus*, Bland as *Arcton*, Buckstone as *Derishol*, H. Bedford as the *Gay Man*, and Mrs. L. S. Buckingham as *Floristine*. (2) 'Arline the Lost Child, or The Pole, the Policeman, and the Polar Bear,' by H. BELLINGHAM (q.v.) and W. BEST (q.v.), first performed at Sadler's Wells, London, on July 23, 1864.—*Arline* is also the chief cha-

factor in W. R. Gilbert's 'Merry Zingara' (q.v.) and H. J. Byron's 'Bohemian Gypsy' (q.v.).

"Arm, arm, arm, arm! the scouts are all come in." First line of a song in FLETCHER'S 'Mad Love' (q.v.).

'Keep your ranks close, and now your banners win.'

Armada, The. "A romance of 1588," in five acts, written by H. HAMILTON and A. HARRIS, and first performed at Drury Lane Theatre, London, on September 12, 1888, with Leonard Wyke as the hero, Miss Winifred Emery as the heroine, Luigi Lablache as the "villain" (a Spanish don), Miss A. Neilson as *Queen Elizabeth*, and other rôles by Miss E. Hume, Miss K. James, Miss M. Milton (as *Fanny*), etc. In one of the scenes, Seymour Lucas's picture, 'The Game of Bowls on Plymouth Hoe,' was realized.

Armadales. A play by OLIVE LOGAN, adapted from the novel of the same name by Wilkie Collins, and first performed at the Broadway Theatre, New York, in December, 1886, with Miss Kate Reynolds as *Miss Gwilt*. The hero of this play, *Allen Armadales*, is also the hero of WILKIE COLLINS'S dramatization of his own story—'Miss Gwilt' (q.v.).

Armadillo. A valet in BAYLE BERNARD'S 'Maiden's Fame' (q.v.).

Armado, Don Adriano de. A "fantastical Spaniard" in 'Love's Labour's Lost' (q.v.) said to have been intended as a portrait of John Florio, the philologist and lexicographer. His well-known dialogue with *Moth* are in act i. sc. 2, act iii. sc. 1. *Armado* also appears in act v. sc. 1. Boyet says of him (act iv. sc. 1)—

"This Armado is a Spaniard, that keeps here to court
A phantom, a Monarch, and one that makes sport
To the priory and his brother madmen."

The allusion in 'Monarcho' is to an Italian fanatic who believed himself sovereign of the world.

Armand. (1) Chevalier de Vandray, in OBERKNECHT'S 'Two Orphans' (q.v.), is in love with *Henriette* (q.v.). A character in (2) STRATTON COTTELL'S 'Old Chateau' (q.v.), and (3) the drama of 'The Violet' (q.v.).

Armand; or, The Peer and the Peasant. A play in five acts, by ANNA CORA MOWATT (q.v.), first performed at the Park Theatre, New York, on September 27, 1847, with Havensport as the hero and the authoress as the heroine (*Blanche*). First played in London at the Marylebone Theatre on June 14, 1849, with Havensport and Mrs. Mowatt in their original parts, H. T. (as *Count Louis IV.*), J. Johnstone as *Richelieu*, J. W. Bay as *Duke D'Antra*, and Miss M. Oliver as *Jequeline*.

Armgar. A dramatic poem by MARY ANNE CROSS (George Eliot), published in 1874.

Armin, Robert. Actor and dramatist,

born circa 1588, died circa 1611; apprenticed to a goldsmith, but afterwards *protégé* and pupil of Richard Tarlton, the actor (q.v.). In Tarlton's 'Jests and News out of Purgatory' (1611), Armin is called Tarlton's "adopted son." He appears to have made his debut at the theatre. "He is believed to have joined the lord chamberlain's players in 1598, and to have accompanied them to Scotland in the following year." It is also thought that he played the part of *Dogberry* in succession to its first representative, William Kemp (q.v.). In 1603 he figured among the actors to whom James I. granted his patent. In 1610 he was a member of the original cast of 'The Alchemist' (q.v.). He also played *Mat. Flowerdale* in 'The London Prodigal' (q.v.). In 1609 he published his play entitled, 'The Two Maids of More Clacke' (q.v.). 'The Valiant Welshman' (q.v.) is also attributed to him. In John Davies' 'George ofolly, Armin is characterized as "honest and game-wine," testimony being given to both his private and his public worth. See Langhorne's 'Account of the English Dramatic Poets' (1601), Payne Collier's 'Principal Actors in the Plays of Shakespeare' (1846), 'Dictionary of National Biography' (1885), and Frey's 'Historical Chronicle of the English Drama' (1891).

Arminius. A tragedy by WILLIAM PATERNON, "cast" for performance, but not acted (1738-40). Paternon, an James Thomson's amanuensis, "had copied out his principal's 'Edward and Eleanor' (q.v.), and, as 'Arminius' was in the same hand, it was forbidden, as being probably an equally objectionable piece by the same author." The prohibition applied to Paternon was profitable, for he published his play by subscription and gained £1000 by it, not for the reason that it was a good but because it was a forbidden drama' (Thorpe). (2) 'Arminius, or, The Champion of Liberty' a tragedy by ARTHUR MURPHY (q.v.), printed in 1798, but not acted.

Armistice (The). A play by J. HOWARD PAYNE (q.v.), first performed at the Surrey Theatre in July, 1822, with John Reeve as *Peter Smink* (q.v.), and Miss Vestris as *Ninette*. The part of *Peter* was a favourite with J. B. Buckstone (q.v.). Of late years the piece has been played under the name of 'Peter Smink.'

Armorial of Lyonsese; or, The Cleverest Man in Town. A play adapted from Walter Besant's novel so-named by W. HERON BROWNE and N. BOYLE LAWRENCE, Opera Comique, London, December 30, 1890.

Armourer (The). (1) An opera, words by RICHARD CUMBERLAND (q.v.) and music by Warner first performed at Covent Garden on April 4, 1893, with a cast including Quick, Munden, Ingleton, Blanchard, Lawcott, Harley, Johnstone, Mrs. Martyn and Mrs. Harlowe. 'The Armourer' was founded on a comic opera which Cumberland had written on the subject of Wat Tyler. The

licenser objected to the work, however, and the author accordingly remodelled it. (2) An historical drama, by R. DODSON, Britannia Theatre, London, March, 1876.

Armourer of Nantes (The). An opera in three acts, libretto (founded on Victor Hugo's 'Marie Tudor') by J. V. BRIDGEMAN, music by M. W. Balfe, first performed at Covent Garden Theatre, London, on February 12, 1863.

Armourer's Daughter (The). A fairy extravaganza by H. T. ARDEN (*q.v.*), first performed at Cremorne on August 11, 1866, with W. Corri as *Giles* and Miss C. Parkes as *Mark*.

Armourer's Escape (The); or, Three Years at Nootka Sound. A melodramatic sketch in two acts, by J. N. BARKER (*q.v.*), founded on fact, and first performed at Philadelphia in March, 1817.

Armroyd, Job and Nell. Characters in WATTS PHILLIPS' 'Lost in London' (*q.v.*).

Arms and the Man. A "romantic comedy" in three acts, by G. BERNARD SHAW (*q.v.*), first performed at the Avenue Theatre, London, on April 21, 1894, with a cast including Miss Alma Murray, Miss F. Farr, Mrs. C. Calvert, Yorke Stephens, B. Gould, and J. Welch.

Armstrong. A character in COLMAN'S 'Iron Chest' (*q.v.*).

Armstrong, John. Physician, dramatist, and poet, born at Castleton, Roxburghshire, about 1709, died September, 1779; author of 'The Forced Marriage,' a tragedy (printed 1770).

Armstrong the Shipwright. A play by J. T. HAINES (*q.v.*).

Armusia. One of the heroes of FLETCHER'S 'Island Princess' (*q.v.*), in love with *Quisara* (*q.v.*).

Army of the North (The). A melodrama by J. R. PLANCHÉ (*q.v.*), produced at Covent Garden Theatre, London, on October 29, 1831, with Miss Taylor (Mrs. Walter Lacy) in the principal female part.

Armytage, Clifford and Harold. Characters in SIMS'S 'Lights o' London' (*q.v.*).

Arnaud. (1) A Norman minstrel in R. LACY'S 'Robert the Devil' (*q.v.*). (2) A character in J. T. HAINES' 'Idiot Witness' (*q.v.*).

Arncliffe, Sir Harry. The husband in TOM TAYLOR'S 'Unequal Match' (*q.v.*).

Arne, Michael. Composer (born 1741, died about 1806); son of T. A. Arne (*q.v.*); wrote the music for the following pieces (*q.v.*):—'The Fairy Tale' (1763), 'Hymen' (1764), 'Almena' (1764), 'Cymon' (1767), 'The Fathers' (1778), 'The Belle's Stratagem' (1780), 'The Choice of Harlequin' (1781), 'The Positive Man' (1782), and 'Tristram Shandy' (1783).

Arne, Miss. Daughter of Michael Arne (*q.v.*), and vocalist; made her first appear-

ance at Drury Lane in 1795 as *Polly* in 'The Beggar's Opera' (*q.v.*).

Arne, Thomas Augustine, Mus. Doc. Composer (born 1710, died 1778); the librettist as well as composer of 'Artaxerxes' (1762), 'The Guardian Outwitted' (1764), 'The Rose' (1773), 'The Contest of Beauty and Virtue' (1778), 'A Pasticcio' (1773), and 'Phoebe at Court' (1776); also the reputed author and composer of 'Don Saverio' (1750), and 'The Cooper' (1772)—all of which see. Dr. Arne wrote the music for the following dramatic pieces (*q.v.*):—'Rosamond' (1733), 'The Opera of Operas' (1733), 'Dido and Aeneas' (1734), 'The Fall of Phaeton' (1736), 'Zara' (1736), 'Comus' (1738), 'The Judgment of Paris' (1740), 'Alfred' (1740), 'The Blind Beggar of Bethnal Green' (1741), 'Britannia' (1743), 'Eliza' (1743), 'Thomas and Sally' (1743), 'The Temple of Dullness' (1745), 'King Pepin's Campaign' (1745), 'Neptune and Amphitrite' (1746), 'The Prophetess' (1759), 'The Sultan' (1759), 'Olympiade' (1765), 'The Ladies' Frolic' (1770), 'The Fairy Prince' (1771), 'Elfrida' (1772), 'Achilles in Petticoats' (1773), 'May Day' (1775), and 'Caractacus' (1776). He at various times wrote incidental music for 'As You Like It' (1740), 'Twelfth Night' (1741), 'The Merchant of Venice' (1742), 'The Tempest' (1746), 'Romeo and Juliet' (1750), 'Love in a Village' (1762), 'King Arthur' (1770), 'The Tender Husband,' 'The Rehearsal,' 'The Rival Queens,' etc. Dr. Arne was appointed composer to Drury Lane in 1738, retained the post till 1742, and was reappointed to it in 1744. He was the brother of Mrs. Cibber (*q.v.*), and the father of Michael Arne (*q.v.*). See CATGUT, DR.; also, Grove's 'Dictionary of Music and Musicians' (1879), and 'Dictionary of National Biography' (1885). See ABEL; JUDITH.

Arnheim. A character in Lord BYRON'S 'Werner' (*q.v.*). (2) *Count Arnheim* is one of the *personæ* in 'The Bohemian Girl' (*q.v.*).

Arnold. Son of *Bertha*, and deformed, in Lord BYRON'S 'Deformed Transformed' (*q.v.*).

Arnold. The name of the author of a piece called 'The Secret; or, Nothing' (1807).

Arnold, Charles. Actor and vocalist, born at Lucerne, 1854; joined the stage in 1872, and, after two seasons at New York, had several years' experience in Canada (1874) and at San Francisco (1878), followed by a visit to the West Indies (1881) and a tour of the United States (1882). His first appearance in Great Britain was as *Tony* in 'My Sweetheart' (*q.v.*). He has since appeared as *Eugene* in 'Erminie' (*q.v.*), *Hans* in 'Hans the Boatman' (*q.v.*), and the hero of 'Rosedale' (*q.v.*).

Arnold, Cornelius. Author of 'Osman,' a tragedy, published in a volume of poems (1757).

Arnold, Henry Thomas. Dramatic writer, born 1840, died 1876; author of 'The Armourer's Daughter,' 'The Belle of the Barleymow,' 'Bluebeard,' 'An Injured Female,' 'Nell Gwynne; or, The King and

the Actress, 'Princess Charming,' 'The Right Full Heir,' etc., best known under the pseudonym of "H. T. Arden."

Arnold, Matthew. Poet and prose writer, born 1822, author of 'Empedocles on Etna' (1853) and 'Merope' (1854), dramatic poems (q.v.). See also his essay on 'The French Play in London' ('Irish Knaves and Others,' 1887), and some fugitive theoretical criticisms in the *Fall Hall Gazette*.

Arnold, Mrs. Vocalist; a great favourite at Covent Garden, afterwards sang in America, where she died.

Arnold of Benthuysen, in BEAU MONT and FLETERER'S 'Beggar's Bush' (q.v.), disguises himself as a beggar and is known as "Glinka."

Arnold of Winkelried; or, The Fight of Sempach. A drama in five acts, by MARK LEMOV (q.v.), first performed at the Surrey Theatre, London, on July, 1860, with a cast including Butler as the hero, D. Pitt, R. Henson, and Mrs. E. Henson. It is written in blank verse.

Arnold, Samuel, Mus. Doc. Born in London, August 10, 1740; died October 23, 1802. He was appointed composer to Covent Garden Theatre in 1763, and brought out his first opera there in 1765. In 1769 he purchased Marylebone Gardens, for which he wrote and produced several burlettas, but from which his losses soon compelled him to retire. The following is a list of the dramatic compositions for which he furnished music: 'The Maid of the Mill' (1765), 'Rosamond' (1767), 'The Portrait' (1770), 'Mother Shipton' (1770), 'The Son in Law' (1772), 'Summer Amusement' (1772), 'Fire and Water' (1780), 'The Wedding Night' (1780), 'The Silver Tankard' (1780), 'The Dead Alive' (1781), 'The Castle of Andalusia' (1782), 'Harlequin Tugue' (1782), 'Gretna Green' (1783), 'Hunt the Slipper' (1784), 'Two to One' (1784), 'Here, There, and Everywhere' (1784), 'Park and No Turk' (1785), 'The Siege of Omsala' (1785), 'Inkle and Yarico' (1787), 'The Enraged Musician' (1788), 'The Battle of Hexham' (1790), 'New Spain' (1790), 'The Basket-Maker' (1790), 'The Surrender of Orléans' (1791), 'Harlequin and Faustina' (1793), 'The Children in the Wood' (1793), 'Auld Robin Gray' (1794), 'Zorinaki' (1796), 'The Mountaineers' (1796), 'Who Pays the Reckoning?' (1796), 'Love and Money' (1796), 'Bannan Day' (1796), 'The Shipwreck' (1796), 'The Italian Monk' (1797), 'False and True' (1799), 'Throw Physic to the Dogs' (1799), 'The Ambros Britons' (1799), 'Obi (or, Three-fingered Jack' (1800), 'The Review' (1801), 'The Corsair' (1801), 'The Veteran Tar' (1801), 'The Sixty-third Letter' (1802), and 'The Fairies' Revels' (1802). See Grove's 'Dictionary of Music and Musicians' (1879).

Arnold, Samuel James. Theatrical manager and dramatic author; son of Dr. Samuel Arnold; born 1774; died August 14, 1866; joined his father in building the

Lycæum Theatre, of which he became manager and afterwards erected the English Opera House at a cost of £20,000. After leaving the Lycæum, Arnold was for three years manager of Drury Lane Theatre. He married Matilda, daughter of H. J. Pye, the laureate, and, in collaboration with her, wrote the comedy called 'The Friar' (1805). He was also the author of the following pieces: 'Auld Robin Gray' (1794), 'Who Pays the Reckoning?' (1795), 'The Shipwreck' (1796), 'The Irish Legacy' (1797), 'The Veteran Tar' (1801), 'Foul Devils will rise' (1804), 'I pass Night' (1809), 'Britain's Jubilee' (1810), 'Man and Wife' (1810), 'The Maniac' (1810), 'Plots' (1810), and 'The Americans' (1811). Hazlitt wrote of him: "He does not get a single glimpse of life or nature, but as he has seen it represented on his own boards, or penned it over in his manuscripts. His characters are the shadows of a shade, but he keeps a very exact inventory of his scenery and dream."

He writes with the fewest ideas possible, his meaning is more nicely balanced between sense and nonsense than that of any of his competitors; he succeeds from the perfect insignificance of his pretensions, and fails to offend through downright imbecility" ('View of the Stage,' 1818).

Arnold, W. H. Author of 'The Devil's Bridge,' 'The Woodman's Hut,' and other dramatic pieces.

Arnoldo, in BEAUMONT and FLETCHER'S 'Custom of the Country' (q.v.), is affianced to *Leucio* (q.v.).

Around the World in Eighty Days. A play produced at New York in June, 1883, and again in August, 1886. See ROUND THE WORLD.

Arpasia, in BOWEN'S 'Tamerlane,' is betrothed to *Monroe* (q.v.), but forced to marry *Rajast* (q.v.).

Arrah-na-Pogue; or, The Wicklow Wedding. A drama by JOHN BUTCHER (q.v.), first performed at the Theatre Royal, Dublin, on November 7, 1864, with the author as *Shawn the Post-Rider* and *Benjamin M'Cool*, J. Brougham as *Lord O'Grady*, Reynolds as *Michael Feeny*, Mrs. B. White as *Fanny Power*, and Mrs. Woodcock as *Arrah Na-Pogue*, first performed (in London) at the Princess Theatre, on March 22, 1865, with Mrs. Woodcock in the title part, D. Boucicault as *Shawn the Post*, John Brougham as *Colonel O'Grady*, Dominick Murray as *Michael Feeny*, H. Vandenhoff as *The M'Cool*, Miss M. Oliver as *Fanny Power*, and F. Charles as *Robert*. It was first performed in America at Niblo's Garden on July 12, 1865, with T. H. Lacey as *Shawn*, W. E. Sheridan as *Benjamin*, and Miss Joseph Orton as *Arrah*. In 1866 the play was represented in Paris at the Gaîté, as 'Jean la Poste ou les Noces Irlandaises.' It was revived at the Adelphi in September, 1867; produced at Niblo's Theatre, New York, in 1869, with Miss Rose Kytlage as *Arrah* and Dominick Murray as *Feeny*; revived at the

Safety in June, 1872, with Boucicault, Mrs. Boucicault, Shiel Barry (*Feeny*), and W. Hignold (*Stirling*), and at the Adelphi in August, 1876, with J. C. Williamson and Miss Maggie Moore as *Shawn* and *Arrah*; reproduced at the Grand Opera House, New York, in 1879, with the author in the cast; revived at the Adelphi Theatre, London, in July, 1883, with C. Sullivan as *Shawn*, Miss M. Burke as *Arrah*, played at New Orleans in 1887, with O. Tangle as *Shawn*, and revived at the Princess's Theatre, London, in August, 1891, with W. E. Shine as *Shawn*, Miss K. Terrian as *Arrah*, H. Neville as *O'Grady*, A. Dacre as *Branshaw*, C. Ashford as *Feeny*, and Miss A. Roselle as *Fanny*. Henry Morley holds that it "is in the first two acts cleverly constructed and well written, but the interest does not pass into the third act, which is weak and strained, though it is supported by what is meant to be the great 'sensational' effect of a climb up an ivy-covered tower wall" (*Journal of a London Playgoer*, 1866). See BETWEEN YOU AND ME AND THE POST.

Arraignement of London (The). A play by RICHARD DAWKIN (q.v.) and CYRIL TOWNSEND (q.v.), mentioned by the former in letters to Henslowe, dated June, 1613.

Arraignement of Paris (The). A masque by GEORGE PEELE (q.v.), represented before Queen Elizabeth, by the children of her chapel, before 1562, and anonymously printed in 1634. Francis Nash (q.v.), writing in 1860, gave it as his opinion that this masque displayed Peele's "pregnant dexterity of wit and manifold variety of invention, wherein (no justice) he goes a step beyond all that write." The work, according to Collier, "evinces much facility in the use of the English language," but, "in point of invention, does not deserve any extraordinary degree of praise, since Peele has done little more than dramatize, and put into agreeable and flowing verse, the apologue of the 'Judgment of Paris.' It derives the title of 'The Arraignement of Paris' from the circumstance that, towards the close, the Trojan shepherd is brought to trial before Jove for having adjudged the apple of discord to Venus." Collin and Tibbels in it are, of course, Spenser and Harvey. Diggon, I think, Churchyard; Paris and Okeana, Leicester and Lady Sheffield, Helen being the Countess of Essex" (Moxy).

Ar-Rivals (The). See RIVALS, THE.

Arrange (L'). See WAY TO THE HEART.

Arrowsmith, William. An M.A. of Cambridge; author of 'The Reformation,' a comedy (1673). See Langhorne's 'Dramatic Poets.'

Arsaces. A character in MORTLEY'S 'Antiochus' (q.v.).

Arsaces. A tragedy by WILLIAM HODGSON, not acted, but printed in 1773. It is founded on the 'Ezio' of Metastasio.

Arsenio. "A dead take-in," in 'The Philosopher's Stone' (q.v.).

Arsinoe, Queen of Cyprus. An opera written by PETER MORTIMER (q.v.) and composed by Clayton, performed at Drury Lane on January 16, 1706. This was the first effort to establish, in England, opera on the Italian model. "If this attempt," said the composer, "shall be a means of bringing this manner of music to be used in my native country, I shall think my study and pains very well employed." Mrs. Tolla was the *prima donna* in this instance. (2) 'Arsinoe, or, The Incestuous Marriage,' a tragedy by ANDREW HENDERSON; not acted, but printed in 1732.

Art. (1) A drama by CHARLES READ (q.v.), adapted from Fournier's 'Tridate, ou Comédie et Tragédie' and first performed at the St James's Theatre, London, in February, 1855, with Mrs. Seymour as *Nance Oldfield*, and Miss F. Brunton (Robertson) in a minor part, revived, under the title of 'Nance Oldfield,' at the Lyceum in 1858, with Miss Genevieve Ward as *Nance* and W. H. Vernon as *Nathan Oldworthy*, again revived at the Lyceum in May, 1861, with Miss Ellen Terry as *Nance* and T. N. Wrenman as *Nathan Oldworthy*. See ACTRESS BY DAYLIGHT; COMEDY AND TRAGEDY; and TRAGEDY QUEEN. (2) A comedietta by CUNNINGHAM BRIDGMAN (q.v.), first performed at the Bijou Theatre, Fingleton, in August, 1874.

Art and Artifice; or, Woman's Love. A drama in five acts, by JOHN BROUGHTON (q.v.), produced at New York in June, 1859. As the preface says, "the leading incident in this drama is historic—namely, the abandonment by *Quentin Matsys* of his trade of blacksmith in order to commence the study of painting, inspired by his love for a painter's daughter, whom he ultimately won." In the original cast, F. B. Conway was *Matsys* and Mrs. Conway *Alyse van Twilt*, the author playing *Moritz Wyldt*.

Art and Love. A dramatic sketch in one act, by A. W. DUNN (q.v.), first performed at the Opera Comique, London, on February 17, 1857, revived at the Avenue Theatre, London, on the afternoon of June 24, 1880, with Miss Wallis (Mrs Lancaster) and Arthur Stirling in the cast.

Art and Nature. A comedy in five acts, by the Rev. JAMES MILLER, owing something to the 'Arlequin Sauvage' of De Flé, the 'Platée' of Rousseau, and Molière, and first performed at Drury Lane on February 16, 1738, with Griffin as *Sir Simon Dupe*, Mrs. Mills as *Flammina*, Mills as *Truemoore*, Quinn as *Courtly*, and Tibbor, jun., as *Julio*. The piece "was damned," says Genest, "on the first night. The templars had taken an unreasonable prejudice against Miller for his farce of 'The Coffee House' (q.v.), and seem to have been determined to damn any piece that was known to be his." See ALPHABET; GEWGAU.

"Art is a power that will not be

denied."—FLETCHER'S 'Humorous Lieutenant' (song).

Art of Acting. An Essay on the. A discourse in prose, by AARON HILL (q.v.) opening with the assertion that "the first dramatic principle" is as follows:—"To act a passion well, the actor never must attempt its imitation, till his fancy has conceived so strong an image of him, of it, as to move the same impression springs within his mind, which form that passion, when 'tis undesign'd, and natural." The writer then proceeds to explain, in detail how an actor should express joy, grief, fear, anger, pity, scorn, hatred, jealousy, wonder, love, concluding with a series of questions and answers on the subject-matter of the essay. See ACTOR, THE.

Art of Acting (The). "Part I. Deriving Rules from a New Principle, for Touching the Passions in a Natural Manner. An Essay of General Use, to Those, who Act, or speak in Public and to the Practisers of many of the Elegant Arts, As Painters, Sculptors, and Designers. But Adapted, in Particular, to the Stage with view to quicken the Delight of Audiences, And form a Judgment of the Actors, in their Good, or Bad, Performances." A poem by AARON HILL (q.v.), published in 1746, with a dedicatory preface to the Earl of Chesterfield. The work is rather rhapsodical than methodical, the following being one of the most coherent passages:—

"Why was the Actor slain, by Law's Decree?
Last Time's Successor! Truth's Avenger! He!
Furies! Reform! Life's chain! Court's outstep!—
The who Man's Pleaser, and the good Man's Aid;
Furrow and Furrow, in the Theater join'd,
And the Remembrance of the rapid Ed
Kates confirm. Art! it guides his Chain,
And only Ours the love (True) drives his name,
If but by Comparison to the drama,
And every Counter Circle inside the Lam,
No Rank's high Chain can make the Finger's look small,
Then, acting Rich, No comprehends on all."

See ACTOR, THE.

Art of Management (The): or, Tragedy Expelled. A farce in one act, by CHARLOTTE (MARKE) (q.v.), "performed once at the Concert room in York buildings" in 1736. This farce was a bitter satire on Fleetwood, the manager of Drury Lane with whom Mrs. Clarke had quarrelled, and who is made to figure in the piece as *Myra Brownless*. *Bradpole* is Theophilus (father, and Mrs. Trupe is Mrs. Clarke herself.

"Art thou poor, yet hast thou golden alms-bags?" First line of a song in 'The Pleasant Comedy of Patient Grisail' (q.v.).—

"O court control!"

Artaban. Son of *Artamias*, in ROWE'S 'Ambitious Step-mother' (q.v.).

Artabanes. Father of *Artabes* (q.v.), in ARNOLD'S *Artaxerxes* (q.v.).

Artan. A demon in 'The Imposture Detected' (q.v.).

Artaxaminous. King of Utopia, in RHODEN'S 'Bombastes Furioso' (q.v.).

Artaxerxes. (1) An opera in three acts, the libretto adapted from Metastasio, the music by Dr. T. A. Arne (q.v.). First performed at Covent Garden Theatre on February 2, 1762, with Beard as *Artabanes*, Tenducci as *Artabes*, Perrelli as *Artaxerxes*, Miss Brent as *Mandane*, etc. *Artabanes*, having killed *Xerxes*, seeks to throw the guilt on his son *Artabes*, whom he also accuses of seeking to poison *Artaxerxes*, *Artabanes* himself being in this case also the guilty person. Eventually *Artabanes* is banished. *Artabes* is in love with *Mandane*, the sister of *Artaxerxes*. *Artaxerxes* was an experiment, inasmuch as it was composed "after the Italian manner, with recitative instead of spoken dialogue." Arne, we read, "crowded many of the airs with florid divisions, particularly those in the part of *Mandane*, which he composed for his pupil, Miss Brent." *Artaxerxes* was frequently revived in the latter years of the last, and the early years of the present, century—notably at Covent Garden in 1831, with Miss Sherriff as *Mandane* and Brahams as *Artabanes*. (2) An opera translated from Metastasio by JOHN HOOKE, and printed in 1767.

Artaxerxes. Son of *Memoon*, and husband of *Amestris*, in ROWE'S 'Ambitious Step-mother' (q.v.).

Artemisia. The heroine of ROWE'S 'Ambitious Step-mother' (q.v.).

Artemisia. A character in PLANCHÉ'S 'An Old Offender' (q.v.).

Artful Cards. A farcical comedy by F. C. BURVARD (q.v.), adapted from 'Le Cle' by MM. Duro and Labiche, and first performed at the Society Theatre, London, in February, 1877, with J. L. Toole as *Spencer Bunford*, A. Bishop as *Sir Harcourt Shillingleigh*, H. Westland as *Fred Fidler*, Miss Henderson as the *Countess Asterich*, and Mrs. Leigh as *Mrs. Bunford*. revived at Tuck's Theatre, London, in March, 1892. *Bunford* is a weak gentleman with a foolish fondness for dissipation, who, unknown to his wife, visits the *Countess Asterich*, a Polish adventuress, and loses a good deal of money at play. The *Countess's* friends are all swindlers, and, the police entering the house, these "artful cards" pretend to be engaged in musical performances.

Artful Dodge (The). A farce in one act, by F. L. BLANCHARD (q.v.), first performed at the Olympic Theatre, London, on February 2, 1842, with C. Wild as *Deimos*, *Thomas* as *Fitzmales*, as the *Rev. Fred Fitzmales*, Turnout as *Terrence Trupee*, Miss Arden as *Susan Smudge*, Rogers as *Audge*, and Walton as *Badger*. revived at Drury Lane (with other entertainments) for the benefit of Mrs. Blanchard on the afternoon of June 2, 1860, with A. Williams as *Dodge*.

Artful Husband (The). A comedy by W. FAIRBANKS (q.v.), first performed at Lincoln's Inn Fields on February 11, 1817, with

Keene as *Wineyfe*, Mrs. Rogers as *Mrs. Wineyfe*, Mrs. Knight as *Lady Upstart*, Mrs. Thornhill as *Belinda*, and Ellington as *Sir Harry Ferret*. The piece has two concurrent plots. The first has to do with the extravagant doings of *Mrs. Wineyfe*. In order to cure her of them, *Wineyfe* pretends to be nearly ruined and his wife at once offers to retire into the country. The idea of this was taken from Shirley's *'Lady of Pleasure'* (q.v.). The second plot has for its centre *Lady Upstart*, who is induced to marry a *Sir Malash Pert*. *Sir Malash* is, however, only *Belinda* in disguise, and *Lady Upstart* is glad to dissolve the marriage for a consideration named by *Belinda*, who is in love with, and now marries, *Sir Harry*. This notion is borrowed from 'The Counterfeit Bridgetown' (q.v.). Among the other characters are *Stockwell*, *Frank Fash*, and *Decey*, all of which see. Altered by Colman, the episode of *Wineyfe* and his spouse being wholly omitted—'The Artful Husband' was reproduced at the Haymarket on May 18, 1775, under the title of 'The Female Cavalier', the new title being suggested probably by the case of the Cavalier d'Em, then notorious. On May 1, 1798, Tavernier's comedy was again reproduced, this time at Covent Garden, and under the new name of 'The Blank Note; or, Lessons for Ladies', W. Macready being the adapter. The piece was played at New York in 1797. See ARTFUL WIFE.

Artful Wife (The). A comedy by W. TAVERNER (q.v.), intended as a pendant to 'The Artful Husband' (q.v.), and first performed at Lincoln's Inn Fields on December 3, 1717, 18, with Mrs. Rogers as *Lady Abent*, Ballock, Jan., as *Sir Francis Courtal*, Keene as *Lord Abent*, etc. The 'artful wife' is *Lady Abent*, who, neglected by her husband and pursued by *Sir Francis*, arranges that *Sir Francis* shall be discovered making love to her at a place of assignation. *Lord Abent's* jealousy is aroused, and *Sir Francis* is made to marry a girl whom he has wronged.

Arthlope. A character in DAVENANT'S 'Unfortunate Lovers' (q.v.).

Arthur, or, The Hi-diddle-diddles of the King. Henry Morley, writing in his 'Journal of a London Playgoer', under date of April, 1800, says: "There is an appearance in advertisements of a burlesque by somebody of fashion, who has written 'Arthur; or, The Hi-diddle-diddles of the King'."

Arthur and Emmeline. See ARTHUR, KING.

Arthur, John. Actor and dramatist, died April, 1772, performed at Covent Garden and Drury Lane between 1757 and 1758 and at Dublin in 1758-9. "In 1760 he seems to have been manager of the Bath company." Among his characters were *Naylock*, *Touchstone*, *Polonius*, *Shallow*, *Sir Hugh Evans*, *Stephano* (Dryden's 'Tempest'), *Fondlewife* ('The Old Bachelor'), *Lord*

Proth ('The Double Dealer'), *Scrub* ('The Boon Stratagem'), *Trappan* ('She Would and She Would Not'), *Moneytrap* ('The Confederacy'), etc. He was "a very good copier of nature in some peculiarities of humour" (Genest). He was also the author of 'The Lucky Discovery' (q.v.). See DAVIES' 'Dramatic Miscellanies' (1783-4), the 'Biographical Dramatica' (1812), and Genest's 'English Stage' (1832).

Arthur, King. This famous legendary monarch has been the leading personage in many dramatic pieces. (1) 'Arthur's Show,' an interlude, mentioned by *Justice Shallow* in 'King Henry IV', pt. 2, act iii, sc. 2; "very popular in Shakespeare's age" and probably based on Malory's 'Morte d'Arthur.' (2) 'The Misfortunes of Arthur' (1587) (q.v.). (3) 'The Life and Death of Arthur, King of England,' a play by RICHARD HATHAWAY (q.v.), "acted by the Lord Admiral's servants" at the Swan Theatre in April, 1588. Frey suggests that this may be identical with 'Arthur's Show.' (4) 'King Arthur, or, The British Worthy,' a "dramatic opera," words by JOHN DRYDEN, music by Henry Purcell, acted at the Queen's Theatre in 1691, and printed in the same year. "This play is a kind of sequel to the 'Albion and Albanius' of the same author."

The whole affair of the Enchanted Wood and other wonders of the world's art, are borrowed from Tasso. The contrast of character between *Philidel*, a gentle aerial spirit, and *Grinbold*, a fierce earthly goblin, engaged on the adverse party, is not only well disguised, but executed with the hand of a master" ('Biographical Dramatica'). Downes says that the work was "excellently adorned with scenes and machines. . . . The play and music pleased the court and city" ('Roscius Anglicanus'). Altered by David Garrick, and with additional music by Dr. Arne, 'King Arthur' was revived at Drury Lane in 1770, in 1784 it was reproduced at that theatre in a revised form, under the title of 'Arthur and Emmeline,' and with Kemble and Miss Follen in the principal rôles, it was seen at the Lyceum Theatre, London, in July, 1827, when Purcell's music was given, and when the cast included Pearman, Thorne, Phillips, Miss Paton and Miss Kelly, and there is further record of its being performed at Drury Lane Theatre in November, 1842, when the part of *Philidel* was taken by Miss P. Horton. (5) 'Arthur, Monarch of the Britons,' a tragedy by WILLIAM HILTON, not acted, but printed among the author's poetical works (1776). (6) 'King Arthur, or The Days and Nights of the Round Table,' an extravaganza by WILLIAM BROTTON (q.v.), brought out at the Haymarket Theatre in 1803, with Miss Louisa Kerley as the King, Miss Wright as *Guinevere*, Miss H. Findley as *Sir Launcelot*, Miss Bomer as *Yseult*, and Compton as *Sir Kay*. In this piece *Guinevere*, before she is wedded to *Arthur*, is captured by *Cheldric*, the Saxon invader, from whom, however, she is recaptured by the aid of *Finn* as the wielder

of Merlin's wand. (7) 'King Arthur': a play in verse by J. CUMYNS (q.v.), Lyceum Theatre, London, January 12, 1885, with H. Irving as *Arthur*, Miss F. Terry as *Guinevere*, J. Forbes Robertson as *Lancelot*, F. Cooper as *Mordred*, N. Valentine as *Merlin*, Miss G. Warr as *Morgana Le Fay*, Miss Ashwell as *Eliane*, etc. (8) 'King Arthur', or, *Launcelot the Brave, Gilever the Square, and the Knights of the Round Table*, and other Furniture: a burlesque by W. M. AKHURST. *King Arthur* is also a character in F. L. BLANCHARD'S 'Three Perils' (q.v.), E. L. BLANCHARD'S 'Three Perils' II. J. BYRON'S 'Jack the Giant-Killer' (q.v.), the burlesque of 'The Lancashire Witches' (q.v.), FALLOUX and FAWCETT'S 'Cymbia' (q.v.), and RICHARD HENRY'S 'Lancelot the Lovely' (q.v.).

Arthur, Prince. Figures in N. H. SPEAR'S 'King John', and (1) A. A. BECKETT'S burlesque 'King John' (with the benefit of the Act) (q.v.).

Arthur, The Misfortunes of. See MISFORTUNES OF ARTHUR, THE.

Arthur's Show. See ARTHUR, KING.

Art-loshok. Caliph of Jerusalem, in PLANCHÉ'S 'Seven Champions of Christendom' (q.v.).

Article 7 (L'). See SHYLOCK AND CO.

Article 47 (L'): or, *Breaking the Ban.* A drama in three acts, adapted from the French of Adolphe Bolet by HENRY L. WILLIAMS (q.v.), and produced at the Fifth Avenue Theatre, New York, on April 1, 1872, with H. Crisp as *Dukemel*, G. Parker as *Henriette*, L. James as *Deville*, J. Lewis as *Feudin*, D. H. Harkins as the *Judge*, Miss Clara Morris as *Cora*, Miss Linda Dietz as *Nervette*, and Mrs. G. H. Gilbert as *Néme*. *Dukemel*. See CORA.

Article 281 (L'). See LAST STRAW, THE.

Artifice (The). (1) A five-act comedy by Mrs. CENTLIVRE (q.v.), first performed on October 1, 1771, with Mrs. Younger as *Louisa*, Mills as *Ned Freeman*, Mrs. Norton as *Olivia*, Wilks as *Sir John Freeman*, W. Wilks as *Peinwell*, Mrs. Thurmond as *Mrs. Headless*, Harper as *Tally*, Mrs. Oldfield as *Mrs. Watchitt*, and Griffin as *Watchitt*. No fewer than three "artifices" are made use of in this play. One is that which is adopted by *Louisa*, who has been seduced by *Ned*, but who, by persuading him he is poisoned, induces him to marry her, and to hand over to his brother, *Sir John*, not only *Olivia*, but the estates which he has wrongfully withheld from him. The second artifice is that of *Peinwell*, who, by means of it, carries off the widow *Headless* from *Tally*; whilst the third is that adopted by *Mrs. Watchitt* in order to allow of her lover escaping from her husband. This last artifice, however, does not succeed. (2) A comic opera in two acts, by WILLIAM AUGUSTUS MILLS (q.v.), first performed at Drury Lane

on April 14, 1780, with Parsons, Lemash, Bannister, etc., in the cast.

Artipadiades. The king in DANIEL'S 'Doctor Bolus' (q.v.), in love with *Peggykins* (q.v.).

Artist's Wife (The). A "petite comedy" in two acts, by GILBERT ARBOTT A. BECKETT (q.v.), first performed at the Haymarket on July 28, 1834, with J. B. Hackett as *Andrew*, the artist's servant. The title rôle, *Lady Charlotte Clermont*, was played by Miss Taylor. The comedy was produced at the Park Theatre, New York, in September, 1839.

Arts and Hearts. A prose comedy in three acts, by H. B. COOPER, adapted from Julian Hawthorne's story of 'Pauline,' and printed in 1882.

Arundel St., Strand; 117. See ONE HUNDRED AND SEVENTEEN.

Arva, The Knight of. See KNIGHT OF ARVA.

Arvedson. The fortune-teller in Auber's 'Gustavus III.'

Arvida. Friend of Gustavus Vasa, in BRADKE'S play of that name (q.v.).

Arrivagus. (1) Younger son of *Cymbeline*, in Shakespeare's play (q.v.). (2) A character in 'The Successful Pirate' (q.v.).

Arrivagus and Philicia. A play in two parts, by LODOWICK CARRELL (q.v.), acted at the Cockpit and Hampton Court in 1684, and printed in 1698. It was revived at Lincoln's Inn Fields in 1672, with a prologue by Dryden.

As de Trêfle (L'). See ACE OF CLUBS.

As Good as Gold. A comédiette by C. F. COGNILLAS (q.v.), first performed at the Lyceum Theatre, London, on December 18, 1880.

As in a Glass. See OURANG-OUTANG, THE.

As in a Looking-Glass. (1) A play in four acts, founded by F. C. GROVE on F. C. Phillips' novel of that name, and first performed at the Opéra Comique, London, on May 16, 1867, with Mrs. Bernard Beere as *Lena Despard*, H. Standing as *Captain Fortinbras*, C. Marius as *Count Dromireff*, A. Bucklaw as *Alphonse Balfour*, and Miss Eva Botham as *Miss Vyne*; played in the English provinces in 1867, with Miss L. Villiers as *Lena*, first produced in America at Fifth Avenue Theatre, New York, September 18, 1867, with Mrs. Langtry as *Lena*; revived at Manhattan Opera House, New York, November 14, 1892, with Mrs. Beere and C. Marius in their original rôles, and W. Barrymore as *Fortinbras*. (2) Another adaptation, by T. SIDNEY, was produced at Frim, Dorsetshire, in August, 1867—Two other dramatic versions of the story have been produced in America—one, by L. MARSTON, in 1886.

As It Should Be. A play by W. C. OULTON (q.v.), first performed at the Haymarket Theatre on June 3, 1852, with Powell and Mrs. Powell in the cast. The plot is taken from No. 1 of 'The Hussy's Story'. Fidget desires to marry his daughter Fido to Lord Merwin, but in the end she espouses her lover, Wincworth. The play was first performed in America in 1851. See FRANKLIN.

As Large as Life. A farcical piece in three acts, by ARTHUR MINNIE (q.v.), Terry's Theatre, London, May 13, 1852.

As Like as Two Peas. A farce in one act, by HENRY (q.v.), first performed at the Haymarket on June 30, 1856, with Buckstone, Compton, Mrs. Fawcett, and Mrs. Buckingham, in the cast.

As Merry as May Be. A play by HATHAWAY, HOUTON, DAY, and SMITH, acted at Court in 1802.

As Plain as Can Be. A play performed before Queen Elizabeth and her Court between July 16, 1567, and March 3, 1568.

As the World Goes. A play by THOMAS MORDE, JUN.

As tu tu le Mandarin? See CAGE OF CONSCIENCE.

As You Find It. A comedy by CHARLES EARL OF ORKNEY, first performed at Lincoln's Inn Fields in 1651, with Jack as Jack Swade, Dogget as Sir Abel Swade, Mrs. Lee as Chloris, Verbruggen as Hartley, Betterton as Bred, Mrs. Bracegirdle as Orinda, Mrs. Barry as Lucinda, Povey as Lodger, and Rowman as Sir Peter. Jack marries Chloris, to the disgust of his father, Sir Abel, who has himself proposed to her. Hartley neglects his wife, but, meeting her by chance at a masked ball, reforms. Bred marries Orinda.

As You Like It. A comedy by WILLIAM SHAKESPEARE (q.v.), founded as regards the main features of the plot upon T. Lodge's prose fiction, 'Rosalynde: or, Epithes Golden Legacie,' which was published in 1590 and was itself based in part on the French story of Gamelyn (wrongly ascribed to Chaucer). Jacques, Touchstone, and Audrey are wholly the creation of Shakespeare, who also wrote the Lodge story in certain details. As the play is not mentioned by Meres in his 'Palae Tamas' (1609), and as none of the lines in it ('Who ever loved that loved not at first sight?') is quoted from Marlowe's 'Hero and Leander' (also published in 1609), it may be assumed that the work was not written till after that date. The reference to it in the Stationer's Register is supposed to apply to 1600, and its composition may, therefore, be referred to the interval between the two years named. It was first printed in the folio of 1623, and has been published frequently in a separate form. The first edited it in 1741, the Covent Garden stage version was issued in 1788, and Kemble's edition of it appeared in 1816. Of its early stage history little is known. On January 9, 1723,

there was acted at Drury Lane an adaptation of the comedy, perpetrated by Charles Johnson and called 'Jesse in a Forest' with Collier as Jacques, Wilks as Touchstone, Mordaunt as the banished Duke (then called A. Bertie), Mills as Adam, Thurmond as the old lady as Amiens, T. Collier as Sir John, Mrs. Booth as Rosalind, Mrs. Thurmond as Julia, etc. From this compilation 'Touchstone's Turkey, William, Cress and Phoebe' were omitted, whilst passages from Richard II., Much Ado about Nothing, and Twelfth Night, together with the interlude from 'A Midsummer Night's Dream' and lines from the adapter's own pen were inserted. Among many a first Mrs. Jacques was represented as such, and as Julia and marrying her in the end. The adaptation was published in the year of performance, sixteen years later (1739), under the title of 'The Forest of Love,' which he described as 'a farce from Shakespeare' and which was a species of modernized paraphrase of 'As You Like It.' The scene was laid in France and Arden, and Rosalind, the banished Duke, Jacques and Adam appeared as usual, but Julia, Marcel, and Patsy respectively. Shakespeare's lines were occasionally used but generally rewritten or supplied in prose. In this version a Mrs. Jacques as Rosalind has to combat with Julia and Julia and pairs off with her at the close. In 1800 George Sand translated and adapted the play to the French stage following both Johnson and Collier in making Jacques the lover of Chloris. An additional scene written by Joseph Mober is to be found in the 'European Magazine' (1801). The play has been translated into many European languages. It was revived at Drury Lane in December, 1761, with Quinn as Jacques, Woodward as Chloris, Mrs. Pritchard as Rosalind, Mrs. Olive as Julia, and Mrs. Egerton as Julia, at the same theatre in November, 1764, with Macklin as Touchstone, Hunter as Adam and Mrs. Worthington as Rosalind, at the same theatre in October, 1767, with King as Touchstone, Palmer as Orinda, Mrs. Dancer, Mrs. Barry, the first to sing the Cuckoo Song, taken from 'All's Well that Ends Well' as Rosalind, and Mrs. Radcliff as Julia, at Covent Garden in April, 1771, with G. A. Stevens as Touchstone, Smith as Orinda, Mattocks as Amiens, and Mrs. Bullock (Mrs. Barrowford) as Rosalind, at the same theatre in January, 1773, with Barry as Jacques, Lewis as Touchstone, Hunter as Touchstone, and Mrs. Mattocks as Chloris, at the same theatre in December, 1773, with Quinn as Touchstone, Henderson as Jacques, and Miss Young as Rosalind; at the Haymarket in July, 1785, with Edwin as Touchstone, Bousley as Jacques, Hantley as Touchstone, J. Aikin as Adam, and Miss Frodsham as Rosalind, at Drury Lane in April, 1785, with Palmer as Jacques, J. Aikin as the banished Duke and Mrs. Siddons as Rosalind; at the same theatre in April, 1787, with Kemble as Orinda and Mrs. Jordan as Rosalind, at Covent Garden in February, 1788, with Aikin as

Jacques and Miss Wallis as *Rosalind*; at the same theatre in November, 1789, with Harley as *Jacques*, Holman as *Orlando*, and Mrs. Pope as *Rosalind*; at Drury Lane in May, 1797, with Bannister, jun., as *Touchstone*, Barrymore as *Orlando*, Miss Mellon as *Celia*, and Miss Pope as *Audrey*; at Covent Garden in October, 1805, with Fawcett as *Touchstone*, Kemble as *Jacques*, C. Kemble as *Orlando*, Blanchard as *William*, Miss Smith as *Rosalind*, Miss Brunton as *Celia*, and Mrs. Mattocks as *Audrey*; at the Lyceum Theatre, London, in September, 1811, with Miss Duncan as *Rosalind* and Wroughton as *Jacques*; at the same theatre in 1828, with Miss Jarman (Mrs. Ternan) as *Rosalind*; at Drury Lane in October, 1842, with Macready as *Jacques*, Ryder as the exiled Duke, Anderson as *Orlando*, Phelps as *Adam*, Keeley as *Touchstone*, Mrs. Nisbett as *Rosalind*, Mrs. Stirling as *Celia*, and Mrs. Keeley as *Audrey*; at the Princess's Theatre, London, in February, 1845, with Miss Cushman as *Rosalind*; at the Haymarket Theatre, London, in November, 1845, with Miss H. Faucit as the heroine and J. Anderson as *Jacques*; at the City of London Theatre in 1845, with Vandenhoff and Miss Vandenhoff; at Drury Lane in January, 1850, with Vandenhoff as *Jacques* and W. H. Angel as *Touchstone*; at the Princess's in February, 1851, with Kean, Alfred Wigan, and Mrs. Kean; at the Marylebone Theatre, London, in October, 1854, with Mrs. Wallack as *Rosalind*, Miss Cleveland as *Celia*, Edgar as *Orlando*, and W. Wallack as *Jacques*; at the Haymarket Theatre, London, in June, 1855, with Barry Sullivan as *Jacques*; at the same theatre in September, 1856, with W. Farren as *Orlando*, W. H. Chippendale as *Adam*, Compton as *Touchstone*, Howe as *Jacques*, Miss Booth as *Rosalind*, Miss M. Oliver as *Celia*, and Mrs. Fitzwilliam as *Audrey*; at Sadler's Wells, London, in 1857, with Mrs. C. Young (Mrs. H. Vezin) as *Rosalind* and Phelps as *Jacques*; at the same theatre in September, 1860, with H. Vezin as *Orlando*, Miss Fanny Josephs as *Celia*, and L. Ball as *Touchstone*; at the Marylebone Theatre, London, on April 24, 1861, with Miss Marriott as *Rosalind*; at the Princess's Theatre, London, in February, 1862, with Miss C. Leclercq as *Rosalind*, Miss R. Leclercq as *Celia*, Miss M. Harris as *Audrey*, Widdicomb as *Touchstone*, and J. Ryder as *Jacques*; at the Queen's Theatre, London, in February, 1871, with Mrs. Rousby as *Rosalind*, W. Rousby as *Orlando*, H. Marston as *Adam*, and J. Ryder as *Touchstone*; at Drury Lane in December, 1871, with Miss Nelson as *Rosalind*, T. C. King as *Jacques*, J. B. Howard as *Orlando*, and Miss F. Addison as *Celia*; at the Opéra Comique, London, in February, 1875, with Mrs. Kendal as *Rosalind*, W. H. Kendal as *Orlando*, A. Cecil as *Touchstone*, H. Vezin as *Jacques*; at the St. James's Theatre, London, in February, 1878, with Miss Ada Cavendish as *Rosalind*, J. D. Stoyles as *Touchstone*, H. Forrester as *Jacques*, and Lin Rayne as *Orlando*; at the Haymarket Theatre, London, in 1879, with Miss A. Neilson as *Rosalind*; at Manchester

in 1879 (two performances), with Miss Faucit and Miss Wallis alternately as the heroine, L. Wingfield as *Orlando*, Tom Taylor as *Adam*, and H. Merivale as *Touchstone*; at the Imperial Theatre, London, on February 25, 1880, with Miss Litton as *Rosalind*, Miss Helen Cresswell as *Celia*, Miss Sylvia Hodson as *Audrey*, Kyrle Bellew as *Orlando*, Lionel Brough as *Touchstone*, H. Vezin as *Jacques*, and W. Farren as *Adam*; at the same theatre in September, 1882, with Mrs. Langtry as *Rosalind*, and in October, 1882, with Miss Calhoun as the heroine; at the Gaiety Theatre, London, in April, 1883 (*matinée*), with Miss Wallis as *Rosalind*, J. H. Barnes as *Jacques*, W. H. Stephens as *Adam*, C. Groves as *Touchstone*, and G. Alexander as *Orlando*; at Coombe House, Kingston-on-Thames (forest scenes only), in July, 1884, with Lady A. Campbell as *Orlando*; at the St. James's Theatre, London, in January, 1885, with Mrs. Kendal as *Rosalind*, Miss L. Diets as *Celia*, W. H. Kendal as *Orlando*, J. Hare as *Touchstone*, H. Vezin as *Jacques*, J. Maclean as *Adam*, and J. F. Young as the banished Duke (incidental music by Alfred Cellier); at Stratford-on-Avon in August, 1885, with Miss Mary Anderson as the heroine; at Charlton Park, Middlesex (forest scenes only), in July, 1886, with F. Rodney as *Orlando* and Miss A. Leighton as *Rosalind*; at the Crystal Palace in September, 1886 (*matinée*), with Miss Marie de Grey as *Rosalind* and H. B. Conway as *Orlando*; at the Shaftesbury Theatre, London, in October, 1888, with Miss Wallis as *Rosalind*, Miss A. Rose as *Celia*, Mrs. E. Saker as *Audrey*, Forbes Robertson as *Orlando*, A. Stirling as *Jacques*, W. Farren as *Adam*, W. Mackintosh as *Touchstone*; at the St. James's Theatre, London, on February 24, 1890, with Mrs. Langtry as *Rosalind*, L. Cautley as *Orlando*, F. Everill as *Adam*, C. Sugden as *Touchstone*, A. Bouchier as *Jacques*, Miss A. M'Neil as *Celia*, and Miss M. Lea as *Audrey* (in this revival the Masque of Hymen was represented); at the Shaftesbury Theatre, on the afternoon of June 18, 1891, with Mrs. P. Campbell as *Rosalind*, F. Worthing as *Orlando*, Nutcombe Gould as *Jacques*, and Miss A. Leighton as *Audrey*; and at Daly's Theatre, London, in April, 1894, with Miss A. Rehan as *Rosalind*, Miss S. Carlisle as *Celia*, Miss Catherine Lewis as *Audrey*, W. Farren as *Adam*, and J. Craig as *Orlando*. 'As You Like It' was played at New York in July, 1786; and again in June, 1796, with Hallam as *Touchstone*; in January, 1850, with Burton as *Touchstone*, Chippendale as *Adam*, and Miss Cushman as *Rosalind*; in June, 1853, with Wallack as *Jacques* and Miss Keene as *Rosalind*; in 1869, with Mrs. Scott Siddons as *Rosalind*, G. Clarke as *Orlando*, and D. H. Harkins as *Jacques*; in May, 1879, with Miss Ada Cavendish as *Rosalind*, J. Gilbert as *Adam*, and Miss Effie Germon as *Audrey*; in September, 1880, with Miss Rose Coghlan as *Rosalind*, H. M. Pitt as *Orlando*, and Osmond Tearle as *Jacques*; in 1886, with Mdme. Modjeska as *Rosalind* and M.

Barrimore as *Orlando*, in 1897 (at the Union Square Theatre), with Miss Rose Coghlan as *Rosalind*, in 1899, with Louis James as *Orlando* and Miss Marie Walnwright as *Rosalind*, and in 1908-99 (at Daly's Theatre, New York), with Miss Ada Raham as *Rosalind*, John Drew as *Orlando*, G. Clarke as *Jacquess*, C. Fisher as *Adam*, and J. Lewis as *Touchstone*; this cast appeared at the Lyceum, London, in 1901. "As You Like It" was played entirely by women in New York in the autumn of 1903, and in London and the English provinces in the spring of 1904. In the latter instance the cast included Miss F. Torr as *Rosalind*, Miss A. Ferrar as *Orlando*, Miss C. Moreland as *Adam*, Miss L. Belmont as *Audrey*, and Miss B. Selwyn as *Celia*. "In none of Shakespeare's plays," says Tom Taylor, "are romance, drama, and poem so exquisitely combined as in *As You Like It*." "none calls up such a series of rich and lovely pictures ranging from palace to forest, with their animated groups of court wreathers and woodland hunters; none dallies so charmingly with love-making, and seasons the sweetness of its play with the fervour of its passion. Where else shall we look for such happy harmonizing of two modes of folly like that of *Jacquess*, the blasé sentimentalist and cynical Epicurean, with that of *Touchstone*, the contentious abuser of sharp bolts, the licensed whipper of affectations, the merrily mocker of the time; such fine contrast of despotic injustice in the usurper, with philosophic use of adversity, and profitable study of nature, in the exile? Who ever so lovingly united adventurous gaiety, wit, humour, and resolute high spirits with feminine gentleness, sweetness, affection, and good sense as Shakespeare in *Rosalind* and *Celia*? so married love's jest and earnest as in *Rosalind* and *Orlando*? so beautifully brought out the devotion and faithful service in age, in contact with grateful and protecting affection in youth, as in *Adam* and his young master?" "To me," says Miss Helen Faucit (Lady Martin), "As You Like It seems to be essentially as much a love poem as *Romeo and Juliet*, with this difference, that it deals with happy love, while the *Veronese* story deals with love crossed by misadventure and crowned with death. It is as full of imagination, of the glad rapture of the tender passion, of its impulsiveness, its generosity, its pathos. No 'hearse-like airs' indeed come sailing by, as in the tale of those star-crossed lovers, to warn us of their too early tragic overthrow. All is blended into a rich harmonious music, which makes the heart throb, but never makes it ache."

Ascanio. Son of Don Henrique, in BEAUMONT and FLETCHER'S "Spanish Curio" (1717).

Ascensio Domini. The title and subject of the twelfth of the Chester plays (1717).

Ascot. A farical comedy in two acts, by PERCY FENDALL (1717), first performed at the

Theatre Royal, Oldham, on October 12, 1879. First played in London at the Novelty Theatre, on March 22, 1883, with Miss Florence Marryat and Gilbert Fargue in the cast.

Ashbury, Joseph. Actor and theatrical manager, born in London, 1638, died 1720, was educated at Eton, and entered the army, took part in 1652 in the seizure of Dublin Castle for the king, was made a lieutenant at the Restoration, and in 1662 was appointed deputy master of the revels to the Lord Lieutenant of Ireland. Twenty years later he became master of the revels and the local theatrical patron. In 1691 he played *Jaco* with amateurs in Dublin, and in the following year revived "Othello" at the Orange Street Theatre, with a London company which included Wilks. "By skilful management, and by encouraging promising histrionic talent, Ashbury," says Dutton Cook, "secured for the Dublin stage a great reputation. He himself was an excellent actor." "I had not the pleasure," says Chetwood, "of knowing this great man but till the latter part of his life, yet, notwithstanding his great age, I have seen him perform several parts with the utmost satisfaction. I have seen him acquit himself in the part of *Carleiss*, in *The Committee*, so well that his years never struck upon remembrance. And his person, figure, and manner in his *Quarrel* were inimitable." See Chetwood's "General History of the Stage" (1740), Hitchcock's "Historical View of the Irish Stage" (1790), and Goss's "English Stage" (1832).

Ashby Manor. A play in two acts, by WILLIAM ALLINGHAM (1717), published in 1763.

Ashe, Nicholas. Author of "Panthea," a tragedy (1703).

Ashfield, Farmer. In MORRIS'S "Speed the Plough" (1717) is the husband of *Diana*, and father of *Susan*, *Ashfield*. "Behave pretty as his favourite exhortation. His wife is the lady who displays so much anxiety as to what her neighbour, Mrs. Grundy (1717), will say. Leigh Hunt said of *Emory's Ashfield* that it was "manly and attractive of respect" ("Critical Essays," 1897).

Ashford, Charles. Actor, born at Birmingham, 1814, made his first appearance on the stage at Nottingham in 1871. His London debut took place in April 1877, at the Olympic Theatre, as *Walah* in *Heads of a Scuttled Ship*. Among his other original parts are *Aspurgus* in *Leopold's*, "Smyth's" *Bamburgh* in Offenbach's "Crisle," *Geoffrey* in *Planquette's* "Clair de Luneville," *Poupart* in *Les Mousquetaires*, *Leardreux* in "La Belle Normande," *Woffen* in Offenbach's "La Boulangère," *Monsieur* in Solomon's "Claude Duval," and *Adam* in Buralat's "Manteaux Nouveaux." In 1877 he played *Smyth's* *Emory* in "The Porter's Knot" at the Criterion, London. In 1880 *Smyth's* *Emory* in "Noah's Ark" at the Royalty. In 1891 *Michael Feeny* in "Arrah-na-Pogue" at the Princess;

and in 1886 *Pyrrhus Middleton* in 'Our Boys' at the Vanderville.

Ashley, Henry Jefferson. Actor, died 1880, made his debut at Glasgow, and first appeared in London in 1880, at the St. James's Theatre, where he remained for two years. Subsequently he played a seven years' engagement at the Adelphi Theatre, creating, among other parts, that of *William de Rande* in 'Dora'. At the Criterion Theatre he was the original representative of *Geoffrey Gordon* in 'The Great Divorce Case', *Justin Fudge* in 'Pink Dominoes', and similar roles. He also "created" the parts of the *Marquis de Font Sablé* in 'Madame Favart', the *Duc des Iles* in 'Olivette', *Don Braccio* in 'Marta', *Brutus* in 'The Merry Duchess', *Tancred* in 'Falka', *Jules Frémont* in 'La Coccagne', *Sir Mulberry Hothell* in 'Indiana', *Viceroy* in *Roscoe's 'Robinson Crusoe'*, *Dr D* in *Comford Dick's opera* of that name, *Walker Slope* in 'Vetch', *Louis XV* in *Wills's 'Pompadour'*, *Bisepart* in *Planquette's 'Paul Jones'*, and *Ced. Sambre* in *Planquette's 'Captain Thérèse'*. He was seen in the provinces as the hero of *Pisano's 'Magistrate'*.

Ashmore, Miss. See SPARRS, Mrs.

Ashore and Afloat. A national drama in three acts, by C. H. HAZLEWOOD (q.v.), first performed at the Surrey Theatre, London, in 1884, with J. Fernandez as *Newton Bernard*, T. Thorne as *Billy Bulverry*, and Miss G. Pannofort as *Ruth Angrove*.

Ashton. The Ashton family, including *Sir William* and his wife, his son *Henry*, and his daughter *Lucy*, figure in the English versions of 'Lucia di Lammermoor', J. W. CALCRAFT's 'Bride of Lammermoor' (q.v.), H. J. BYRON's 'Lucia di Lammermoor' (burlesque) (q.v.), FALGRAVE SIMON's 'Master of Ravenswood' (q.v.), and H. MICHAEL's 'Ravenswood' (q.v.).

Ashton, Robert. Dramatist, and native of Ireland, author of 'The Battle of Anghrim', or, 'The Fall of Menglou St. Smith' (1717), and an unacted comedy, 'Love to the Conqueror'.

Asinaria. A comedy by PLAUTUS (B.C. 254-184), translated into English blank verse by Thornton, Warner, and Colman (1769-74). See also the versions by Collier (1887) and Milly (1893).

Ask no Questions. A burlesque in two acts, by CHARLES SELBY (q.v.), adapted from Bayard and Picard's 'Méthode Financière' (Variétés, Paris, 1887), and first performed at the Olympic Theatre, London, on October 24, 1888, with W. Farrer as *Nathanaël*, Osborne as *Gambet*, and Mrs. Orger, Selby, and Vining in other parts; first played at New York in 1887.

Asmodeus. The chief personage in the following dramatic pieces: (1) 'Asmodeus' in New York, a "satirical squib" performed at New York in April, 1840, with Mitchell in the title part. (2) 'Asmodeus,

the Little Demon, or, The Devil's Share,' a comic drama in two acts, by THOMAS ARCHER (q.v.), adapted from Scribe's 'Part du Diable,' and performed at the Surrey Theatre, London, on June 12, 1841, with Mrs. E. Kemmer in the title part—that of *Carle*, an orphan and wandering minstrel, assuming the character of *Asmodeus*, produced at New York in 1844, with Miss A. Robertson (Mrs. Boucicault) as *Carle*, and in 1845 with Miss G. Hudson in that part. (3) 'Asmodeus, the Devil on Two Sticks; or, The Force of Friendship,' a burlesque produced at the Adelphi Theatre, London, on April 28, 1846, with J. L. Toole in the title part, Miss Woolgar as *Don Cleophas Zambeville*, Paul Bedford as *Don Fernando*, and Miss Kate Kelly, Miss Mary Kealey, and Miss Eliza Arden in other parts.

Asmodeus. A character in ALBERT SMITH's 'Alhambra' (q.v.).

Asotus. Son of *Cleon* in MARRINGTON's 'Bondman' (q.v.).

Aspasia. A tragedy in three acts, by Mrs. H. HARRIS, printed in 'Moral Dramas intended for Private Representation' (1700).

Aspasia. A character in JOHNSON's 'Irons' (q.v.).

Aspatia. The betrothed wife of *Asmetor* (q.v.) in BEACONSFIELD and FLATCHEM's 'Maid's Tragedy' (q.v.). Her death gives the title to the play. Hazlitt says that the character is "a beautiful sketch of resigned and heart-broken melancholy." Lamb observes that "Aspatia is a character equally difficult, with *Helena*, of being managed with grace. She too is a slighted woman, refused by the man who had once engaged to marry her. Yet it is artfully contrived that while we pity we respect her, and she descends without degradation."

Aspen, House of. See HOUSE OF ASPEN.

Aspen. (1) *Niles G. Aspen* is the hero of BAYLE BERNARD's 'Nervous Man' (q.v.). (2) *Sir Harry Aspen* figures in 'The Gazette Extraordinary'.

Aspio. A character in MONTGOMERY's 'Education' (q.v.).

Aspin. A comic servant in SAVAGE's 'Love in a Veil' (q.v.).

Aspinwall, Stanhope. Author of 'Rodogune', or, 'The Rival Brothers' (1765).

Asprand. A tragedy performed at the Salisbury Theatre, March 10, 1800.

A.S.S. A farce in one act, first performed at the Lyceum Theatre, London, on April 28, 1844, with F. Matthews as *Drogonas Hunter*, Mrs. Marchmont as *Mrs. Hunter*, and Miss Wyndham as *Sophia*, revived at the Criterion, August 12, 1867, with W. Haskelley as *Drogonas*.

Assassin (L'). See HIVE-MONEY.

Assassin Labourer (The). A play, performed in New York in 1847.

Ass-assination. A serio-comic extravaganza by THURGOOD HOOK (q.v.), performed privately at Orange Hall, near Windsor, on January 30, 1810.

Ass-Dealer (The). A comedy translated from Plautus by RICHARD WARREN, and printed in 1776; "taken from a Greek play called 'Onacon,' written by Demophilus."

Assembly (The); or, Scotch Reformation. A comedy by "a Scots gentleman" (Dr. Archibald Pitcairne), written in 1692, and first printed in 1722. It was reprinted in 1766, and Forrest holds that "it is clear from the preface to that edition that it was composed by more than one person. The authors were Jacobites, and the comedy is a severe satire on the Presbytery. There is a love episode which enlivens the play."

Assignment (The); or, Love in a Nunnery. A comedy in five acts, by JOHN DRYDEN (q.v.), first performed at the Theatre Royal in 1671 with M. hun as the Duke of Montford, Kynaston as Frederick (his son Hart as Aurichon, Burt as Camillo Cartwright as Morio, Mrs. Reeves as Annora, Haynes as Benit (q.v.), Mrs. James as Sophronia, Mrs. Marshall as Lucretia, Mrs. Knapp as Hippodota, Mrs. Boutell as Laura, and Mrs. Cox as Fiolletta. "It succeeded ill in the representation," admits Dryden in his preface (1673). Langbaine endeavours to show that it owed something to the 'Roman Domique' of Marston, but Santalucia characterizes the charge as "preposterous." He adds: "Almost all the incidents are forced, the characters are feebly marked and hardly at all worked out, the dialogue is much below the level of 'Marriage à la Mode' or 'The Mock Astrologer' and the song 'Long between Love and Fear' is almost the only redeeming feature in the play." The scene (satirized in the second edition of 'The Rehearsal') in which Frederick pretends to be ill, is in act iv. 'The Assignment' was revived at Drury Lane in July 1716. (2) 'The Assignment' a comedy in five acts, by SOPHIA LEE (q.v.) first performed at Drury Lane on January 29, 1807. The cast included Killiston, Bannister, Wroughton, H. Siddons, Matthews, Miss Pope, Mrs. H. Siddons etc. "It was only performed once, the public thinking that much of the satire was aimed at public characters, and therefore naturally evincing displeasure." (3) 'The Assignment, or, Night at Last,' a musical piece in two acts, by FISHER, first performed at Drury Lane on December 12, 1812. The cast included Knight, Lovegrove, Miss Kelly, etc. In this piece a Spanish lady has two admirers, so like each other that she cannot distinguish one from the other. (4) 'The Assignment, or What will my Wife say,' a drama in two acts, by GILBERT ABBOTT ABBOTT (q.v.), first performed at the St. James's Theatre, London, on September 29, 1837, with Harley, Miss Allison, and Mme. Sala in the cast.

Assinico (or Assinago). A clown or

fool in the "extemporal" play 'Tamar Cam' (q.v.). The part was played by Gabriel Sanger (q.v.).

Assommoir (L'). The English dramatizations of this famous work by M. Zola have been numerous. In 1879 there appeared two plays called 'L'Assommoir' or 'The House of Drunk' one by W. SIDNEY, at Glasgow, in August, the other by J. FOOT, at Drury Lane in September. For other English adaptations, see the references to 'Del Trem', 'Destroyed by Drunk', 'Drunk', 'Gin', 'Worship of Bacchus', etc. ALCESTE DALL'S version of 'L'Assommoir' was produced at the Olympic Theatre, New York, in 1899 with Miss M. Granger as Gertrude, Miss Emily Higl as Virginie, and Miss A. A. Rehan as Bepi Clemente (afterwards as Virginia).

"Assume a virtue, if you have it not."—Hamlet, act iii. sc. 4 (Hamlet to the Queen).

Assumption of the Virgin (The). A "mystery" performed in Lincoln Cathedral in June, 1683.

"Assurance doubly sure, I'll make."—Macbeth, act iv. sc. 1.

"Assurance of a man, To give the word."—Hamlet, act iii. sc. 4.

Astaroth. Spirit of the earth in Lord BYRON'S 'Manfred' (q.v.). See ASTOROTH.

Astarte. In Lord BYRON'S 'Manfred' (q.v.) is the lady beloved by the hero. She figures in A. BECKETT'S 'Man-Fred' as Ann Starke (q.v.).

Asteria. (1) The queen's confidante in DRYDEN'S 'Secret Love' (q.v.). (2) A character in J. M. COYNE'S 'All for Love' (q.v.).

Astley, Hamilton, actor, was in the original casts of 'Fairground' (1881), Gilbert's 'Puggerty's Fairy' (1881), 'Cupid in Camp' (1882), 'Nubel and Kae's Cousin Johnny' (1883), 'The Skeleton' (1887), etc.

Astley, Philip. Equestrian and theatrical manager, born 1742, at Newcastle-under-Lyme, died in Paris, 1814. The son of a cabinet-maker, he was brought up to the trade, but when about seventeen joined the army and became, we are told, "rough-rider and breaker in." After seeing service abroad he obtained his discharge and gave exhibitions of horsemanship at Lambeth and in various parts of the provinces, occasionally adding to his means by cabinet-making. In 1770 he erected in Lambeth a wooden unroofed circus, where performances were given during the daytime. The building, enlarged and otherwise improved, was named "The Amphitheatre Riding House" and opened in 1771 for evening representations. Two years afterwards Astley was imprisoned for not having a licence, but that was soon granted to him, and on receiving it he re-erected his theatre and called it "The Royal Grove." Later he established a circus at Paris, but, the Revolution intervening, he

was utilized as barracks. About this time Astley rejoined the army, and whilst abroad was informed of the destruction of the Royal Grove by fire. He promptly engaged the old Lyceum for his performances, and began to rebuild his theatre. This was opened in 1794, and in 1798 rechristened, by permission, "Astley's Royal Amphitheatre." Unfortunately, it was burned down in 1803, at a loss of £25,000. A new building was opened in 1804, but Astley now retired from the enterprise in favour of his son, and turned his attention to the erection of an amphitheatre on the other side of the Thames. The result of his labours was the Olympic Pavilion, built on the site of the existing Olympic Theatre and licensed for "music, dancing, burlesque, pantomimes, and equestrian exhibitions." By this, it is said, he was a loser to the amount of £10,000. In 1812 he let the pavilion to Elliston, and two years afterwards he died. His son (died 1821) was also a celebrated equestrian performer. His wife is described as "a minor actress of much merit." In "Records of a Veteran" we read that "Poor old Astley used to talk of a 'krokodile' that stopped Alexander's army, and when cut open had a man in armour in its intestines." He (Astley) had two or three hard words that he invariably misapplied. 'Punitive' he always substituted for 'punilicious' and he was wont to observe that he should be a ruined man, for his horses ate most voraciously." See De Castro's 'Memoirs' (1824), Brayley's 'Theatres of London' (1833), and 'Dictionary of National Biography' (1885).

Astley's Amphitheatre. See LONDON THEATRES.

Astolfo. Brother of *Leandro* in D. JEMOLD's 'Devil's Ducat' (q.v.).

Aston, Anthony. Actor, dramatist, and miscellaneous writer; was educated as an attorney, and became an actor towards the end of the reign of William III., gave a musical and dramatic entertainment, called 'The Medley,' in the English provinces, and in 1717 performed at the Globe and Marlborough taverns in Fleet Street. He was announced to perform at Lincoln's Inn Fields Theatre in 1722. In 1735 he petitioned and spoke against the proposed bill for regulating the stage, and both petition and speech were printed in the same year. Chetwood, in his 'History' (1743), speaks of Aston as "travelling still, and as well known as the post horse that carries the mail." Aston was the author of 'A Brief Supplement to Colley Cibber, Esq., his Lives of the Famous Actors and Actresses' (1740). He also wrote 'Love in a Hurry,' comedy (about 1700), and 'Pastora,' or, 'The Cory Shepherdess' (1712). 'The Follies Opera; or, The Taste of the Age' (printed about 1721) is attributed to him, it was prefaced by "a sketch of the life of Mr Anthony Aston." See Chetwood's 'History of the Stage' (1749), 'The Theatrical Dictionary' (1806), and Gesset's 'English Stage' (1837).

Aston, Joseph. Dramatist, journalist, and miscellaneous writer, born in Manchester, 1762; died 1844; was the author of 'Conscience,' a comedy (1815), 'Retributive Justice,' a tragedy; and 'A Family Story,' a comedy. His other prose works related mainly to Manchester. See 'Dictionary of National Biography' (1885).

Aston, Walter. Author of 'The Restoration of King Charles the Second,' or, 'The Life and Death of Oliver Cromwell,' an unacted ballad opera, printed 1733.

Astor Opera House. See NEW YORK THEATRES.

Astorax. King of Paphos in BEAUMONT and FLETCHER's 'Mad lover' (q.v.).

Astoroth. Spirit of fire and Prince of Grenada, in R. LACY's 'Robert the Devil' (q.v.). See ASTAROTH.

Astounding Phenomenon (An). A farce, in which C. J. Mathews appeared.

Astrabel. Daughter of *Brazzo*, and married to *Beraldo*, in W. DUNLAP's 'Italian Father' (q.v.).

Astræa. The name by which *APHRA BEHN* (q.v.) is alluded to by Pope (in his 'Imitations of Horace')—

"The stage how loosely does Astræa tread!"

Mrs. Behn herself adopted the name, which is the title of a French romance by D'URFÉ (1610).

Astræa; or, True Love's Mirror. A play by LEONARD WILLIAMS, founded on D'URFÉ's romance, and printed in 1651. (2) 'Astræa Appeased,' a dramatic piece, translated by FRANCIS OLIVIER from the Italian of METASTASIO (q.v.).

Astragalus. "King of the Alps" in BUCKSTONE's drama of that name (q.v.).

Astrago. A physician in DAVENANT's 'Gondibert' (q.v.).

Astrologer (The). See ALBUHAZAR.

Astronomer (The). A farce by AMPHLETT, performed at Wolverhampton in 1802.

"At heaven's gates she claps her wings." LILY, 'Alexander and Campaspe' "She" is the lark. So SHAKESPEARE—

"Mark, hark! the lark at heaven's gate sings.

And MILTON—

"Ye birds
That sing up to heaven a gale secured."

At Home. (1) An anonymous farce, first performed at Covent Garden on February 25, 1813, with Mathews as *Home Rantall*, Liston as *Captain Dash*, and other parts by Blanchard, Farley, Emery, Miss S. Booth, and Mrs. Davenport. *Captain Dash* gave an 'At Home,' at which Mathews burlesqued the well-known 'amateur of fashion,' "Homeo" (q.v.) under the name of *Romeo Rantall* (q.v.). There is also a slight love story in the piece. See DRILL. (2) The title given by CHARLES MATHEWS

(q.v.) to entertainments started by him in 1884. See his 'Memoirs' (1930).

At Last. A play by PAUL MERRITT (q.v.), first performed at Wallack's Theatre, New York, on December 30, 1873, with a cast including Lester Wallack (F. Coghlan, Miss Rose Coghlan, and Miss Effie Germon. (2) 'At Last, or, A New Life' drama by L. CLARENCE, Great Grimsby, September 17, 1883. (3) 'At Last' comedietta by H. GOUGH and A. M. EDWARDS, Bristol, March 19 1886.

At Sixes and Sevens. A comedietta in one act, by J. MADDISON MORTON (q.v.). The characters include Colonel, Mrs., and Hostler Scrimmage, and Teddington Locks (a barrister).

Atalanta; or, The Three Golden Apples. A burlesque by FRANCIS TALFOURD (q.v.), entitled, in full, 'An Entirely New Classical Love Story, originally suggested by Ovid, under the name, or rather application, of Atalanta, or, The Three Golden Apples,' and first performed at the Haymarket Theatre, London, on April 31, 1857, with Miss M. Oller in the title part, Miss M. Wilton as Cupid, Mrs. Poynter as *Menestheus*, Chippendale as *Schonus* (comp. as *Paidopone*). "I made a decided hit in my part," writes Mrs. Bancroft in her memoirs. The piece was revived at the Haymarket in July, 1870. (2) 'Atalanta,' a travesty on the same subject, by G. P. HAWTHORN (q.v.), was produced at the Strand Theatre, London, on November 17, 1894, with W. F. Hawtrey as *Chorus*, F. Wyatt as *Hippomenes*, Fleming Norton as *Socrates*, T. Squire as *Lysimachus*, Miss Alma Stanley as *Aphrodite*, and Miss M. Linden as *Atalanta*.

Atalanta in Calydon. A dramatic poem by ALGERNON CHARLES SWINBURNE (q.v.), published in 1864. Lowell says of this work that "the choosing a theme which *Æschylus* had handled in one of his lost tragedies is justified by a certain *Æschylean* flavour in the treatment. The chorus has often an imaginative lift in it, an ethereal charm of phrase, of which it is the highest praise to say that it reminds us of him who wars over the other Greek tragedians like an eagle."

"Atalanta's better part." - 'As You Like It,' act II, sc. 2.

Ataliba. The Inca of Peru, against whom Pizarro, in SHERIDAN'S play (q.v.), wages war.

Atall. (1) Sir Pontius *At-all* is one of "the impertinents" in SHADWELL'S 'Mullen Lovers' (q.v.). Sir Robert Howard is said to have been the original of this character. (2) Sir Harry *Atall* and his son, figure in CIBBER'S 'Double Gallant' (q.v.).

Atar Gull. A play founded by G. ALMAR (q.v.) on a romance by Eugene Sue, and first performed at the Royalty Theatre, London, on November 12, 1861, with a cast

including Miss Ellen Terry and David James.

Atchil! A comedietta in one act, by J. MADDISON MORTON (q.v.), first performed at the Prince of Wales's Theatre, London, on September 21, 1864, with H. J. Montagu as *Lord Adams Pickleton*, W. Blakeley as *Sir Martin Napitude*, W. J. Hill as *Larkins*, Miss Carlotta Adison as *Lady Napitude*, and Miss Augusta Wilton as *Emily Hargrave*. The piece derives its name from a new snuff which *Sir Martin Napitude* has invented, and which makes everybody sneeze at the wrong moment.

Athaliah. (1) An unacted tragedy by W. DE VONNE, translated from the 'Athalie' (q.v.) of Racine and printed in 1724 and 1726. (2) An unfinished tragedy by THOMAS BREWSTER.

Athalie. A tragedy by RACINE (1666), translated into English by Knight (1822). See ATHALIAH.

Athanasia. A character in KENNY'S 'Benjousky' (q.v.).

Atheist (The), or, The Second Part of the Soldier's Fortune. A comedy by THOMAS ORWAT (q.v.), first performed at Dorset Garden, and printed in 1654, when it was revived at the Theatre Royal, with Underhill as the hero (*Barredin*), Batterston as young *Beauverd*, Leigh as old *Beauverd* and other characters by Mrs. Barry etc. "It is not a bad play," says timest, "but very inferior to 'The Soldier's Fortune' (q.v.). The epilogue is a cut on the city and the Whigs."

Atheist's Tragedy (The); or, The Honest Man's Revenge. A play by CYRIL TOTENPOCK (q.v.), acted, probably, in 1673 and printed in 1611 and 1792. The atheist is *D'Amville*, who helps *Charlemont*, his nephew, to go abroad, and then marries his son *Edward* to *Charlemont's* lady love, *Castabella*. Then, *Charlemont* being supposed to be dead, his father, *Montferrers*, makes a will in favour of *D'Amville*, who thereupon kills him and takes his estates. Eventually, *Charlemont* returns. *Edward* dies, *D'Amville* accidentally kills himself and *Charlemont* and *Castabella* are united. The underplot has to do with the love affairs of *Leridulea*, the wife of *B. Forest*, and is taken largely from Boccaccio. See the *Retrospective Review*, vol. vii.

Atheling, Edgar. See EDGAR ATHELING.

Athelney, Dr. and Ted. A colonial bishop-elect, and his son, in GILBERT'S 'Charity' (q.v.).

Athelstan. A tragedy by Dr. JOHN BROWNE, first performed at Drury Lane on February 27, 1750, with Garrick in the title part, Murphy as *Godmund*, Mrs. Cibber as *Thyra*, and Ross, Jefferson, etc. in other characters. *Thyra*, daughter of *Athelstan*, is captured by the Danes, whose commander,

Gothmund, threatens her virtue. *Athelstan*, going to *Tamra's* tent to kill *Gothmund*, kills his daughter by mistake, and dies of a broken heart. See *ATHELSTAN* and *TURN-COAT*.

Athelwold. (1) A tragedy by **AARON HILL** (q.v.), first performed at Drury Lane on December 10, 1731, with *Bridgewater* in the title part, Mrs. Booth as *Elfrida*, and other roles by Mills, Theophilus Cibber, and Mrs. Cibber. Hill had dealt with the subject in a previous play. See *FIERIO*. (2) A tragedy by W. SMITH, performed at Drury Lane in May, 1743, with W. C. Macready in the title part, Anderson as *Edgar Phelps* as *Avonion*, and Miss H. Faucit as *Elfrida*.

Athelwold. (1) A character in **MASON'S** 'Elfrida' (q.v.). (2) Earl of Northumberland, in adaptations of 'Catherine Howard' (q.v.).

Athenais. Daughter of *Moulinet*, and wife of *Duc de Bligny*, in 'The Ironmaster' (q.v.).

Athenian Captive (The). A tragedy in five acts, by Sir T. N. Talford (q.v.), first performed at the Haymarket Theatre, April 18, 1836, with Miss Helen Faucit as *Cyrena*, Mrs. Warner as *Jemima*, Macready as *Thos. Ward* as *Cyon*, Anderson as *Hydus*, and Howe as *Lycus*. Macready, after reading the work wrote (January, 1834) "No one could believe it to be by the author of 'Ion,' it has nothing of it but its faults of style exaggerated."

Athenian Coffee-house (The). An anonymous comedy mentioned in Whincop's catalogue, and supposed by the authors of the 'Biographia Dramatica' to be identical with the piece called 'The New Athenian Comedy' (in 'The British Theatre').

Atherly Court. A play by **JOHN BROTHAM** (q.v.), produced at the Union Square Theatre, New York, in January, 1873, with Mark Smith as *Farmer Grace*.

Atherstone, Edwin. Poet and dramatist, born 1748, died 1872. wrote three dramatic works: 'Pelopidas; or The Deliverance of Thebes,' 'Philip,' and 'Love, Poetry, Philosophy, and Fact' published in 1808, with a preface by his daughter.

Atherton, Alice. Actress, died 1808; appeared in London in the following parts:—*Topsy* in H. Fulton's 'The Babes' (1794), *Charlie Cott* in 'Blackberries' (1796), *Tommy* in 'The Coming Flowers' (1800), *Agatha* in Warren's 'Modern Wives' (1807), *Ivy* in Melford's play of that name (1807), *Katti* in Packer's play of that name (1808), the *Character* in Burman's 'Aisy Annie' (1808), *Colley Parker* in Coffin's 'Run Wild' (1809), *Emma* in 'Cycling' (1809), *Aladdin* in Byron and Chevalier's burlesque (1809), *Miss May-Joe* in Warren and Edouin's 'Our Daughters' (1809), *Lady Betty Lane* in Thomas and Barry's 'A Night's Frolic' (1809), *Jessie* in 'Hans the Hostman' (1809), *Georgette* in 'Trooper Clairette' (1809), *Ruby* in 'Dicks'

(1809), and *Jane Shore* in Richard-Henry's 'Janney Jane Shore' (1809).

Athlete (The). See **MAN AND WIFE**.

Athos. One of the "three musketeers" in C. RICE's play of that name (q.v.). He figures also in J. and H. FALCONER's burlesque, 'The Three Musketeers' (q.v.).

Atkins. Actor and manager at Belfast and Newry. Mrs. Siddons, Berry, and other actors and actresses appeared under his auspices. See 'The Theatrical Dictionary' (1805).

Atkins, Edward. Actor, born 1819, died April 8, 1883, made his *début* in London in 1841, at Drury Lane; played *Polyphemus* in 'Actis and Galatea' at the Olympic Theatre, London, in 1849; *Autolycus* in 'The Winter's Tale' at Drury Lane, in 1878, and the following original parts: *James Dalton* in 'The Ticket of Leave Man' at the Olympic, in 1863; *David Michaelmas* in 'Black and White' at the Adelphi, in 1869; *Nero* in 'Corinne' at the Lyceum, in July, 1872; *Warrack* in 'Du Terraux' 'Last of the Barons,' in the same year; and *Sergeant Niche* in 'The Detective' at the Mirror, in 1875, etc.

Atkins, Mrs. Actress and vocalist; daughter of Mrs. Warrell (q.v.), a pupil of Rossini and admired at Bath before she made her *début* in London, at the Haymarket, in 1797. She was afterwards engaged at Covent Garden. See 'The Theatrical Dictionary' (1805).

Atkins, Will, appears in the various burlesques of 'Robinson Crusoe' (q.v.).

Atkinson, Joseph. Dramatist, born in Ireland, 1743, died 1814, was for some time in the army; author of 'The Mutual Deception,' a comedy (1785), 'A Match for a Widow,' an opera (1787), and 'Love in a Blaze,' a comic opera (1800). See 'The Theatrical Dictionary' (1805).

Atkinson, Miss. Actress; made her London *début* at Sadler's Wells Theatre in September, 1853, as the *Queen* in 'Hamlet.' She afterwards appeared there in the following parts:—*The Queen* in 'Pericles' (1854), *Hermione* in 'The Winter's Tale' (1855), *Katherine* in 'The Taming of the Shrew' (1856), *Olivia* in 'Twelfth Night' (1857), *Young Mrs. Lambert* in 'The Hypocrite' (1858), *Mrs. Woodville* in 'The Wheel of Fortune' (1858), *Francesca* in Taylor's 'Fool's Revenge' (1859), *Josephine* in 'Warner' (1860), *Emilia* in 'Otello' (1861), *Portia* in 'Julius Cæsar' (1861), *Gertrude* in 'King Lear' (1861), and *Elvira* in 'Pizarro' (1862). She was also seen at the New Westminster in 1863 as *Mrs. Murdock* in 'The Trial of Effie Deena,' at Drury Lane in 1864 as *Duchess of Ferrara* in Falconer's 'Night and Morning' and the *Queen* in 'Cymbeline,' and at the same theatre in 1866 as *Constance* in 'King John.'

Atkinson, Thomas. Dramatist and

divine, born 1600, died 1639; presumably the author of the manuscript Latin tragedy called 'Homo' (q.v.). He held successively the livings of South Warrborough in Hampshire, and Islip in Oxfordshire (1637-8). He wrote two Latin poems. See Wood's 'Athenae Oxonienses.'

Atonement. A romantic drama in a prologue and four acts, founded on Victor Hugo's 'Les Misérables' (q.v.) by W. MUSKERRY (q.v.), and first performed at the Victoria Theatre, London, on August 31, 1872, revived at Sadler's Wells on September 14, 1872; played at Manchester in 1877 in ten "tableaux."

Atrous and Thyestes. An unacted tragedy (1821), adapted by SINNETT from the French of Crébillon. See THYESTES.

Atrocious Criminal (An). A farce in one act, by J. PALGRAVE SIMPSON (q.v.), first performed at the Olympic Theatre, London, on February 18, 1867, with a cast including J. Clayton, Mrs. Stephens, Miss Amy Sheridan, and Miss E. Farren.

Atropos. One of the three destinies in Lord Byron's 'Manfred' (q.v.).

Attack of the Diligence (The). See AMHERST, G. A.

Attewell, George. Actor; a member of Henslowe's company, and perhaps the father of Hugh Attwell (q.v.).

Attio Story (The). A farce in one act, by J. MADDISON MORTON (q.v.), played at Drury Lane in 1842, with Selby as Captain Carbine, Keeley as Gabriel Paddy, Mrs. Selby as Mrs. Carbine, and Mrs. Keeley as Mrs. Paddy; performed at New York in the following year.

Attila, the Last of the Huns. A drama performed at the Bowery Theatre, New York, in April, 1839.

Attwood, Thomas. Musician, born in London, November 23, 1765; died 1838; furnished the music for 'The Prisoner' (1792), 'The Mariners' (1793), 'Caernarvon Castle' (1793), 'The Adopted Child' (1795), 'The Poor Sailor' (1795), 'The Smugglers' (1796), 'The Mouth of the Nile' (1796), 'The Devil of a Lover' (1796), 'A Day at Rome' (1798), 'The Castle of Sorrento' (1799), 'The Red Cross Knights' (1799), 'The Old Clothesman' (1799), 'The Magic Oak' (1799), 'True Friends' (1800), 'The Dominion of Fancy' (1800), 'D. Bondocani' (1801), 'St. David's Day' (1801), and 'The Curfew' (1807). See 'Dictionary of Music' (1879), and 'Dictionary of National Biography' (1885). See ESCAPE, THE, GUY MANNERING.

Attwell, Hugh. Actor; one of the "children of her Majesty's Revels" in 1600, and a member of the cast of Jonson's 'Epicene' in that year. He belonged also, at one time, to Allwyn's company. W. Rowley published in 1621 "a funeral elogy" on the death of Attwell, whom he described as "servant

to Prince Charles." The elegy concluded with the following epitaph:—

"Here lyes the man (and let no lyars tell,
His heart a Santa, his tongue a silver bell;
Friend to his friend he stood: by Death he fell;
He changed his shape, yet he remains Att-well."

The name is spelt "Attawell" and "Atte-wel" (q.v.). See 'The Allyn Papers' (1843), and Collier's 'Dramatic Poetry' (1831-79).

Auber, Daniel François Esprit. A French composer (1784-1871), some of whose operas have been performed in England, both in English and Italian; for example, 'Masaniello' (1829), 'Fra Diavolo' (1831), 'The Bronze Horse' (1836), 'The Crown Diamonds' (1844), and 'The Black Domino' (1861).

Auberge des Adrets (L'). See ROADSIDE INN, THE; ROBERT MACAIRE; TWO MURDERERS.

Aubert, Mrs. To this lady is ascribed 'Harlequin Hydaspes' (q.v.).

Aubin, Mrs. Author of 'The Merry Masqueraders' (q.v.).

Aubrey. (1) Augusta Aubrey is the heroine of CUMBERLAND'S 'Fashionable Lover' (q.v.). (2) Madame Aubrey is a leading character in P. EDWARDS and L. WALLACK'S 'Honour before Wealth' (q.v.). (3) Mr and Mrs. Aubrey are characters in 'A Curious Case' (q.v.).

Aubrey, Kate. Actress, born at Stafford; made her first appearance at Derby in 1874. Her London debut took place in December, 1876, at the Court Theatre, where, in 1878, she "created" the part of Sophia in Willis's 'Olivia.' She was in the first cast of Cellier's 'Nell Gwynne.' Among the other rôles she has played are Rosa Darile in 'Little Emily,' Fanny Bunter in 'New Men and Old Acres,' and Pedro in 'Girofle-Girofla.'

Auchindrane; or, The Ayrshire Tragedy. A play in three acts, by Sir WALTER SCOTT (q.v.), published in 1830, with a preface detailing the historical facts on which it is founded.

Auction (The). A farce by THEOPHILUS CIBBER (q.v.), adapted from Fielding's 'Historical Register'; played at the Haymarket, and printed in 1787.

Auction of Pictures (The). A monologue by SAMUEL FOOTE (q.v.), given by him at the Haymarket in April, 1748. In the course of this entertainment, which was a satire on the prevailing rage for the antique, the comedian introduced imitations of several public characters, including the famous Orator Henley.

Audley, Lady and Robert. figure in the various dramatizations of Miss BRADDON'S 'Lady Audley's Secret' (q.v.). They are also among the persons of H. J. BYRON'S *pièce d'occasion*, '1863' (q.v.).

Audran, Edmond. A French composer (died 1901), many of whose works have

been performed in England. See CIGALE, LA; GILLETTE; GRAND MOGUL, LE; INDIANA; OLIVETTE; MASCOTTE, LA; MISS DECIMA; POUPÉE, LA; TOLEDAD, LA.

Audrey. A country wench in 'As You Like It' (q.v.). She first appears in act iii. sc. 3. "I am not fair," she says, "and therefore I pray the gods make me honest." She is beloved by *William*, but is espoused by *Touchstone*, who describes her as "an ill-favoured thing, sir, but mine own."

Aufait, Mr. Achilles. A character in R. B. PEAKE's 'Lying in Ordinary' (q.v.).

Augarde, Amy. Actress and vocalist, born 1868; created the rôle of *Lady Anne Jerningham* in A. Cellier's 'Doris' (q.v.); has played in London *Lydia* in Cellier's 'Dorothy' (q.v.), *Madame Lange* in 'La Fille de Madame Angot' (q.v.), etc.

Augier, Émile. The following works of this French dramatist (1820-1889) have been adapted to the English stage: 'Cigué' (1844), 'L'Aventurière' (1848), 'Gabrielle' (1849), 'Le Gendre de M. Poirier' (1855), 'Les Fourchambault' (1878), and 'Le Mariage d'Olympe' (1897)—all of which see. His 'Lionnes Pauvres' (1858) was adapted under the title of 'A False Step,' but was refused a licence by the English censor (1878). "M. Augier," says Brander Matthews, "inherits the best traditions of French comedy. He is a true child of Beaumarchais, a true grandchild of Molière. He has the Gallic thrust of the one, and something of the broad utterance of the other and greater" ('French Dramatists of the Nineteenth Century'). "M. Augier," says Dutton Cook, "is nothing if not didactic; he is witty and eloquent; the stage is to him something of a pulpit, and he finds in Paris attentive and admiring audiences of his moral essays by reason of the striking illustrations that accompany them" ('Nights at the Play'). See BARRISTER, THE.

Augurs, The Mask of, was performed at Court on Twelfth Night, 1622, and again on May 6, 1622. It was by BEN JONSON. "Prince Charles," says Fleay, "led the augurs. The prototype of Vangoose, the Britain born, who speaks all languages in ill English, ought to be discoverable, but I cannot discover him."

Augusta. (1) The name under which London is personified in DRYDEN's 'Albion and Albanus' (q.v.). (2) Mother of Gustavus Vasa, in BROOKE's play of that name (q.v.). (3) A character in TAYLOR's 'Our American Cousin' (q.v.).

Augusta; or, The Blind Girl. A drama in three acts, first performed at Drury Lane on January 14, 1823, with Cooper, Knight, S. Penley, Mrs. Davison, and Mrs. W. West in the cast.

Augustus Cæsar. A play printed in 1687. 'Augustus' is the name, also, of a tragedy by EDWARD BIDDLE, one act of which was printed in 1717.

Augustus and Gulielmus; or, The Villagers. A melodrama by W. A. HOLLAND, acted at the Haymarket in March, 1806.

Auld Acquaintance. A one-act play by JOSEPH DILLEY (q.v.), first performed at St. George's Hall, London, on March 23, 1878, with a cast including F. H. Macklin and Miss B. Henri; revived at the Vaudeville Theatre in 1880-1.

Auld Lang Syne. (1) A comedy-drama in three acts, by G. L. GORDON (q.v.), first performed at the Princess's Theatre, Edinburgh, in November, 1877; in London, at the Park Theatre, on May 27, 1878. (2) A play in one act, by LORMA LEIGH, Ladbroke Hall, London, June, 1891. (3) A comedieta by BASIL HOOD, Prince of Wales's Theatre, London, November 5, 1892.

Auld Man and his Wife (The). An interlude by Sir DAVID LINDSAY, printed in 1602.

Auld Robin Gray. (1) A musical piece in two acts, by SAMUEL ARNOLD (q.v.), first performed at the Haymarket Theatre, London, on July 29, 1794, with C. Kemble as *Jamie*, Miss Leak as *Jenny*, Suett as *Robin*, and other parts by Fawcett, Miss De Camp, and Mrs. Bland. The piece "ends with *Jamie's* return, rich and faithful, in time to prevent *Jenny's* marriage with the good old man." (2) A ballet, first performed at Drury Lane on May 13, 1814. (3) A musical piece by JONATHAN BLEWITT. (4) A drama in one act, adapted from Theuriet's 'Jean Marie' by GEORGE ROY, and first performed at the Imperial Theatre, London, on September 22, 1883. See DADDY GRAY.

Aulularia. A comedy by PLAUTUS (B.C. 254-184); played before Queen Elizabeth at Cambridge in 1564; translated into English blank verse by Thornton, Warner, and Colman (1769-1774). See also the translations by Cotter (1827) and Riley (1852).

Aungler Street Theatre. See DUBLIN THEATRES.

Aunt Charlotte's Maid. See OUR FRENCH LADY'S MAID.

Aunt in Virginia (An). A farce performed at the Park Theatre, New York, in May, 1828, with Maywood as *Mrs. Clatterpenny*.

Aunt Jack. A farce in three acts, by RALPH R. LUMLEY (q.v.), first performed at the Court Theatre, London, on July 13, 1889, with Mrs. John Wood in the title rôle, and A. Cecil, Eric Lewis, W. Grossmith, Miss R. Filippi, and Miss F. Wood in other parts; produced in New York, at the Madison Square Theatre, on October 31, 1889, with Mrs. Agnes Booth in the title part, supported by J. H. Stoddart, E. M. Holland, F. Robinson, and L. Massen; revived at the Court Theatre, London, in November, 1891, with Mrs. J. Wood, supported by E. Righton, G. Giddens, H. Reeves-Smith, Seymour Hicks, Miss S. Vaughan, and Miss E. Matthews.

Auntie. A "farcical piece" in three acts, by H. J. BYRON (*q.v.*), performed at Toole's Theatre on March 13, 1882, with J. L. Toole as *Bunny*, Miss Emily Thorne in the title part (*Mrs. Dragoon*), and other rôles by E. W. Garden, E. D. Ward, J. Billington, Miss Winifred Emery, Miss Effie Liston, and Miss Eliza Johnstone.

Aunt's Advice. A comediotta, adapted from 'Livre III. Chapitre I.' by E. A. SOTHERN (*q.v.*), and first performed at the Haymarket Theatre, London, in December 3, 1861, with the author as *Captain Leslie*, Howe as *Arundel*, and Miss M. Oliver as *Mrs. Arundel*; revived at the Shaftesbury Theatre, London, in 1889, with E. S. Willard and Mrs. Willard as *Captain Leslie* and *Mrs. Arundel*. See BOOK III. CHAPTER I.; NOVEL EXPEDIENT, A; SUBTERFUGE, A., etc.

Aura. A character in JOHNSON'S 'Country Lasses.'

Aurelia. (1) *Duchess of Pietro Jacomo* in MARSTON'S 'Malcontent' (*q.v.*). Hazlitt says that "the part of *Aurelia*, a dissolute and proud-spirited woman, is the highest strain of Marston's pen." (2) *Aurelia*, in Mrs. CENTLIVRE'S 'Perjured Husband' (*q.v.*), is in love with *Count Bassino*.

Aurelio and Miranda. A play in five acts, by J. BOADEN (*q.v.*), founded on M. G. Lewis's novel 'The Monk,' and first performed at Drury Lane on December 29, 1798, with Kemble as *Aurelio*, Mrs. Siddons as *Miranda*, Mrs. Powell as *Agnes*, Barrymore as *Raymond*, and other parts by Bannister, jun., C. Kemble, Wewitzer, Archer, Mrs. Bland, etc. *Aurelio* is a monk, with whom *Miranda* has fallen in love, and whom she attends in the guise of a boy. When she reveals her sex, *Aurelio* reciprocates her affection, and, being released from his vows, is enabled to marry her. *Agnes* and *Raymond* are in love, and the adventures of *Agnes* in a nunnery form the underplot. "A ludicrous circumstance," says Genest, "took place on the first night. In the fifth act, when Mrs. Siddons took the child from Mrs. Powell, there happened to be some hissing. Mrs. Siddons, not liking this, made her exit more rapidly than usual. In her hurry she struck the wooden child so violently against the door she was going through, that the head came tumbling down the stage. Mrs. Powell had to say immediately, 'Immortal power, preserve my child.'"

Aurengzebe; or, The Great Mogul. A tragedy by JOHN DRYDEN (*q.v.*), probably acted in the spring of 1675, and printed in that year. The first cast included Hart as *Aurengzebe*, Mohun as the *Emperor*, Mrs. Marshall as *Nourmahal*, Kynaston as *Morat*, Mrs. Cox as *Indamora*, and Mrs. Corbet as *Melesinda*. The scene is in Agra in 1660. The *Emperor* desires his son *Aurengzebe* to resign to him *Indamora*, the captive queen with whom both are in love. *Aurengzebe* refuses, and the *Emperor* thereupon con-

nives with his other son *Morat*, and *Aurengzebe* is put in confinement. *Nourmahal*, the Empress, loves him, but he rejects her advances, and she attempts to poison him. The *Emperor* and *Morat* quarrel; the former makes friends with *Aurengzebe*, and the last-named defeats the forces of his brother, who dies of his wounds. His wife, *Melesinda*, commits suicide; *Nourmahal* poisons herself and dies mad; and *Aurengzebe* and *Indamora* are made happy. Davies describes the piece as the author's "last and most perfect rhyming tragedy. The passions are strongly depicted, the characters well discriminated, and the diction more familiar and dramatic than in any of his preceding pieces" ('Dramatic Miscellanies'). "The verse used," says Scott, "is of that kind which may be most easily applied to the purposes of ordinary dialogue." It is in this tragedy that we find the well-known description of life—

"When I consider life, 'tis all a cheat," etc.—

which is placed in the mouth of the hero. "Nor," says Scott, "is the answer of *Nourmahal* inferior in beauty"—

"'Tis not for nothing that we life pursue," etc.

Praise is given by Scott to the lines on virtue, also spoken by *Aurengzebe*—

"How vain is virtue, which directs our ways," etc.

'*Aurengzebe*' was revived at Drury Lane in February, 1708, with Powell as the hero, Betterton as the *Emperor*, Booth as *Morat*, Mrs. Barry as *Nourmahal*, Mrs. Rogers as *Indamora*, and Mrs. Porter as *Melesinda*; at the same theatre in November, 1709, with Mrs. Bradshaw as *Indamora*; and again at Drury Lane in December, 1721, with Wilks as *Aurengzebe*, Mills as the *Emperor*, Mrs. Porter as *Nourmahal*, Mrs. Oldfield as *Indamora*, and Mrs. Younger as *Melesinda*. See PRINCE OF AGRA.

Auricomous. A character in BOUCICAULT and PLANCHÉ'S 'Babil and Bijou' (*q.v.*).

Aurora. A character in BURNAND'S 'Olympic Games' (*q.v.*).

Aurora Floyd. This novel by Miss Braddon has been dramatized several times, in the form of (1) a play by C. S. CHELTNAM (*q.v.*), produced at the Princess's Theatre, London, on March 9, 1863, with Miss Amy Sedgwick in the title part, H. Vezin as *John Mellish*, G. Belmore as *Stephen Hargreaves*, and R. Roxby as *James Conyers*. (2) A play by B. WEBSTER, jun. (*q.v.*), first performed at the Adelphi Theatre on March 18, 1863, with Miss Avonia Jones as the heroine, John Billington as *Mellish*, B. Webster as *Hargreaves*, and Paul Bedford, R. Romer, J. L. Sefton, and Mrs. Billington in other parts. (3) A play by W. E. SUTER (*q.v.*), produced at the Queen's Theatre on April 4, 1863, with C. Sennett as *Hargreaves*. (4) A play by C. H. HAZLEWOOD (*q.v.*), first performed at the Britannia Theatre on April 21, 1863. (5) A play by J. B. ASHLEY and

CRUI. MELLON, produced at the Imperial Theatre in August, 1855.

Auster. Spirit of the storm, in Lord Byron's 'Manfred' (q.v.).

Austerlitz. (1) *Colonel Austerlitz* is a character in C. BRISY's 'Marcelline' (q.v.). (2) *Sergeant Austerlitz* figures in Mrs. GORE's 'Maid of Cruisers' (q.v.).

Austerlitz; or, The Soldier's Bride. A melodrama in three acts, by JOHN THOMAS HAINES (q.v.), first performed at the Queen's Theatre, London, played at New York in January, 1845. See DRAM ON ALIVE.

Austin. Actor and manager, performed at Drury Lane under Garrick's management, and was afterwards manager at Chester. See 'The Theatrical Dictionary' (1805), and Giest's 'English Stage' (1832).

Austin. The name adopted by the Lord of Clarinval, in JEFFERSON'S 'Count of Narbonne' (q.v.), when he became a monk of St. Nicholas.

Austin, Mrs. Elizabeth. Vocalist; born in England, made her *début* at Dublin, appeared at Drury Lane in 1822 as *Rosetta* in 'Love in a Village,' went to America in 1827, and left it in 1835. Among her parts were *Ariel*, *Rosina*, *Ithra*, *Vernon*, *Lucy Astor*, *Clara* ('The Duenna'), and *Apollon* ('*Midas*'). See Ireland's 'New York Stage' (1836).

Australia; or, The Bushrangers. A drama of Colonial life, by A. H. STANLEY and W. ARCHER (q.v.), Grecian Theatre, London, on April 16, 1881.

Author (An) Squire in PLANCHÉ'S 'Mr. Backstone's Voyage Round the Globe' (q.v.).

Author (The). A comedy in two acts, by SAMUEL FOOTE (q.v.), first performed at Drury Lane on February 5, 1757, with Foote himself as *Cadwallader*, Bransby as old *Cape*, Ross as young *Cape*, Yates as *Lamp*, Mrs. Clive as *Mrs. Cadwallader*, and Miss Barton as *Arabella*. Young *Cape* is an author and in love with *Arabella*, whom he is not rich enough to marry. He believes his father to be dead, but old *Cape* "discovers himself," and the loving couple are united. In this piece Foote portrayed, in the persons of *Cape* and *Lamp* (q.v.), the relative positions held by the writers and the publishers of the time. As *Mr. Cadwallader*, he gave so perfect and so ludicrous an imitation of a Mr. Ap-Rice, a well-known Welsh gentleman, that the latter applied for and obtained the intervention of the Lord chamberlain. The piece was first played in America in 1787, with Hallam as *Cadwallader*.

Author and the Bookseller (The). A "dramatic piece" by CHARLOTTE MCCARTHY, printed in 1765.

Author's Farce (The), and **The Pleasures of the Town**. A *pièce d'occasion* by HENRY FIELDING (q.v.), produced at

the Haymarket in March, 1730, and aimed at the prevailing craze for Italian opera. *Luckless*, the author, writes a "farce," called 'The Pleasures of the Town.' He dubs it "a puppet show" and expresses the hope that it will expel opera and farce as they have expelled tragedy and comedy. "One of the scenes lies in the Court of Nonsense, Signior Opera, Don Tragedio, Sir Farceful Comick, Dr. Orator, Monneur Pantomime, and Mrs. Novel pay their respects to Nonsense. She thanks them all, but gives the preference to Signior Opera." Among the characters in the farce are Mrs. Moneygood, *Wittmore*, *Flucker*, *Mr. Mayday*, etc. *Wittmore* says "When the theatres are puppet shows and the comedians ballad singers, when fools lead the town, would a man think to thrive by his wit? If you must write, write Nonsense, write Operas, write Entertainments."

Author's Triumph (The); or, The Manager Managed. A farce which "should have been acted" at Lincoln's Inn Fields on April 14, 1737, in which year it was published. "Dramatick offers a play to a Manager. He rejects it without reading it. Dramatick complains to *Meccenas*. *Meccenas* gives the Manager and the players a jobation. At the conclusion Dramatick marries Clara" (Giest).

Authors (The). A dramatic satire in two acts, by LINDSEY JONES, printed in 1755.

"Authors' Nights." It is not certain when English dramatists began to accept the "overplus" of a day's receipts as a portion of the payment for their work. We read that in 1613 Robert Daborne (q.v.) received for his 'Bellman of London' (q.v.) £12 and "the overplus of the second day" and it would seem, from a passage in Donizetti's prologue to his 'Scepter' (q.v.) produced about 1642 that, at that time, the author's "day" was either the second or the third.

"Gentlemen, if you dislike the play
Pray make no words on 't 'till the second day
Or third be past."

By and by the third day came to be invariably devoted to the playwright, and eventually several days were assigned to him. The first that had two nights, we are told, "was Southern; and the first that had three was Rowe." When Colclough produced his "Good-natured Man," the third, sixth, and ninth performances were "appropriated to the author," and the result was £400. "Authors' Nights" no longer exist. See Collier's 'Dramatic Poetry' (1879) and Dutton Cook's 'Book of the Play' (1876).

Autolycus. "A rogue" in 'The Winter's Tale' (q.v.). He enters in act iv. sc. 3, singing—

"When dall'd he begins to peer"

and describes himself as "a snapper up of unconsidered trifles." Professor Dowden calls *Autolycus* "most charming of rogues," and says "the sly knavery of *Autolycus* has nothing in it that is criminal, heaven is his

accomplice. 'If I had a mind to be honest, I see Fortune would not suffer me; she drops booties into my mouth.'" *Autolycus* also figures in W. BROUGH's burlesque 'Perdita' (q.v.).

Automaton (The). A piece played at Niblo's Garden, New York, in 1838.

Autreval, The Countess d'. See D'AUTREVAL, COUNTESS.

"Autumn hath all the summer's fruitful treasure." First line of a song in NASH's 'Summer's Last Will and Testament' (q.v.)—

"Short days, sharp days, long nights come on apace;
Ah, who shall hide us from the winter's face?"

"Autumn leaves, autumn leaves,
lie strewn around us here." First line of a song in DICKENS's 'Village Coquettes' (q.v.).

Aux Printemps. See SIX MONTHS AGO.

Avalanche (The); or, The Trials of the Heart. A romantic drama in three acts, by A. HARRIS (q.v.), first performed at the Surrey Theatre, London, on October 3, 1854, with Creswick as *François Martel*, H. Widdicomb as *Pierre*, and Vollaire as *Flashenhausen*; produced at the Bowery Theatre, New York, in 1855.

Avarice and Ostentation. A comedy "from Goldoni," printed in the *Theatrical Recorder*.

Avenger (The); or, The Moor of Sicily. A drama played at the Lafayette Theatre, New York, in August, 1826, with Burroughs as *John di Procida*. (2) 'The Avenger:' a play by GEORGE W. LOVELL (q.v.), first performed at the Surrey Theatre, London, in 1835, with Butler in the chief part. (3) 'The Avenger; or, Love's Trials:' a drama performed at the Bowery Theatre, New York, in September, 1850, with J. Wallack, jun., as *Blackbourn*, and Mrs. Wallack as *Philip*.

Avenger's Vow (The). A play by CHARLES P. CLINCH (q.v.), produced at New York in February, 1824, with Maywood as *Gonzago*.

Avengers (The). A play by RICHARD PENN SMITH, performed in America.

Aventurière (L'). A comedy by Émile Augier (q.v.), adapted by T. W. ROBERTSON (q.v.) under the title of 'Home' (q.v.), by L. S. OUTRAM under that of 'Late Love' (q.v.), by H. ST. MAUR under that of 'What a Woman' (q.v.), and by EDWARD ROSE under that of 'The Adventurers' (q.v.). It was performed (in the original French) at the Prince of Wales's Theatre, London, on May 11, 1880; Miss Genevieve Ward being the *Clorinde*, Miss Hébert the *Célie*, H. Beerbohm Tree the *Monte Prade*, H. Wigan the *Dario*, M. Marius the *Don Annibal*, and H. St. Maur the *Fabrice*.

Aventurine. A character in C. Z. BARNETT's 'La Polka' (q.v.).

Avenue Theatre. See LONDON THEATRES.

Averay, Robert. Author of 'Britannia and the Gods in Council,' a dramatic piece, printed in 1756.

Aveugle (L'). A drama in five acts, by MM. ANICET-BOURGEOIS and D'ENNERY, first performed at the Galté, Paris, on March 21, 1857, with Laferrière as the son and Menier as the hunchback *Doctor*. This work has been adapted to the English and American stages under the titles of 'Blind,' 'Duprez and Son,' 'Fortune's Fool,' 'Four Stages of Life,' 'Struck Blind,' and 'Taken from Memory,' all of which see.

Avocat d'un Grec (L'). See RETAINED FOR THE DEFENCE.

Avondale, Lord. A character in MORTON's 'School of Reform' (q.v.).

Avonmore, Lord. A character in FALCONER's 'Family Secret' (q.v.).

Awakening. See TEARS, IDLE TEARS.

Awakening (The). A comedy in three acts, by ARTHUR BENHAM (q.v.), first performed at the Garrick Theatre, London, on October 1, 1892, with a cast including Miss E. Burney, Miss V. Featherstone, Miss N. Boucicault, H. Waring, Sant Matthews, and A. Elwood. (2) A play in four acts, by C. HADDON CHAMBERS (q.v.), St. James's Theatre, London, February 6, 1901, with a cast including G. Alexander, H. B. Irving, Miss Granville, Miss Julie Opp, Miss G. Kingston, and Miss Fay Davis.

Awaking. A one-act piece by CAMPBELL CLARKE (q.v.), founded upon the 'Marcel' of MM. Sandeau and De Courcelle, and first performed at the Vaudeville Theatre, London, on December 14, 1872, with John Clayton as *Victor Tremaine*, H. Wigan as *Dr. Merridew*, and Miss F. Brough as *Constance Tremaine*. In this piece, a father, having accidentally shot one of his children, loses his reason, and, in order to "awake" him from his melancholy state, those about him make believe that the catastrophe was but the creation of a fancy disordered by brain fever. See TEARS, IDLE TEARS.

"Away, delights; go seek some other dwelling." First line of a lyric in FLETCHER's 'Captain' (q.v.).

Away with Melancholy. A farce in one act, founded by J. MADDISON MORTON (q.v.) on 'Un homme entre deux airs,' and first performed at the Princess's Theatre, London, on March 13, 1854, with David Fisher as *Windsor Brown*, and other parts by H. Saker, Miss M. Daly, etc.; played at Burton's Theatre, New York, in the same year.

Awful Rise in Spirits (An). An extravaganza by TOM TAYLOR (q.v.), first performed at the Olympic Theatre, London, on September 7, 1863. This was a skit on the "ghost" manifestations of Pepper and Dircks, who were burlesqued as *Kepper*

(Atkins) and *Quircks* (H. Wigan). Among the other persons were the *Bleeding Nun of Londenburg* (Miss Hughes), *Richardson's Ghost* (R. Soutar), *Mrs. Peel* (Mrs. Stephens), *Molly Brown* (Miss Lydia Foote), the *Shade of Shakespeare* (H. Neville), etc.

Awkward Mistake (An.). A farce by JOSEPH DERRICK (q.v.).

Azalla. A character in ROWE's 'Tamerlane' (q.v.).

Ayer, Harriet Hubbard. Adapter of 'The Widow,' a comedy (q.v.).

Ayliff, Mrs. Actress; was the original *Mum* in Congreve's 'Love for Love' (1695).

Ayliffe, John. Comedian, born 1803, died 1847, played *Antony* in Smith's 'Lesson' for Gentlemen, *Barboto* in Plunket's 'Mineral,' etc.

Aylmer de la Roche, in Stow's 'Templar' (q.v.).

Aylmer, Margaret. See ELMORE, MARGARET.

Aylmere; or, *The Kentish Rebellion*. A tragedy by R. T. CONRAD (q.v.), first performed at the Franklin Theatre, New York, in May, 1841, with Forrest as *Aylmere* (Jack Cade). The play was afterwards revised and brought out as 'Jack Cade.'

Aymon, The Castle of. See CASTLE OF AYMON.

Aynesworth, Allan. Actor; made his debut at the Haymarket in 1847. He has figured in the original casts of 'The Dean's Daughter' (1850), 'Aunt Jack' (1850), 'The Cabinet Minister' (1850), 'The Volcano' (1851), 'The Late Lamented' (1851), 'The Crusaders' (1851), 'A Bohemian' (1852), 'An American Bride' (1852), 'The Orient Express' (1853), 'The Larkes Carnival' (1900).

Ayr (Scotland). See 'Recollections of Ayr Theatricals,' by James Morris (1872).

Ayre, William. Translator of Tasso's 'Amintas' (q.v.), and of 'Merope,' a tragedy (q.v.).

Ayres, James. Author of 'Sancho at Court' (q.v.), and 'The Kiss Accepted and Returned' (q.v.). See 'The British Theatre.'

Ayrshire Tragedy (The). See AUCHINCLOSS.

Ayrton, William (born in London, 1777, died 1858), was the "honorary" literary and musical critic of the *Morning Chronicle* from 1813 to 1826, and wrote gratuitous musical notices for the *Examiner* from 1837 to 1851, besides contributing largely to the *Harmonicon* from 1823 to 1834. He was the author of articles on music in the 'Penny Cyclopædia,' the chapter on music in the 'Pictorial History of England,' and the

musical explanations in the 'Pictorial Shakespeare.' He edited the 'Musical Library' (1834) and 'Sacred Minstrelsy.' See 'Imperial Dictionary of Biography' and 'Dictionary of Music and Musicians.'

Ayrton, Margaret, actress, who made her debut at the Haymarket in 1854, has played *Susan Mountford* in a revival of Heywood's 'Woman Killed with Kindness' (1857), the title parts of 'Alcey Annie' (q.v.) and 'Fra-la-la-Tosca' (q.v.), *Mrs. Christian* in Jones's 'Dancing Girl' (q.v.), etc.

Ayscough, George Edward. Dramatist, died October 24, 1779; son of Dean Ayscough, and at one time in the army; was the author of 'Semiramis,' a tragedy (1776) (q.v.). He also edited the works of Lord Lyttleton (1774). See the 'Biographia Dramatica' (1812) and Genest's 'Account of the English Stage' (1832).

Ayscough, Samuel. Librarian and index maker, born 1745, died 1804; was the first to compile a concordance to Shakespeare's plays, in the form of a "copious index to the remarkable passages and words," printed at the end of an edition of the dramatic works published in 1710. The index was afterwards published separately, and was reissued at intervals until superseded by the 'Concordance' of Mrs. Cowden Clarke (q.v.). See Nichols' 'Literary Anecdotes.'

Ayton, Richard. Dramatist and miscellaneous writer, born in London, 1798; died 1823, was the author of two farces, produced at Covent Garden, and of various adaptations from the French, brought out at the English Opera House. See *Edinburgh Magazine*, vol. x. See, also, HENDRYOVS.

Aytoun, William Edmonstone. Post and prose writer (1813-1865), author of 'Firmilian' (1816), which see. See, also, the 'Life' by Martin (1867).

Azazel, the Prodigal. A drama, founded by E. FITZBALL (q.v.) on 'L'Enfant Prodigue' of Scribe and Auber, and first performed at Drury Lane Theatre, London, on February 19, 1851, with J. R. Anderson in the title part, Vandenhoff as *Reuben*, Miss F. Vining as *Jephthah*, Emery as *Amenophis*, and Mrs. Walter Lacy as *Neftis*; produced at New York in June, 1851, with F. Conway as *Azazel*. *Azazel*, the son of *Reuben*, and cousin of *Jephthah*, whom he loves, is living a happy pastoral life, when, by the arts of *Amenophis* and *Neftis*, he is lured away to Memphis. There, being found in the Sacred Temple, he is sentenced to death; but he escapes, and, after many wanderings, is induced by a dream to return to his home. Some of Auber's music was used at Drury Lane. Edmund Yates refers to the play, in his 'Recollections,' as "a tolerably close version of the scriptural story, in which John Cooper played a high priest with much pomposousunction." (2) A burlesque of 'Azazel' was produced at the Olympic Theatre in November, 1851.

Azazel. An angel in Lord BYRON'S 'Heaven and Earth' (*q.v.*), beloved by *Anah* (*q.v.*).

Azema. A character in GILBERT'S 'Palace of Truth' (*q.v.*).

Azimal Barmeki. A romantic drama, produced at the National Theatre, New York, in September, 1858, with Mme. Ponisi in the cast.

Azor and Zemira; or, The Magic Rose. An opera in three acts, by Spohr, adapted to the English stage, and produced at Covent Garden Theatre in April, 1831.

Azor, Prince. See BEAST, THE.

Azucena, a gipsy, figures not only in the English versions of Verdi's 'Il Trovatore' (*q.v.*), but in W. TRAVERS'S drama with that title (*q.v.*), and in H. J. BYRON'S burlesques on the subject (*q.v.*). A play called 'Azucena; or, The Gipsy's Oath,' was produced at Barnum's Museum, New York, in February, 1865.

Azurine. A spectacular play, produced at Niblo's Garden, New York, December 25, 1876.

Azurine. A character in PLANCHÉ'S 'King Charming' (*q.v.*).

B

"Bab, Lady." A maid-servant in 'High Life Below Stairs' (*q.v.*), who adopts and is known by the name of her mistress. She reads only one book, "which is Shikspur."

Bab-Ballad-Monger(The); or, The Mysterious Musician and the Duke of Dis-Guisebury. A burlesque by FRANK LINDO, introducing travesties of 'The Ballad-Monger' (*q.v.*) and 'The Dancing Girl' (*q.v.*), and first performed at the Opéra Comique, July 30, 1892.

Baba, Ali, the hero of the familiar nursery tale, figures in COLMAN jun.'s 'Forty Thieves' (*q.v.*) and A BECKETT'S 'Open Sesame' (*q.v.*). See ALI BABA.

Babble, Jeremiah. A character in POCOCK'S 'Anything New?' (*q.v.*).

Babble Shop (The). A travesty, by EDWARD ROSE (*q.v.*), of 'The Banble Shop' (*q.v.*); produced at the Trafalgar Square Theatre, London, on March 30, 1893, with A. Playfair, W. H. Day, J. Willes, and Cyril Maude in the cast.

Babblebrook, in C. S. CHELTNAM'S 'Lesson in Love' (*q.v.*), is nicknamed 'The Newspaper,' because so full of gossip.

Babes (The). See BABES IN THE WOOD.

Babes and Beetles. See BABES IN THE WOOD (TOM TAYLOR).

Babes in the Wood (The). This familiar nursery tale has been the subject of many comic plays. Among these may be noted (1) 'The Babes in the Wood:' pantomime by J. B. BUCKSTONE, 1856. (2) 'The Babes in the Wood and the Good Little Fairy Birds:' burlesque by H. J. BYRON (*q.v.*), first performed at the Adelphi Theatre, London, on July 18, 1859, with Miss Woolgar as *Sir Rowland Macassar*, J. L. Toole and Miss Kate Kelly as *Tommy* and *Sally* (the babes), Paul Bedford as *Smith* (the first ruffian), W. H. Eburne as the *Family Physician*, and Mrs. Billington as *Lady Macassar*. (3) 'The Babes in the Wood:' pantomime by G. A. BECKETT (*q.v.*), Covent Garden, December, 1867. (4) 'The Babes in the Wood:' pantomime by G. LANDER, Sadler's Wells, December, 1878. (5) 'The Babes in the Wood:' pantomime by T. MEAD, Elephant and Castle Theatre, London, December, 1873. (6) 'The Babes in the Wood:' pantomime by C. RICE, Covent Garden, December, 1874, with F. Gould as *Sir Rollingsstone*, J. Wainwright as *Grub-grabber the Greedy*, Miss Annie Goodall as *Walter*, Miss Catherine Lewis as *Phæbe*, and Miss Rebecca Isaacs as *Mother Bunch*. (7) 'The Babes in the Wood:' pantomime by C. MERION, Greenwich, December, 1876. (8) 'The Babes in the Wood:' burlesque by G. L. GORDON and G. W. ANSON, Prince of Wales's Theatre, Liverpool, April, 1877. (9) 'Our Babes in the Wood' (*q.v.*), by F. C. BURNAND (1877). (10) 'The Babes in the Wood:' pantomime by FRANK HALL, Philharmonic Theatre, London, December, 1890. (11) 'The Babes, or Whines from the Wood:' an extravaganza by HARRY PAULTON (*q.v.*), first performed at the Theatre Royal, Birmingham, on June 9, 1884; first produced in London at Toole's Theatre, on September 9, 1884, with W. Edonin and Miss Alice Atherton as "the babes" (*Dolly* and *Tessie*), L. Brough as *Bill Booty*, and Miss G. Huntley as *Ralph Reckless*; revived at the Novelty Theatre, London, in January, 1896, with W. Edonin, L. Brough, and Miss Atherton in their original parts, and Miss H. Vernon as *Ralph*; again revived at the Strand Theatre, London, in February, 1895, with W. Edonin and Miss Atherton, D. James as *Rowland Buttre*, J. J. Dallas as *Booty*, etc. (12) 'The Babes in the Wood:' burlesque by G. CAPEL (*q.v.*), Douglas, Isle of Man, July, 1884. (13) 'The Babes in the Wood:' pantomime by G. THORN, Grand, Islington, December, 1890. (14) 'The Babes in the Wood:' burlesque by T. RAMSDALE, Aldershot, Surrey, August, 1891. (15) 'The Babes in the Wood:' burlesque by M. BYAM and B. WYKE, Rhyl, Wales, September, 1891. (16) 'The Babes in the Wood and Bold Robin Hood:' pantomime by H. LENNARD (*q.v.*), Crystal Palace, December, 1892. (17) 'The Bonnie Babes in the Wood:' pantomime by T. CRAVEN, Parkhurst, Holloway, December, 1894. (18) 'The Babes in the Wood:' pantomime by

WILTON JONES, Pavilion Theatre, London, December, 1894.

Babes in the Wood (The). A comedy in three acts, by TOM TAYLOR (q.v.), first performed at the Haymarket Theatre, London, on November 14, 1860, with J. B. Buckstone as *Jeremiah Beetle*, H. Tompion as *Slidell*, (happen tale as the *Earl of Lazenby*, W. Farren as *Frank Rushton*, Miss A. Sedgwick as *Lady Blanche Rushton*, and Mrs. Wilkins as *Mrs. Beetle*. "As first performed," says Henry Morley, "the play was a good deal longer than 'Hamlet'." It was performed for the first time in America at the New Metropolitan Theatre, New York, in April, 1861, with J. S. Clarke as *Beetle*, J. H. Stoddart as *Lord Lazenby*, and Mrs. F. M. Chandrau as *Mrs. Beetle*. It was revived with W. H. and Mrs. Kendal as *Frank* and *Lady Blanche*, also as 'Babes and Beetles,' at the Strand Theatre in 1877, with J. B. Clarke as *Beetle*, W. H. Vernon as *Frank*, J. G. Grahame as *Sir George Lovelace*, Miss L. Venne as *Lady Blanche*, and Miss Fannie Turner as *Mrs. Beetle*, again at the Strand Theatre in December, 1892, under the title of 'Hoped, or, Babes and Beetles,' with J. B. Clarke as *Beetle*, R. C. Barton as *Frank*, Miss Turner as *Mrs. Beetle*, T. P. Haynes, F. Mervin, etc.

Babet. A character in DREYER'S 'Bonifacio and Bridgeton' (q.v.).

Babil and Bijou. A "fantastical spectacle in eighteen tableaux, divided into five acts and a prologue scene," by DION BOLLICHAULT (q.v.) and J. R. PLANCHÉ (q.v.), first performed at Covent Garden Theatre, London, on August 29, 1872, with Miss Annie Sinclair as *Bijou*, Mrs. Howard Paul as *Mutioris*, Miss Helen Barry as *Princess Portenbrasser*, Joseph Maas as *Phaenike* (Prince of Lutetia), L. Bringham as *Auricomus*, and Wainwright as *Typocompos*, revived at the Alhambra in 1882, with Miss Constance Loseby and Harry Paulton in the cast.

Babillard. (1) A bombardier in R. B. FRANK'S 'Comfortable Lodgings' (q.v.). (2) A character in OFFENBACH'S 'Toules' (q.v.).

Babiole. An opera in three acts, written by MM. Clairville and Gustinéan, composed by Laurent de Hille, and first performed at the Bouffon Parisiens in January, 1874, produced with libretto by R. HÉREN (q.v.), at the Prince's Theatre, Manchester, on March 10, 1879, with Miss Pattie Laverne in the title part, H. Mallam as *Astair*, E. Rosenthal as *Cassim de Perrignaux*, and W. G. Bedford, J. K. Beyer, and H. Collier in other parts.

Baby. (1) A farcical comedy in three acts, by H. SOLTAN and F. HERRERT, Alexandra Theatre, Southend, July 17, 1890. (2) 'Baby,' a Warning to Menstruists, a farce in one act, by Lady GREVILLE, founded on one of Max Adler's "Kibow Room" stories, Theatre Royal, Brighton, October 31, 1890; played at Terry's Theatre, London, in April, 1891, as 'The Baby.' (3) 'Baby,' farce in

one act, by J. E. COWELL, Eastbourne, December 24, 1892.

Babylon, New. See NEW BABYLON

Baccarat; or, The Knave of Hearts. A play by W. E. S. TERN (q.v.), first performed at Sadler's Wells on March 4, 1905, with T. Mead as *Russell* (the chief Knave of Hearts), Walter Joyce as *Henri*, Miss Marriott as *Baccarat*, Miss K. Beaufort as *Violante*, and Miss L. Willmore as *Cecile*.

Baccastoppa, Bass di. Captain of a steamer in the brothers BROUHA'S 'Enchanted Isle' (q.v.).

Bacchos (The). A tragedy translated from Euripides by R. POTTER (1731). See BACCHANALIANS.

Bacchanallians (The). A tragedy translated from Euripides by MICHAEL WOODHULL (1742). See BACCHÆ.

Bacchides. A comedy translated from Plautus by THORNTON, WATSON, and CULMAN (1760-74).

Bacchus, the god of wine, figures in W. LEMAN RIDER'S 'Cupid in London' (q.v.), H. J. BYRON'S 'Cupid and Psyche' (q.v.), and J. GRAVES'S 'Cupid' (q.v.). See FEAST OF BACCHUS.

Bacchus and Ariadne. A ballet first produced at Drury Lane on May 9, 1798.

Bach, Emil. See IRMEYUARD.

Bachelette. The niece of the curé in W. T. MONCRIEFF'S 'Perourou' (q.v.).

Bachelor of Arts (The). A comic drama in two acts, translated from the French by AUGUSTUS HARRIS, sen., and adapted to the English stage by C. J. MATTHEWS, under the name of *La guerre of 'Pulham Hardwick'* (q.v.), first performed at the Lyceum Theatre, London, on November 21, 1853, with C. J. Matthews as *Harry Jasper*, and other parts by F. Matthews, Basil Baker, and Miss Frances Hughes; produced at Wallack's Theatre, New York, in January 1854 with Lester Wallack as *Jasper*, revived at the Criterion Theatre, London, in May and June, 1898, with C. Wyndham as *Jasper*.

Bachelor's Buttons. A farce in one act, by F. STIRLING (q.v.), first performed at the Strand Theatre, London, on May 29, 1857, with Mrs. Stirling as *Emily Wilson*, who, during the piece, assumes the character of a female romp, a maid of all work (*Dolly Dumps*), and a sportsman. The piece was played at the Park Theatre, New York, in August, 1839, with Mrs. W. Creswick as *Emily*.

Bachelor's Hall. A farce by G. L. GORDON (q.v.), first performed at the Prince of Wales's Theatre, Liverpool, on January 17, 1877, revived at the Opera Comique, London, on April 21, 1877.

Bachelor's Torments. See RODWELL, J. T. G.

Bachelor's Vow (A). A play by Mrs. ALFRED PHILLIPS (q.v.).

Bachelor's Wife (A). A comedy by FREDERICK WATSON (q.v.), performed at Burton's Theatre, New York, on January 11, 1858, with Brougham as *Maywood*, C. J. Mathews as *Rigby*, and Mrs. Davenport (Mrs. Mathews) as *Mrs. Rigby*. See BACHELORS' WIVES.

Bachelors. (1) A farcical comedy, in a prologue and three acts, by A. A. ALDRED; produced at New Cross Hall, London, on June 19, 1884. (2) A comedy in three acts, by HERMANN VEZIN (q.v.) and ROBERT BUCHANAN (q.v.), adapted from Benedix's 'Ein Lustspiel,' and first performed at the Haymarket Theatre, London, on September 1, 1884, with C. Brookfield as *Berthoven Bromley*, H. B. Conway as *Charles Lovelace*, and C. Coste, Miss K. Munroe, Miss J. Gwynne, and Miss M. A. Victor in other parts; revived at the Opera Comique on August 9, 1896, with H. Vezin as *Bromley*, W. Herbert as *Lovelace*, and Miss F. Chalgrove, Miss Sothorn, and Mrs. W. Sidney. See BACHELORS, THE; OUR BACHELORS.

Bachelors (The). (1) A play translated from the German of Iffland, unacted, but printed in 1799. (2) A comic opera, words by C. H. M. WHARTON, music by A. Taylor, performed at the Prince's Theatre, Manchester, June 8, 1885.

Bachelors. The Island of. See ISLAND OF BACHELORS, THE.

Bachelors' Wives; or, The English at Brussels. An operetta, the words by S. BEAZLEY (q.v.), the music by Kears, first performed at the Lyceum Theatre, London, on July 18, 1817. (2) 'Bachelors' Wives,' a farce in three acts, by F. BOUSFIELD, Strand Theatre, London, December 15, 1886. See BACHELOR'S WIFE, A.

"Back and side go bare, go bare." First line of a song in Bishop STILL'S 'Gammer Gurton's Needle' (q.v.).

"But bally God send thee good ale enough,
Whether it be new or old."

The song, says Warton, "has a vein of ease and humour which we should not expect to have been inspired by the simple beverage of those times." Whether it was, or was not, written by Bishop Still, is not certain. Dyce, in his edition of Skelton's works, prints a song, very similar, which he ascribes to a date earlier than that of the printing of the comedy. The differences between the two songs are, says Robert Bell, "very curious and interesting, but the most striking point of variance is the omission [in Dyce's version] of the verse referring to Tyb, Gammer Gurton's maid, which suggests the probability that the song may have been originally an independent composition, of which Bishop Still availed himself, adapting it to the comedy by curtailments and a new verse with a personal allusion."

Back in Five Minutes. A comedietta

by H. T. JOHNSON; Parkhurst Theatre, Holloway, London, February 16, 1891.

Backbite, Sir Benjamin. Nephew of *Crabtree*, in SHERIDAN'S 'School for Scandal' (q.v.).

Backing the Varmints. A farce by G. L. GORDON (q.v.), produced at the Opera Comique, London, August 7, 1878.

Backwoodsman (The); or, The Gamecock of the Wilderness. was produced at the Park Theatre, New York, on March 12, 1846, with Marble as *Sampson Hardhead*.

Bacon, Della. American writer, born 1811, died 1859, author of 'The Bride of Fort Edward,' a drama (1839); also of 'The Philosophy of the Plays of Shakspere Unfolded' (1857). "She died a lunatic," says R. Grant White, "and I believe in a lunatic asylum." See Hawthorne's 'Our Old Home' and Mrs. Farrar's 'Recollections.' Also, BACON-SHAKESPEARE CONTROVERSY.

Bacon, James. Author of 'The American Indian' (1795).

Bacon, Mrs. See POOLE, MISS.

Bacon, Phaulst, D.D. Dramatic writer and poet, born 1700, died 1783; vicar of Bramber (Sussex) and rector of Balden (Oxfordshire), author of the following plays (q.v.) 'The Taxes,' 'The Insignifants,' 'The Tryst of the Time-Killers,' 'The Moral Quack' and 'The Oculist,' all printed in 1757, and published in a volume under the collective title of 'Humorous Ethica.' See 'Biographia Dramatica' (1812), Watt's 'Bibliotheca Britannica' (1824), Genest's 'English Stage' (1832), and the 'Dictionary of National Biography' (1883).

Bacon-Shakespeare Controversy (The). The theory that Francis Bacon, Viscount St. Alban's, was really the author of the plays hitherto ascribed to William Shakespeare was first broached by Miss Della Bacon (q.v.) in *Putnam's Magazine* for January, 1856. It was afterwards elaborated by her in a volume called 'The Philosophy of Shakspere's Plays Unfolded' (1857), for which Nathaniel Hawthorne wrote a preface, without, however, approving the "philosophy." For some years the theory languished, but it was once more advocated by Nathaniel Holmes in 'The Authorship of Shakespeare' (1867), by Appleton Morgan in 'The Shakespearean Myth' (1881), and by Mrs. Pott in 'The Promus of Formularies and Elegancies of Francis Bacon, illustrated and elucidated by passages from Shakespeare' (1883). Then in 1888 came 'The Great Cryptogram,' by Ignatius Donnelly, who argued that Bacon's claim to the plays was asserted by that writer in the form of a cryptogram running through the text of the dramas. Among subsequent books on the subject may be named 'The Bacon-Shakespeare Question,' by C. Skopes (1888), Sir T. Martin's 'Shakespeare or Bacon' (1888), Wigston's 'Bacon & Phantom Shakespeare,'

(1891), Mrs. Pott's 'Bacon and his Secret Society' (1891) and 'Did Francis Bacon write "Shakespeare"?' (1893), Owen's 'Bacon Cipher Story' (1893), and 'The Shakespeare-Secret,' translated from the German of Edwin Bormann by Harry Brett (1895). See, further, the books by W. H. Smith (1856 and 1884), Mrs. Windle (1881), W. D. O'Connor (1886), C. C. Cattell (1888), E. Reed (1891), G. James (1893), O. Loosen (1893), T. S. E. Dixon (1895), Mrs. Gallup (1900), G. C. Bompas (1902), and Lord Penzance (1902). The controversy is thus summed up by Richard Grant White: "It is as certain that William Shakespeare wrote (after the theatrical fashion and under the theatrical conditions of his day) the plays which bear his name, as it is that Francis Bacon wrote the 'Novum Organum,' the 'Advancement of Learning,' and the 'Essays.' The notion that Bacon also wrote 'Titus Andronicus,' 'The Comedy of Errors,' 'Hamlet,' 'King Lear,' and 'Othello,' is not worth five minutes' serious consideration by any reasonable creature" (*Atlantic Monthly*, April, 1883).

Bad Bargain (A). A comedietta by SYDNEY GRUNDY, played in the English provinces in 1879.

Bad Boys. A comedy in three acts, adapted by CLEMENT SCOTT (*q.v.*) from MM. Gondinet and Civrac's 'Clara Soleil' (Vaudeville, Paris, February, 1885), and first performed at the Comedy Theatre, London, on April 29, 1885, with C. D. Marius, R. C. Carton, A. Roberts, E. Rose, P. Compton, Miss Violet Cameron, Miss M. Bell, Miss Tilbury, Miss C. Grahame, and Miss L. Claremont in the cast; afterwards transferred to the Opéra Comique.

Bad Lot (A). (1) A farcical comedy in three acts, by HARRY PAULTON and "MOS-TYN TEDDE," Opera House, Northampton, June 24, 1887. (2) A play by CHARLES FOSTER.

Bad Penny (A). A drama in one act, by W. LESTOCQ, first performed at the Vaudeville Theatre, London, on the afternoon of July 18, 1862.

Baddeley, Robert. Actor, born (it is said) 1732, died 1794; was at different times cook to Lord North and Foote, the actor (*q.v.*), and afterwards valet to a private gentleman. During his travels with the last-named he acquired a knowledge of foreign languages which was afterwards of much use to him as a performer, enabling him to take "broken-English" parts with much success. He appeared at Drury Lane previous to 1761, in which year he played at the Smock Alley Theatre, Dublin. In 1763 he again went to Drury Lane, with which theatre, and with the Haymarket, he remained connected till his death. He was married to Sophia Snow in 1764. He was the original representative of Canton in 'The Clandestine Marriage,' Fulmer in 'The West Indian,' Dr. Druid in 'The Fashionable Lover,' Spruce in 'The School for Wives,' Lory in 'The

Trip to Scarborough,' Moses in 'The School for Scandal,' Frolick in 'The Humourist,' Medium in 'Inkle and Yarico,' Crotchet in 'The Box-Lobby Challenge,' etc. Among his other parts were Sir Francis Gripe in 'The Busybody' (1761-2), Polonius (1763-4), Dr. Caius (1763-4), Surly in 'The Alchemist' (1766-7), Brainworm in 'Every Man in his Humour' (1767-8), Papillon in 'The Lyar' (1767-8), Fag in 'The Rivals' (1776-7), Vamp in 'The Author' (1781), Puff in 'The Patron' (1781), and Fluellen (1789-90). Wewitzer says that "the first character he happened to appear in, it was necessary he should wear a sword. Foote, seeing him thus equipped, immediately exclaimed, 'Ha, Baddeley, I am heartily glad to see you in the way of complete transmigration—you have turned your spit into a sword already!'" Michael Kelly says: "He had a habit of smacking his lips always when speaking. In allusion to this, Charles Bannister said to him one day, 'My dear Baddeley, everybody must know that you have been a cook, for you always seem to be tasting your words.'" In 'The Theatre' (1771) we read that

"Baddeley can never miss
A crouching Frenchman or a flattering Swiss;"

and Hugh Kelly, in 'Thespis' (1766), is equally flattering about his "foreign footmen." On the other hand, Williams, in his 'Children of Thespis' (1786), speaks of the actor as being "slovenly" and "rushing through his parts." By his will, dated 1792, he left a house at Moulsey "to be used as an asylum for decayed actors and actresses," with a provision that when the property was worth £360 a year pensions were to be bestowed. He also bequeathed money to the fund for the relief of indigent persons connected with Drury Lane Theatre, and £3 per annum for the purchase of cake and wine to be dispensed to the Drury Lane company on Twelfth Night—a ceremony which is still performed. See Genest's 'English Stage' (1832), Dutton Cook's 'Hours with the Players' (1880), the *Theatre* for September, 1880, etc.

Baddeley, Sophia (née Snow). Actress and vocalist, wife of R. Baddeley; born 1745, died 1786; is thought to have made her *début* in 1764, probably as *Cordelia*. She appeared at Drury Lane in 1765 as *Ophelia*, and in 1767 as *Desdemona* and *Dame Kitely*; and among her other parts were *Hero*, *Jessica*, *Miranda*, *Olivia*, *Celia*, *Portia* ('Julius Cæsar'), the *Lady* in 'Comus,' *Mrs. Beverley* ('The Gamester'), *Leonora* ('The Revenge'), *Statira* ('Alexander the Great'), *Julia* ('The Rivals'), *Rosetta* ('Love in a Village'), *Clarissa* ('Lionel and Clarissa'), etc. She was the original *Harriett* in 'The School for Rakes,' *Miss Marchmont* in 'False Delicacy,' and *Miss Willoughby* in 'A Word to the Wise.' Boaden says that as *Imogen* "her beautiful countenance used to excite the greatest interest," while George III. and Queen Charlotte were so delighted with her *Fanny* in 'The Clandestine Marriage' that they ordered Zoffany to paint her in

that character Hugh Kelly, in 'Thespia,' speaks of

"The gentle Baddeley, whose form,
Sweet as her voice, can never fail to charm."

As a singer she was popular at Banelagh and Vauxhall. Her moral irregularities led to her being separated from her husband, and she was so extravagant in money matters that she frequently had to fly from her creditors. In her later years she took to drinking laudanum, the quantity she consumed being, says Wilkinson, "incredible." Towards the end she became, physically, a wreck, a fact alluded to by Pasquin (q.v.) in his "poem" 'The Children of Thespia' (1787). She left the London stage in 1781 and her last appearances were at York in 1783 and Edinburgh in 1783-4. See, also, Mrs. Baddeley's 'Memoirs' (1784), Wilkinson's 'Wandering Patience' (1788), Galt's 'Lives of the Players' (1831), Gesset's 'English Stage' (1832), Dutton Cook's 'Hours with the Players' (1851), etc.

Baddeley, W. St. Clair. Author of the following poetical dramas: 'George Villiers, Duke of Buckingham' (1874), 'The Daughter of Jephthah' (1879), and 'John Dudley, Duke of Northumberland' (1879).

Badger, Squire. A character in FIELDING's 'Tom Quixote in England' (q.v.). See SQUIRE BAIKER.

Badours. The heroine of BILLINGHAM and BEST's 'Prince Camaralzaman' (q.v.), and of H. J. BYRON's 'Camaralzaman' (q.v.).

Badroulbador, the Princess, figures in plays on the subject of 'Aladdin' (q.v.).

Bag of Gold (The). A play, first performed at the Olympic Theatre, London, on June 27, 1852, with a cast including W. Farren, Diddier, Haskins, Shalders, and Mrs. Walter Lacy.

Bagatelle. (1) The valet in J. O'KEEFE's 'Poor Soldier' (q.v.). (2) A prima donna in FARVIER's 'Lou' (q.v.).

Baggs. (1) A steward, afterwards a money lender in BAYLY BENVENUE's 'Farmer's Story' (q.v.). (2) A postman in B. H. BARNES's 'St. Mary's Eve' (q.v.). (3) A clerk in STURLING COLE's 'Wanted, 1000 Young Milliners' (q.v.). (4) A character in STILLMAN's 'Hoggar on Horseback' (q.v.). (5) 'The first Dogie, in ALHENA's 'Apple Blossoms' (q.v.), is "a travelling comic singer, who delights in practical jokes and slang witticisms."

Bagot. A "creature" of Richard II. in SHAKESPEARE'S play of that name.

Bagot, A. G. Dramatic writer, author of 'Whirl' (1890) and 'The Widow' (1890), also co-author, with F. R. Bagot, of 'The Rubber of Life' (1905).

Baggs, Jem. The "wandering minstrel" in H. MAYHEW'S farce of that name (q.v.).

Bagshaw. A character in J. M. MON-

TON's 'Grimshaw, Bagshaw, and Bradshaw' (q.v.).

Bagshot. A thief in FANQUHART'S 'Beaux' Strategem' (q.v.). (2) Baron Bagshot, in FLANCHET'S 'Puss in Boots' (q.v.), is "Great Grand Huntsman and Lord High Gamekeeper."

Bailey, Abraham. Lawyer, and author of 'The Spightful Sister,' a comedy (1867).

Bailey, Master. Figures in F. STANLEY'S 'Martin Chuzzlewit' (q.v.). "The chape calls me Old Bailey and Top Boote" (act i. sc. 5).

Baillie (The) is a prominent figure in the 'Cloches de Cornouille' (q.v.).

Baillie Nicol Jarvis. See JARVIS, BAILLIE NICOL.

Baillif (The). A comedietta in one act, by FRED. W. HADGORTHON, Theatre Royal, Bath, April 5, 1880; at the Royalty, London, in May 1890; and at Toole's, London, in July, 1890.

Baillie, Joanna. Dramatic writer and poet, born at Rothwell, Lancashire, 1783, died 1851, published the following:—A Series of Plays, including 'Count Basil,' 'The Trial,' and 'De Montfort' (1798); A Series of Plays, including 'The Election,' 'Ethwald,' and 'The Second Marriage' (1802); Miscellaneous Plays, including 'Mayner,' 'The Country Inn,' and 'Constantine Paleologue' (1804); 'The Family Legend' (1810); A Series of Plays, including 'Orta,' 'The Dream,' 'The Siege,' and 'The Beacon' (1812); 'The Martyr' (1820); 'The Bride' (1828); and 'Dramas,' including 'Romero,' 'The Alienated Manor,' 'Henriques,' 'The Separation,' 'The Stripling,' 'The Phantom,' 'Entusiasmo,' 'Witchcraft,' 'The Handicraft,' 'The Match,' 'The Martyr,' and 'The Bride' the two last being reprints (1830). Of the above plays (all of which see), the following have been performed: 'Constantine Paleologue' (rechristened 'Constantine and Valeria'), 'De Montfort,' 'The Election,' 'The Family Legend,' 'Hatred,' 'Henriques,' and 'Separation,' all of which see. Miss Mitford ascribed to Miss Baillie tragedies "a boldness and grasp of mind, a firmness of hand, and a resonance of cadence that scarcely seem within the reach of a female writer" ('Recollections'). "Miss Baillie," wrote Hazlitt, "has much of the power and spirit of dramatic writing, and not the less because, as a woman, she has been placed out of the vortex of philosophical and political extravagances." Mr. Walter Scott spoke highly of the 'Plays on the Passions' (q.v.), and Byron, when he said that woman could not write, excepted Miss Baillie. A complete edition of the plays (and poems) was published in 1851. See Gesset's 'English Stage' vol. viii. (1832), the 'Annual Register' (1851), and the various biographical dictionaries.

Baillie, Dr. John. Physician, died

1743; author of 'The Married Coquet,' a comedy (1746).

Baillie, John. Scotch advocate; author of 'The Patriot' (1736).

Bait, Lady. A character in PALMER'S 'Life' (q.v.).

Bajazet. Sultan of Turkey in ROWE'S 'Tamerlane' (q.v.). (2) *Apollon Bajazet* is a character in J. B. BICKSTONE'S 'Isabelle' (q.v.). His prototype, the author admits, is to be found in the *Roisnoir* of Paul de Kock's novel, 'André le Savoyarde' (q.v.).

Baker. Actor, at Bath in 1930, when he played *Spatterdash* in 'The Young Quaker' (February 25), and *Booth* in 'Henry VIII.' (April 10). Of the latter impersonation, *Genesius* says: "A ludicrous circumstance took place in the third act, when Baker had to say *Ego et Rex meus*, he pronounced *meus* as one syllable" ('The English Stage,' vol. ix.).

Baker, Alexina (née Fisher). American actress, born at Frankfort, Kentucky, in 1821; died at Philadelphia, 1897. appeared on the boards when a mere baby, and played the child in 'Pizarro' when only fourteen. After an engagement at the Bowery, New York, she went to the Park Theatre in 1831, to play "Isabel." Leaving the city in 1840, she returned to it in 1850, and played comedy at the Old Broadway. After another interval of absence she was seen at Burton's Theatre in 1853, and in 1862 she figured at the Winter Garden Theatre as *Opheelia*, *Desdemona*, etc. She was married to John Lewis Baker in 1861.

Baker, Benjamin A. Actor, manager, and playwright, born at New York, 1818; made his *début* as an actor in 1837, was engaged at the Olympic Theatre, New York, from 1839 to 1850. In 1851 became co-manager of the Harvard Atheneum, Boston, and afterwards managed several theatres in New York. He wrote the 'Wretch,' 'Amy Lee' (1843), 'New York in 1848' (afterwards expanded into 'A Romance at New York,' q.v.), and also adapted 'Love and Murder' (q.v.) to the American stage. See Brown's 'American Stage' (1870).

Baker, Betsy. See BETSY BAKER.

Baker, David Erskine. Born in London, 1780, died 1787, is best known as the author of the 'Companion to the Playhouse,' (q.v.), published in 1764, and afterwards edited and republished under the title of 'Biographia Dramatica.' He also wrote a dramatic poem, 'The Muse of Ossian' (q.v.), and translated from the Italian a comedy in two acts, 'The Maid the Mistress' (q.v.). The 'Biographia Dramatica' (1782 and 1812) says that he was at one time in business as a silk throwster, but failed. He is also said to have been a strolling player. See Nichols' 'Literary Anecdotes' (1812-15), 'Biographia Dramatica' (1782 and 1812), Watt's 'Bibliotheca Britannica' (1824), and the 'Dictionary of National Biography' (1885).

Baker, Henry Barton. Author of 'Our Old Actors' (1878), 'The London Stage' (1880), and various contributions to the magazines on theatrical subjects.

Baker, Mrs. Theatrical manager, was in early life a dancer, but afterwards owned theatres at Canterbury, Rochester, Maidstone, Tunbridge Wells, Faversham, Deal, etc. See T. HBDIN'S 'Memoirs' (1837), Grimaldi's 'Life' (1838), and Dutton Cook's 'Book of the Play' (1876).

Baker, Robert. Author of 'The Mad House,' a burlesque ballad opera (1787).

Baker, Thomas. Dramatic writer; author of 'The Humour of the Age' (1701), 'Tunbridge Walks' (1703), 'Act at Oxford' (1704), 'Hamstead Heath' (1706), and 'The Fine Lady's Airs' (1709). See 'Biographia Dramatica' (1812).

Bal Costumé (Le). A farce played at the Olympia Theatre, New York, in 1845.

Balaclava. A drama in three acts by J. B. JOHNSTONE (q.v.), Standard Theatre, London, June 10, 1878.

Balamira; or, The Fall of Tunis. A tragedy by R. SHRELL (q.v.), first performed at Covent Garden in 1818, with W. C. Macready as *Amurath*, and Young, C. Kemble, Terry, and Miss O'Neill in other parts.

Balance. (1) *Justice Balance* is father of *Sylvia* in FARQUHAR'S 'Recruiting Officer' (q.v.). (2) *Mr. Counter Balance* is a character in F. HAY'S 'Chops of the Channel' (q.v.).

Balance of Comfort (The); or, To Marry or not to Marry? A "petite comedy" in two acts, by R. J. RAYMOND (q.v.), first performed at the Adelphi Theatre, London, in 1835, with Buckstone as *Fritz Paddy*, Webster as *Pigeon*, Vining as *Frank Timewell*, Miss Daly as *Dorothy Dimple*, Mrs. Honey as *Mrs. Pigeon*, etc. (3) 'The Balance of Comfort' a "petite comedy" by HAYLI BERNARD (q.v.), first performed at the Haymarket on November 23, 1834, with Howe as *Torrington*, Miss Reynolds as *Mrs. Torrington*, and other parts by Rogers, Clark, Braid, Cox, Miss Grantham, and Miss E. Chaplin, first performed at New York in 1855, with G. Jordan as *Torrington*; revived at the Haymarket in 1866.

Balderdash, The Baron. A character in H. J. BYRON'S 'Underhills' (q.v.).

Balderstone, Caleb, the old servant of *Edgar of Ravenswood*, figures in PALGRAVE HIMPSON'S 'Master of Ravenswood' (q.v.), J. W. TALCRAFT'S 'Bride of Lamerismoor' (q.v.), and H. C. MERIVALE'S 'Ravenswood' (q.v.).

Baldwin. Tutor of *Rollo and Otto* in BEAUCHAMPEL and FLETCHER'S 'Hoody Brother' (q.v.). (2) Count *Baldwin*, in

SOUTHERN'S 'Isabella; or, The Fatal Marriage' (q.v.), is the father of *Biron* (q.v.).

Baldwin, Joseph. Actor, born in London, 1787; made his first appearance in America at New York, in April, 1816, as *Sam* in 'Raising the Wind.' He died in 1820. Ireland says he "possessed considerable merit as a low comedian" ('New York Stage').

Baldwin, Mrs. Charlotte. See WALSTEIN, MRS.

Bale, John. Bishop of Ossory, born November, 1495, at Cove, Suffolk; died 1563; was the author of the following dramatic works, printed in the years named:—'A Breve Comedy or Enterlude of Johan Baptystes Preachynge in the Wyldernessee, openynge the crafty Assaultes of the Hypocrytes with the gloryouse Baptysme of the Lorde Jesus Christ' (1538); 'A Tragedye or Enterlude, Manyfestyng the chefe promyses of God unto Man, in all ages of the olde lawe from the Fall of Adam to the Incarnacyon of the Lorde Jesus Christ' (1538); 'A Breve Comedy or Enterlude, concernynge the temptacyon of our Lorde and Saver Jesus Christ by Sathan in the desart' (1538); and 'New Comedy or Enterlude concerning the Three Lawes of Nature, Moses, and Christe, corrupted by the Sodomytes, Pharisees, and Papystes' (1558). In his 'Scriptorum illustrium majoris Britanniae Catalogus' (1548-59), the bishop claims, further, to have written plays on the following subjects:—'Of Christ when he was Twelve years old,' 'Of Baptism and Temptation,' 'Of Lazarus raised from the Dead,' 'Of the Councells of Bishops,' 'Of Simon the Leper,' 'Of the Lord's Supper and washing the Feet,' 'Of the Passion of Chryst,' 'Of the Sepulture and Resurrection,' 'Upon both Marriages of the King,' 'Against Momus's and Zoilus's,' 'The Treacheries of the Papysts,' 'Against those who adulterate the Word of God,' 'Of John King of England,' 'Of the Impostures of Thomas Becket,' 'Corruptions of the Divine Laws,' and 'The Image of Love.' "His dramas," writes Bishop Creighton, "were moralities, or scriptural plays setting forth the reformed opinions and attacking the Roman party. . . . The plays of Bale are doggerel, and are totally wanting in decorum." For biography, see 'The Vocacyon of Johan Bale to the Bishoprick of Ossorie' (1553), the Memoir by the Rev. H. Christmas prefixed to the 'Select Works' (1849), Cooper's 'Athenæ Cantabrigienses' (1858-61), 'Dictionary of National Biography' (1885).

Bale, Mr. A merchant in R. T. WEAVER'S 'Red Rover.'

Balfe, Michael William. Musical composer and vocalist, born at Dublin, May, 1808; died October, 1870; "composed, at ten years old, a ballad afterwards sung by Mdme. Vestris in the comedy of 'Paul Pry,' under the title of 'The Lover's Mistake,'" and while in his teens was employed in the orchestra at Drury Lane; made his *début* as a singer (baritone) at the Norwich

Theatre, as *Caspar*, in 'Der Freischütz' (about 1826), afterwards studying singing abroad. His first opera ('I Rivali di se stessi') was performed at Palermo in 1830. In 1835 he sang at concerts in London, and in the same year produced there his first English opera, 'The Siege of Rochelle' (q.v.). The following is a chronological list of the operas produced by him in London after this date:—'The Maid of Artois' (1836), 'Catherine Grey' (1837), 'Joan of Arc,' in which he appeared as *Theodore* (1837), 'Diadeste' (1838), 'Falstaff' (1838), 'Keolanthe' (1840), 'The Bohemian Girl' (1843), 'The Daughter of St. Mark' (1844), 'The Enchantress' (1844), 'The Bondman' (1846), 'The Maid of Honour' (1847), 'The Sicilian Bride' (1852), 'The Devil's in it' (1852), 'The Rose of Castile' (1857), 'Satanella' (1858), 'Bianca' (1860), 'The Puritan's Daughter' (1861), 'The Armourer of Nantes' (1863), and 'Blanche de Nevers' (1863). 'Il Talismano' (q.v.) was brought out in London in 1874. Balfe wrote, also, 'The Sleeping Queen,' an operetta (q.v.). He was in the original cast of John Barnett's 'Farinelli' (q.v.). Early in life he married Mdme. Lina Rosa, already well known on the Continent as an operatic vocalist. In August, 1839, Mdme. Balfe (under her husband's management) made her English *début* at the Lyceum as *Amina* in 'La Sonnambula,' and in March, 1846, she figured at the same theatre as the heroine of her husband's 'Keolanthe' (q.v.). Balfe's second daughter, Victoire (successively Lady Crampton and Duchess de Frias), had many successes as a prima donna in Italian opera, both in London and on the Continent, between 1857 and 1860. See Kenney's 'Life of Balfe' (1865), Barrett's 'Balfe and his Works' (1882), 'Dictionary of Music and Musicians' (1879), 'Dictionary of National Biography' (1885).

Balfour of Burley, John, figures in FARLEY'S 'Battle of Bothwell Brigg,' and in WESTLAND MARSTON'S 'Strathmore' (q.v.).

Ball, Edmund. Author of 'The Beautiful Armenian,' a comedy (1778); "probably also," says the 'Biographia Dramatica,' "the author of 'A Bloody Plot Discovered,' a tragedy (1780).

Ball, Edward. See FITZBALL, EDWARD.

Ball, Lewis. Actor, born at Builth, South Wales, October 31, 1820; appeared, as a child, with Miss F. H. Kelly, Aldridge, and Mdme. Celeste; was trained, as a youth, under S. Butler, R. Roxby, Charles Rice, and Prince Miller; and played *Touchstone* to Miss Faucit's *Rosalind*, *Mawworm* to W. Farren's *Dr. Cantwell*, and *Pistol* with G. V. Brooke. In August, 1852, he opened at Sadler's Wells (under Phelps) as the original *Matthew Fagg* in Daly's 'Young Husbands,' and afterwards played such parts as *Fluellen* in 'Henry V.,' *Grumio* in 'The Taming of the Shrew,' and *Costard* in 'Love's Labour's Lost.' In June, 1858, he began an engagement at the Olympic, during which, with other things, he

"created" *Mr. Brumby* in Webster's *Twice-Told Tale*, and *Mr. Dots* in Williams' *I've written to Brown*; still later, at the Marylebone, he played *Jack Sheppard* to Tom Robinson's *Mountain*. After this came a second engagement at Sadler's Wells, and various provincial tours and such seasons, previous to joining in 1861 Edward (company's comedy company, in connection with which Lewis Ball has played *Mr. Tubby Boleb*, *Daphny*, *Adam*, *Mr. George Thunder*, *Mr. Robert Bramble*, *John Thornberry*, *Old Dartmouth*, *Don Quixote*, *Harlequin*, *Tom Vaddy*, *Mr. Anthony Absolute*, *Mr. Peter Tonic*, and *Grover*, besides creating *John Middleton* in *True Love* (q.v.), *Marion Boone* in *The Actor* (q.v.), and *Isabel Jones* in *The May-Sworn* (1862).

Ball (The). A comedy in five acts, by GEORGE CHAPMAN (q.v.) and JAMES SMITHLEY (q.v.). Banned in 1892, acted "at the private house in Drury Lane," and printed in 1899. "Mr. Andrew Lament, Mr. Harlequin, Mr. Grover, Mr. Bantam, and Colonel Wainfield are suitors to Lady Lucina, who is a rich widow. She josses them all, and at last marries the Colonel. The piece concludes with a ball" (Quaint).

Baladino, Antonio. "pageant poet" to the City of Milan, in Jonson's *The Case is Altered* (q.v.), is a caricature portrait of Anthony Munday, the dramatist (q.v.), who was "poet" to the City of London, and for many years directed the pageants which took place on festivals and holidays.

Balad-Monger (The). A romantic play in one act, adapted by Sir WALTER SIMON and WALTER H. POLLOCK, from Theodore de Beauville's *Orlinoire* (q.v.), and first performed at the Haymarket Theatre, London, September 14, 1867, with H. Beau-bohm Tru as *Orlinoire*, C. H. Brookfield as *King Louis*, C. Allan as *Oliver*, Stewart Dawson as *Simon*, and Miss Marion Terry as *Louise*, first performed in America at Abbey's Theatre, New York, January 28, 1868. See *Henry IV.*, Pt. I., act III. sc. 1: "There came balad-mongers."

Balad-Singer (The). A musical comedy-drama in three acts, by TOM CHAYES (q.v.), Gaiety Theatre, Hastings, July 14, 1891. Elephant and Castle Theatre, London, March 14, 1892.

Ballet is a character in FLAUCHET'S *Camp at the Olympus* (q.v.).

Ballet (The) belongs to the sphere of music rather than to that of drama. On the English stage it has taken two forms; it has figured as a species of appendage to operatic representations, or it has been a separate item in performances mainly dramatic. In the latter case it has dealt pantomimically as well as musically with some more or less intelligible story. It is, in fact, as mutual pantomime that the ballet has been most familiar to English playgoers. As such, it has called for occasional record in this volume, only the most notable examples

being mentioned. Of late years, in London, the ballet d'action has been pushed almost wholly to the "variety" houses, its connection with the drama becoming proportionately distant. See *Diction Cook's* *Book of the Play* and *On the Stage*; also, *Coote's Dictionary of Music*.

Balloon (The). A farcical comedy by J. H. DARRLEY (q.v.) and G. MAXWELL FLEM (q.v.), first performed at Terry's Theatre, London, on the afternoon of November 18, 1868, with Charles Glenney as *Dr. Ghena*, Charles Groves as *Aubrey Fitzgibb*, Forbes Dawson as *Captain Comers*, Sam Whitaker as *David*, Miss Florence Wood as *Grace Wentworth*, Miss Gabrielle Goldney as *Miss Vere*, and Miss S. Vanghas as *Mrs. Rippendale*, revived at the Strand Theatre, London, in February, 1889, with George Olddens as the doctor, Alfred Maltby as *Fitzgibb*, Miss E. Terriss as *Grace*, Miss Ellen Baker as *Mrs. Rippendale*, and Forbes Dawson and Miss Goldney in their original parts; first performed in America in September, 1889, with a cast including W. H. Crane and Harry Graham.

Balloonade; or, A Flight of Fancy. An extravaganza, words by F. C. BURNARD (q.v.) and H. P. STEPHENS (q.v.), music by E. Holman, first performed at the Royalty Theatre, London, on December 1, 1879, with a cast including Charles Groves, Philip Day, H. Baker, F. Desmond, Miss Amalia, Miss M. Williams, and Miss Edith Himmie.

Balle, J. S. Actor, born in England, 1798, first appeared in London in 1820, as *Piccol* in *The Hunchback*, and at New York in 1836, as *Vapid* in *The Dramatist*. He left America for England in 1860, and died at Dublin in 1864.

Balthazar. (1) A merchant in *The Comedy of Errors* (q.v.). (2) The name adopted by Portia in *The Merchant of Venice* (q.v.). (3) Servant to *Romeo* in *Romeo and Juliet* (q.v.). (4) Servant to Don Pedro in *Much Ado about Nothing*. (5) Father of *Juliana*, *Volante*, and *Samson* in Tom's *Honey-moon* (q.v.).

Baltimore, U.S.A. The Adelphi Theatre was erected in 1860 for Booth and Duff, but, says J. N. Ireland, "in consequence of its poor location, it soon gained the unenviable title of the Mad Theatre." It was opened with a performance of *Isabella*, with J. R. Duff and Mrs. Duff in the chief rôles. About 1881 it was leased by the elder Booth.

Balardo. A character in MARSTON'S *Antonio's Revenge* (q.v.).

Bambini, The Marquis. A character in *La Fille du Tambour Major* (q.v.).

Bamboomling. A railway director in TOM TAYLOR'S *Diogenes and his Lantern* (q.v.).

Bamboomle, Frank. See *BAMBOOLING*.

Bamboozling. A farce by T. EGERTON WILKS, first performed at the Olympic Theatre, London, on May 16, 1842, with J. S. Balls as *Frank Bamboozle*, A. Younge as *Sir Marmaduke Meadows*, Romer as *Doiley*, and Miss Daly as *Emily*; first performed at New York in March, 1844, with Barry as *Bamboozle*, and revived there in December, 1850, with Brougham in the cast. In this piece "a young married lady unexpectedly meets her uncle at an hotel, and, in order to explain her husband's absence, prevails upon a stranger to take his place for half an hour."

Bampfylde Moore Carew; or, The Gypsy of The Glen. A romantic melodrama in three acts, performed at the Surrey Theatre, with Rayner in the title part, and Dibdin, Pitt, Vale, Almar, Asbury, and Osbaldiston (the *Gypsy*) in other parts.

Bancroft, John. Dramatic writer, died 1696; author of 'Sertorius,' a tragedy (1678-9). Two other plays—'King Edward the Third' (1691) and 'Henry the Second, King of England' (1692), both of which see—are ascribed to him by different authorities. Both are to be found in 'Six Plays written by Mr. Mountfort' (1720). See Langbaine's 'English Dramatic Poets' (1691), 'Biographia Dramatica' (1812), and Genest's 'English Stage' (1830).

Bancroft, Squire Bancroft. Actor and theatrical manager; born in Surrey, May 14, 1841; began his professional career at the Theatre Royal, Birmingham, in January, 1861, his first rôle being that of *Lieutenant Manly* in Bayle Bernard's 'St. Mary's Eve' (q.v.). From Birmingham (whence he paid short professional visits to Cork and Devonport) he went successively to Dublin and to Liverpool, where (in 'Court Favour') he acted for the first time with his future wife, Miss Marie Wilton. During the four years and four months covered by his provincial experience, he played no fewer than three hundred and forty-six parts, a complete list of which is given in the *Theatre* magazine for August, 1888. When Miss Wilton became manageress of the Prince of Wales's Theatre, London, she engaged S. B. Bancroft, who made his London *début* there on April 15, 1865, in Wooler's 'A Winning Hazard' (q.v.). At this theatre he "created" also the following parts:—*Mark* in P. Simpson's 'A Fair Pretender' (1865), *Captain Thistleton* in Byron's 'War to the Knife' (1865), *Sidney Daryl* in Robertson's 'Society' (1865), *Gerald Goodwin* in Byron's '£100,000' (1866), *Angus Macalister* in Robertson's 'Ours' (1866), *Captain Hawtree* in Robertson's 'Caste' (1867), *John Smith* in Gilbert's 'Allow me to Explain' (1867), *Beecher Sprawley* in Boucicault's 'How She Loves Him' (1867), the *Chevalier Browne* in Robertson's 'Play' (1868), *Mortimer Wedgwood* in Yates's 'Tame Cats' (1868), *Jack Poyntz* in Robertson's 'School' (1869), *Talbot Piers* in Robertson's 'M.P.' (1870), *Mr. Speedwell* in Collins's 'Man and Wife' (1873), *Bob*

Blewitt in Byron's 'Wrinkles' (1876), *Sir George Ormond* in Scott and Stephenson's 'Peril' (1876), and *Count Orloff* in Scott and Stephenson's 'Diplomacy' (1878). He was also seen at the Prince of Wales's in the following rôles:—*Tom Stylus* in 'Society' (1868), *Hugh Chalcot* in 'Ours' (1870), *Sir Frederick Blount* in 'Money' (1872), *Joseph Surface* in 'The School for Scandal' (1874), the *Prince of Morocco* in 'The Merchant of Venice' (1875), *Mr. Honeyton* in 'A Happy Pair' (1875), *Triplet* in 'Masks and Faces' (1875), *Dazzle* in 'London Assurance' (1877), and *Blenkinsop* in 'An Unequal Match' (1877). After his marriage with Miss Marie Wilton (1868), S. B. Bancroft became co-manager with her of the Prince of Wales's Theatre, which they vacated in 1879, to undertake the control of the Haymarket. At the latter theatre he created *Lord Henry Trevene* in Sardou's 'Odette' (1882), *Jean de Siriez* in Sardou's 'Fédora' (1883), and *Tom Jervoise* in Pinero's 'Lords and Commons' (1883): he was also seen there as *Harry Spreadbrow* in 'Sweethearts' (1879), *George Clarke* in 'The Vicarage' (1880), *Fouché* in T. Taylor's 'Plot and Passion' (1881), *Tom Dexter* in Taylor's 'Overland Route' (1882), *Dr. Thornton* in 'Peril' (1884), *Faulkland* in 'The Rivals' (1884), and *Henry Beauclerc* in 'Diplomacy' (1884). In 1889 he was induced to return to the stage, to play the *Abbé Latour* in a revival of Watts Phillips's 'Dead Heart' at the Lyceum. In 1893 he reappeared at the Garrick Theatre, London, as *Count Orloff* in 'Diplomacy,' and in 1894 (for a benefit) as *G. Clarke* in 'The Vicarage' (q.v.). In 1897 he received the honour of knighthood. See 'Mr. and Mrs. Bancroft on and off the Stage' (1888) and 'Actors and Actresses' (New York, 1886).

Bancroft, Lady [Marie Effie Wilton]. Actress; daughter of Robert Pleydell Wilton; born at Doncaster about 1840; played children's parts, first on the Norwich circuit, next at Manchester (where she appeared as *Mamillius* in 'The Winter's Tale,' *Hymen* in 'As You Like It,' *Fleance* in 'Macbeth,' and *Arthur* in 'King John,' etc.), and afterwards on the Bristol and Bath circuit. Her London *début* was made at the Lyceum Theatre on September 15, 1856, as *Henri*, the boy in 'Belphegor,' and *Perdita* in W. Brough's burlesque so named (q.v.). She was engaged successively at the Haymarket (1857), the Adelphi (1857-8), and the Strand (1858-64), with occasional appearances elsewhere. In April, 1865, she became co-lessee and manager, with H. J. Byron, of the Prince of Wales's (formerly the Queen's) Theatre, London. In April, 1867, Byron retired, and in the following year (December 28), Miss Wilton married Squire Bancroft Bancroft (q.v.). She and her husband remained managers of the theatre till 1879, when they left it to become, in January, 1880, managers of the Haymarket. Here they continued till July, 1885, when they retired from management. Mrs. Bancroft has "created" (besides Brough's *Perdita*) the following

parts—At the Lyceum *Scenes in W. Brough's 'Conrad and Madona' (1858), and Lemon-drop in 'My Friend from Leatherhead' (1857). At the Haymarket Cupid in F. Talfoord's 'Atalanta' (1857). At the Adelphi Cupid in Cupid and Psyche' (1857). At the Strand *Peppe in H. J. Byron's 'Maid and the Magpie' (1858), Ralph in Halliday's 'Kenilworth' (1858), Juliet in Halliday's 'Romeo and Juliet' (1859), Alfred in F. Talfoord's 'Tell' (1859), Karl in Byron and Talfoord's 'Miller and his Men' (1860), Aladdin in Byron's burlesque (1861), *Gringore in Byron's 'Zemourda' (1861), Miles in Coppalari in Byron's 'Miss Billy O'Connor' (1861). At the St. James's *George in Hingst's 'Great Remission Trial' (1864). At the Strand *Orpheus in Byron's 'Orpheus and Eurydice' (1865), Pervance in Troughton's 'Unlimited Confidence' (1864), Marcoria in Byron's burlesque (1864). At the Prince of Wales's *Alvaro in Byron's 'La Nonnambula' (1865), Susanna in P. Simpson's 'A Fair Pretender' (1865), Mrs. Indecor in Byron's 'War to the Knife' (1865), Adgar in Byron's 'Lucia di Lammermoor' (1865), David Hetherington in Robertson's 'Society' (1865), Little Don Giovanni in Byron's burlesque (1865), Alice Barlow in Byron's '£100,000' (1865), Mary Netley in Robertson's 'Ours' (1866), Polly Keele in Robertson's 'Lale' (1867), *Atalanta Crusier in Boucrault's 'How She Loves Him' (1867), Rene Fanguetiere in Robertson's 'Play' (1868), Mrs. Langley in Yates's 'Tame' (also 1869), Naomi Tighe in Robertson's 'School' (1869), Cordia Dunscombe in Robertson's 'M.P.' (1870), *Blanche Landa in Wilkie Collins's 'Man and Wife' (1873), Jenny Northcott in W. S. Gilbert's 'Sweethearts' (1874), Winifred Piper in Byron's 'Winkles' (1876), Mrs. Haggarth in C. Scott's 'Vicarage' (1877), and the Countess Zuck in Scott and Stephenson's 'Diplomacy' (1878). At the Haymarket *Kate Rivers in Burnand's 'Lesson' (1861), Lady Walker in Sardou's 'Olette' (1862), the Countess Olga Soudereff in Sardou's 'Pedra' (1863), and Miss Maydebeck in Pinero's 'Lords and Commons' (1893). She has also represented the following—At the Lyceum *Virginia in Knowles's play (1857). At the Strand *Carlo in 'Asmodeus' (1859), Gertrude in 'The Little Treasure' (1859), and Lucy Morton in Planche's 'Court Favour' (1859). At the Prince of Wales's *Giorgina Venny in Lytton's 'Money' (1872), Lady Treble (1874), Lady Franklin in Lytton's 'Money' (1875), Peg Woffington in Kemble's 'Masks and Faces' (1875), Port in Boucrault's 'London Assurance' (1877), Hester Greathook in T. Taylor's 'Unequal Match' (1877), Sam in Robertson's 'Good for Nothing' (1879). At the Haymarket *Mrs. Schriaff in T. Taylor's 'Overland Route' (1887), and Lady Henry Fairfax in Scott and Stephenson's 'Diplomacy' (1894). She has appeared in the last-named part at the Garrick Theatre London, in 1883 and in 1894 she reappeared at an afternoon performance as Mrs. Haggarth in 'The Vicarage' (99). See 'Mr and Mrs. Bancroft on and off the Stage,' written by*************

Themselves' (1898), 'Actors and Actresses' (New York, 1898), and the *Century* magazine for January 1891. Lady Bancroft is the author of three dramatic pieces: 'A Riverside Story' (1890), 'My Daughter's adaptation' (1892), and 'A Dream' (1895).

Band, Cuff, and Buff; A Merry Dialogue between. "Done by an excellent wit and lately acted in a show," printed in 1615. On the title-page of the second edition same year, the dialogue is entitled 'Exchange Ware at the second Hand,' and the 'show' is said to have taken place "in the famous universities of Cambridge."

Bandanna, Mrs. A character in A. WIGAN'S 'Loan of a Wife' (97).

Bandit (The). See EDWIN AND ARCELISA.

Bandit King (The). A melodrama in five acts, first played in America, with Miss Marie Hillfort as *A-Jannah*, produced at the Queen's Theatre, Manchester, September 16, 1865, at the Pavilion Theatre, London, December 2, 1865.

Bandit Merchant (The). See MAID OF HENOA.

Bandit of the Blind Mine (The). A play by H. M. MILLNER (97), performed at the Bury Theatre, New York, in 1848-9, with Ary and Blanchard in the cast.

Banditti (The); or, A Lady's Distress. A play by T. DUFFY (97), produced in March, 1865, and acted at the Theatre Royal, with Kynaston as *Don Antonio*, Williams as *Don Fernando*, Mrs. Barrer as *Laura*, James Nokes as *Megara*, and Griffin as *Leon*. The lady is *Laura*, who, being suspected by Antonio of an intrigue with Fernando, seeks refuge with *Megara*. *Megara's* husband *Leon*, leader of the banditti, is about to ravish *Laura*, when she is saved by Fernando. Ultimately Antonio and *Laura* are reunited. Part of the plot is taken from Shilley's 'Sisters.' See (ATLANTIC, BRITIC) (2) 'The Banditti, or, Love's Labyrinth,' a comic opera, words by JOHN O'KEEFE, music by Dr. Arnold, acted at Covent Garden on October 27, 1861, and condemned at the first performance. Altered and re-entitled 'The Castle of Andalusia,' it was brought out at Covent Garden on November 2, 1862, with Mattocks as *Ferdinand*, Edwin as *Pedrito*, Quick as *Spado*, and Miss Harper as *Leticia*, and was highly successful. It was afterwards again altered by the author, and revived at Covent Garden in 1864, 1869, and 1870. Also at the Haymarket on July 6, 1864, and at the same theatre for a run on September 18, 1864, with a cast including Weiss, Buckstone, Conpton, Clappendale, W. Farren, Louise Keeley, etc. The characters of the piece consist mainly in *Ferdinand's* changing position and clothes with his servant *Pedrito*. He is in love with *Leticia*, *Spado* is one of the banditti.

Bandmann, Daniel Edward. Actor, born at Langel, Germany, made his professional debut at the age of eighteen, at the Court Theatre of New Stralitz. After considerable experience on the Continent, he acted for the first time in English on January 15, 1861, at Niblos Garden, New York, sustaining the role of *Napoleo*. In September of the same year he appeared at the same theatre as *Narcissus* (q.v.) in an adaptation from the German. He remained in the States for a few years, during which he played *Hamlet* and various other leading roles. His first appearance in England was made at the Lyceum Theatre, London, on February 17, 1864, as *Narcissus*. He next "created" the part of *Lyones* in Lord Lytton's *Rightful Heir* (Lyceum, October 2, 1864), and was afterward seen as *Othello* (Lyceum, November 20, 1864). A visit to Australia (1866) was followed by a tour in the United States (1870-1), and by a second visit to London (June, 1871), where, in July, 1872, he appeared as *Dr. Maudsley* in Tom Taylor's *Deal or Alive* (q.v.). After a series of Shakespearean performances in the English provinces came in February, 1873, some appearances as *Hamlet* at the Princess's Theatre, London. In March, 1880, D. E. Bandmann was seen as *Dr. Jekyll* and *Mr. Hyde* at Niblos Garden, in an adaptation of Stevenson's story (q.v.) made by himself, a piece which he produced at the Opera Comique, London in the following August, assuming the afterward dual role. In addition to this piece, the following plays by D. E. Bandmann have been performed in England: *Only a Player* (1873); *Tom's Revenge* (1874); *The Cross and the Crescent* (1876); *Madeline Moral* (1878); and *Marie Jeanne* (1879).

Bandmann-Palmer, Mrs. (Milly Palmer). Actress, born at Lancaster, made her professional debut at Liverpool when fourteen years of age, her first appearance in London taking place at the Miral Theatre in November 1864, when she figured as *Fantine* in *Delicate Ground* (q.v.). At the Miral she remained till the end of the 1864 season, among the parts "created" by her being those of *Mrs. Bubble* in *Craven's "One True Will"* (q.v.), *Laura Goodman* in *Parville's "Crime Pays"* (q.v.), and *Eva* in *Wooler's "Laurence's Love Suit"* (q.v.). In October 1866, at the Olympic, she was the first representative of *Grace Dwyer* in Tom Taylor's play, *The Whiteboy* (q.v.), and in December of the same year she played *Grace Harlowe* at the same theatre. At the Lyceum in November, 1867, she appeared as *Juliet* in *Middleton's Romeo*. In February, 1868, as *Doris Quinsell* in *Narcissus* (q.v.), and in October, 1868, as the original *Evadne* in Lord Lytton's *Rightful Heir* (q.v.). In February, 1869, she married Daniel E. Bandmann (q.v.), with whom she toured in 1869 in Australia and (in 1870-1) in the United States, appearing as *Bertrix*, *Portia*, *Fantine* (*Lady of Lyons*), etc. Her London re-entry was made in July, 1873, at the Queen's Theatre. In February, 1873,

she played *Lady Macbeth* at the Princess's. In the course of subsequent tours in the English provinces Mrs. Bandmann impersonated *Ophelia*, *Desdemona*, *Mrs. Haller*, and *Lady Teazle*. In April, 1874, at the Adelphi, she was the original *Valentine* in *'Prod'* (q.v.). She afterwards revisited America. Sent to Germany, by and by, for the benefit of her health, she learned the language, and in December, 1880, played *Lady Teazle* in German at the Residenz Theatre, Dresden. Returning to England in 1888, she reappeared at the Olympic, London, on May 3 as *Lady Macbeth* to the *Macbeth* of K. M. Willard. In 1890 she added to her repertory the "Mary Stuart" of Schiller, and in April of the following year played the title part at the Grand Theatre, Kingston. In 1892 she appeared for the first time as *Hamlet*, a role which she has since performed very frequently both in London and in the English provinces. She has adapted to the English stage (1892) the "Catherine Howard" (q.v.) of Victor Hugo.

Bane, Allan. An old minstrel in the drama of *The Lady of the Lake* (q.v.).

Bang. (1) *Dr. Bang* is a character in J. M. Morton's *Englishman's House in London* (q.v.). (2) *M. Etode Bang* figures in C. N. CHILTERN'S *Blowups Engagements* (q.v.).

Bangs, Francis C. Actor, born in Virginia, 1837, made his debut at Washington in 1852, first appeared in New York in 1854 at Laura Keane's Theatre, was engaged at Wallack's in 1856, and at the Winter Garden in 1860. He reappeared at Washington in 1865, and at New York in 1868 (as *Old Tom* in *'After Dark'*). In 1869 he played *Sam Peggotty* in *'Little Emily'* at Niblos's, and the *Duke of Alva* in *'Patrie'* at the Grand Opera House, New York. Among his other parts may be mentioned *Antony*, *Sardanapalus*, and *Dani Druce*.

Bangles, Joe. A character in ORBERT'S *'Mandall's Thumb'* (q.v.).

Banish, John. Novelist, born 1798, died 1842, wrote several dramatic pieces: *Nydia* (1826); *The Sergeant's Wife* (1827); *Immon and Pythias*; *The Prodigal*; and *Targisius*, all of which see. See, also, his *'Life'* by Murray (1857).

Banished Duke (The); or, The Tragedy of Infortunatus. A political pamphlet, written in dramatic form and published in 1841. It is directed against James II., who figures as *Romanus Infortunatus* in the Duke of Monmouth, and *Papists* the queen. According to the *Biographical Dramatic*, the piece was acted "at the Theatre Royal" in the above named year. See ABANDONED PRINCE, THE.

Banished Star (The). A comedy by J. B. HILSTON (q.v.), produced at New York in December, 1840, with Mrs. Fitzwilliam as *Middle Fanny Newspaper*, in which character she gave imitations of Mathews and Edwin.

Banishment of Cleopatra (Theat.). A tragedy by RICHARD CURELLAND (q.v.), printed in 1761, but not acted. "Cleopatra, my Queen," is in love with Pompey. He is in love with Julia, the daughter of Cleopatra. He rejects the solicitations of Cleopatra. She instigates Cleopatra, who is her brother, to kill Pompey. Cleopatra kills Volturnus, thinking him to be Pompey. Cleopatra stabs herself. Pompey is killed fighting. Cleopatra says of Cleopatra—

"So I say and so end this little book."

See the 'Biographical Dramatist.'

Banister, John. Musical composer, born 1683, died 1679. wrote music to Dr. C. Davanant's tragedy of 'Cicero' (1679) and in conjunction with William Humphrey to 'The Tempest' (1676).

Banister, Rev. James, published the following translations from Euripides:—*'Iphigeneia in Aulis,' 'Orestes,' 'Phaenissa,'* and *'Troades,'* all in 1780.

Bank Note, The; or, Lessons for Ladies. See ARTHUR HUBBARD, THE.

Banker (Theat.). An adaptation by J. SCHOMBURG (q.v.) of Miss Braddon's novel, 'Henry Dunbar' (q.v.), produced at New York in June, 1883.

Banker of Rouen, The. A play produced at the Lafayette Theatre, New York, in November, 1888, with Maywood and Walstein in the cast.

Banker's Daughter, The. (1) A drama by W. C. FOSTER, produced at North Shields, May 26, 1878. (2) A comedy by BARNES HOWARD (q.v.), first performed at the Union Square Theatre, New York, in 1878, with Charles Thorne in the chief male part, Miss Clara Jewett in the title role, Miss Maud Harrison as Mrs. Brown, J. R. Felt as Washington Phipps, W. T. Le Moyne. In the following year it was adapted by J. ALBERT (q.v.) to the English stage, and produced in London as 'The Old Love and the New' (q.v.).

Banker's Wife (Theat.). A play produced at the Broadway Theatre, New York, in May, 1882, with Miss Cushman as *Augusta*.

Bankrupt (Theat.). (1) A comedy in three acts, by SAMUEL FOOT, first performed at the Haymarket Theatre, London, on July 31, 1773, with a cast including the author as Sir Robert Remondier, J. Athol, Mrs. Williams, Mrs. Jewell, Miss Ambrose, Lammah, and other actors as Margie, Piliage, and Rosanna. The threatened bankruptcy of Sir Robert—said to have been suggested by a contemporary incident in commercial circles—was not a leading feature of the piece, but forms in *Piliage* and *Rosanna*, whose advice is invited but rejected by Sir Robert. Margie is a printer. (2) A domestic drama produced at the Broadway Theatre, New York, in December, 1884, with C. Fisher and W. A. Chapman in the cast.

Bankruptcy. The title given to an American adaptation of Ibsen's play, 'En Fallit.'

Banks, George Linnaeus. Miscellaneous writer, born 1822, died 1883; wrote two dramas—'The Swiss Father' (in which Cromwell appeared) and 'The Slave King' (for the Aldridge), also two burlesques—'Old Maids and Masters' and 'Ye Deafening Winds of Windsor'—and a volume entitled 'All About Shakespeare' (1884). See 'Dictionary of National Biography' (1885).

Banks, John. Dramatic writer, born about 1660, was a member of the New Inn; and wrote the following five-act tragedies—'The Rival Kings' (1677), 'The Destruction of Troy' (1678), 'The Unhappy Favourite' (1682), 'The Innocent Usurper' (1683), 'The Island Queen' (1684), 'The Virtuous Betrayer' (1685), and 'Cyrus the Great' (1686)—all of which see. See Cibber's 'Apology' (1740) and Goss's 'English Stage' (1837).

Banks of Allan Water, The. See HARRIS, C. E.

Banks of Killarney, The. See ELLY O'CONNOR.

Banner. A character in Buckstone's 'Two Queens' (q.v.).

Bannian Day. A musical entertainment in two acts, words by GEORGE BARNES, music by E. Arnold, first performed at the Theatre Royal, Haymarket, on June 11, 1788, with a cast including Fawcett (*Basil*), Smith (*Bobby Sotter*), and Mrs. Bland.

Bannister, Charles. Actor and vocalist, father of John Bannister, born in Gloucestershire in 1728, died 1806, after some experience as an amateur, made his professional debut on the Norwich circuit, and his first appearance in London in 1768, as Will in 'The Orators,' at the Haymarket (q.v.). There he distinguished himself as an imitator of Tommo and other singers. After singing at Ranelagh and elsewhere, he appeared at Drury Lane in 1767, going thence to Covent Garden in 1782, returning to Drury Lane in 1788, and joining the Royalty company in 1787. Some country engagements followed, and then country appearances at the "Lane," the "Garden," etc. The 'Thespian Dictionary' says "his voice was a strong clear bass, with one of the most extensive compasses ever heard." Dibdin held him to be "in many respects superior to any singer that perhaps ever lived. The body and volume of voice which he possessed were only equalled by his sweetness and interest." "His *Streets* ('The Quaker'), etc., were good," says Goss. "His *Cushman* and *Grimald* were excellent." See the 'Thespian Dictionary' (1806), Goss's 'English Stage' (1837), Dibdin's 'History of the Stage' (1800), and Adolphus's 'Memoirs of John Bannister' (1800).

Bannister, John. Actor, son of

[illegible]

Bannister, J. Actor. Created "the
edge of Mr. Harry in Light and Shade"
(1870) and *Mr. Harry Eugene in Mercutio's*
Lord of the Manor (1889). He was also
seen at the Imperial Theatre, London, as
Foxtrot in "The Bones" (1894),
Stephen Horroby in "The Poor Gentleman"
(1879), and *Fellows* in "As You Like It"
(1880).

Bannister, Nathaniel Harrington, American actor and playwright, born 1818, died 1887, made his *debut* at Baltimore in 1839 and played afterwards at the (Theatre and Bowery Theatres, New York. He was the author of the following dramas:—*Calves Head* (1841), *England's Iron Days*, *The Centurion of Lyons* (1841), *Indelicacy* (1841), *The Marriage Contract*, *Murder, the Land Preach* (1841), *Pammonia*, *Putnam* (1841), *Robert Emmett* (1841), *The Two Spaniards* (1841) and *The Wandering Jew* (1841). He also adapted *Titus Andronicus*, *Two Irishmen*, *New York Stage and Street* and *American Stage*.

Bannister, Mrs. W. E. (née Green).
Actress, and wife of the above, made her
debut at Pittsburgh, Pennsylvania, in 1817.
She was long known at the Bowers
and other theatres as Mrs. Stone but in 1877
reappeared in New York as Mrs. Bannister,
having married in the interval. She played
Cecy in Uncle Tom's Cabin at the National
Theatre in 1861. She finished New York
Stage

Bannister, T. D. Dramatic writer; author of "Gerardine's Ordeal" (1871), "A Theft for a Life" (1874), "Mistaken Identity" (1882), "Faint Lights" (1883), "The Wheel of Time" (1887), "The Graduates" (1888).

Banquo, in 'Macbeth' (q.v.), is "a general of the king's army" and father of Fleance. He appears first in act I, sc. 3, and is murdered in act III, sc. 4. His ghost appears in the scene following.

Bentham (1) Captain and Mrs. Bentham are characters in J. M. Montagu's "Combe Lampton" (p. 5). (2) Richard Bentham figures in Horatio Jackson's "Time works Wonders" (p. 5). (3) Squerry Bentham is a character in T. J. Williams' "Lime-Slayer" (p. 5) and (4) there is a Squerry Bentham in COLLIER'S "Dorothy" (p. 5).

Dancer (1) Mrs Dancer is a gay widow
in J. V. MILLBURN'S Ladies at Home
(2) (3) Mrs. and Miss Dancer figure in
CHERRY'S My Promises (4)

Bantry Bay. A musical interlude by O. N. Reynolds, based on the attempt of the French to land in Bantry Bay and first performed at a recent garden on February 18, 1907, with Johnstone in the role. It was played at New York in 1903, with W. H. Blake as Billy Bluff.

Beaville, Theodore de. See Dallas
HUGHES, CHARLOTTE, Mrs. TOL.

Baptism and Temptation, Of. Two comedies by Bishop BALK (q.v.).

Baptista. Father of *Katherine and Bianca* in 'The Taming of the Shrew' (q.v.).

Baptistes. See TYRANNICAL GOVERNMENT.

Barabas. (1) The chief character in Marlowe's 'Jew of Malta' (q.v.). Charles Lamb has said of him that Marlowe's Jew "does not approach so near to Shakespeare's, as his 'Edward the Second' does to 'Richard the Second.' Barabas is a mere monster brought in with a large painted nose to please the rabble. He kills in sport, poisons whole nunneries, invents infernal machines. He is just such an exhibition as a century or two earlier might have been played before the Londoners 'by the royal command,' when a general pillage and massacre of the Hebrews had been previously resolved on in the cabinet." The part was in the repertory of Edmund Kean, who, it is recorded, relieved its monotony by introducing a song. (2) Barabas is a character in 'The Thirst of Gold' (q.v.).

Baradas. Favourite of Louis XIII, in Lord Lytton's 'Rochester' (q.v.).

Barak Johnson; or, The Blind Witness. A drama in one act, by WILLIAM HAZEL, first performed at the Surrey Theatre, London, on April 8, 1844, with N. T. Hicks in the title part, Heslop as the witness, and Vale and Mrs. H. Vining in other parts.

Barataria; or, Sancho turned Governor. See QUIXOTE, DON.

Barbara. A one act play, by JEROME K. JEROME, first performed at the Globe Theatre, London, on June 19, 1866, with Miss Mary Graham in the title part.

Barbara. A character in COLMAN'S 'Iron Chest' (q.v.). Orlerry says that "Miss Poole, once playing Barbara, in the scene where she parts from Wilford before his trial, omitted the song of 'I know by the River, and proceeded thus: 'Poor Wilford has been dragged to prison, but never can I forget Merrily, oh! merrily every bosom boundeth!'"

Barbara Allen. A burletta by CHARLES DUNN jun., founded on the famous ballad included by Allan Ramsay in his 'Tea-Table Miscellany' (1724) and by Bishop Percy in his 'Reliques' (1766).

Barbarossa. A tragedy by DR. BROWNE (q.v.), first performed at Drury Lane on December 17, 1764, with Garrick as Achmet, Moanop as Barbarossa, Havard as Othman, Mrs. Cibber as Zaphira, and Miss Macklin as Irene. Achmet is really Selim, the son of the King of Algiers, whom Barbarossa, the corsair, has murdered and dethroned. Barbarossa has hired a certain Omar to kill Selim, but Selim has slain Omar, and, by means of a ring passed himself off upon Barbarossa as a friend of the dead man. He tries to stab Barbarossa, but fails, and is about to be tortured on the

rack, when he is rescued by Othman. Barbarossa is killed, and his daughter, Irene, becomes the bride of Selim. Zaphira is the mother of Selim. The play was revived at Drury Lane and Covent Garden in 1804, with Master Betty as Achmet; and at Drury Lane in 1817, with Kean as Achmet. It was played in New York in 1793, with Sir Richard (Crosby) in the chief part, at the Bowery in August 1846, with Booth, Jun., as Barbarossa and Hannah as Sedi.

Barbazan; or, The Fatal Peas. An operetta, words by ARTHUR MATTHEWSON (q.v.), and music by F. Wallerstein, first performed at Drury Lane on September 22, 1877, with the author, Miss H. Coveney, Miss C. Jecks, Miss Stenbridge, and E. J. George in the cast.

Barbe-Bleue. An opera bouffe, in three acts and four tableaux, music by Jacques Offenbach, libretto by Henry Meilhac and Ludovic Halévy, Paris, 1866, first performed in America at Niblo's Garden in July 1868, first performed in London at the St. James's Theatre, in French, in 1869, produced, with an English libretto at the Gaiety Theatre, London, in July, 1870, with Miss Julia Matthews as *Boulotte*, in the English provinces in 1877, with Miss Fatti Laverne as *Boulotte*, at the Avenue Theatre, London, June 16, 1883, with Miss Florence St. John as *Boulotte*, Miss Lottie Venn as *Fleurette*, Miss Maria Davis as the Queen, C. Marins as *Popolani*, H. Bracy as *Barbe-Bleue*, T. G. Warren as the Count, J. J. Delas as the King, and Arthur Williams as *Sapphira*; revived at the Comedy Theatre, London, on January 16, 1885, with Miss St. John as *Boulotte*. See BLUEBEARD RE-PAINED.

Barbe-Bleue, Abomeligue de. See ABOMELIQUE DE BARBE-BLEUE.

Barbeaud, Landry. Spoken in 'Fanchette' (q.v.), 'Fanchon' (q.v.), 'The Grasshopper' (q.v.), and other English versions of George Sand's 'Fidette'.

Barber, James. Dramatic writer; author of 'The Black Law of Martinique,' 'La Dame de St. Tropez' (1845), 'Jonathan' (1845), 'The Memoirs of the Devil' (1842), 'Rebecca,' 'The Weaver of Lyons' (1844), 'Which is the Thief?' etc.

Barber and his Brothers (The). A musical burletta, taken from 'The Arabian Nights,' and first performed at the Adelphi Theatre, London, in 1828, with a cast including Terry, Yates, Wrench, Reece, T. P. Cooke, and Mrs. Flower.

Barber and the Bravo (The); or, The Princess with the Raven Locks. A farcical drama by ISABELLA VERMIL, first performed at the Surrey Theatre, London, in October, 1846, with Neville as *Abomeligue the Second*, Prince of Pontabino; E. F. Neville as *Popolani*, the barber, and Mrs. E. F. Neville as *Kalidora*, the Princess.

Barber Baron (The), or, The Frank-

fort Lottery. A farce, adapted from 'Le Barbier Chatelain,' by T. J. THACKERAY, and first performed at the Haymarket Theatre, London, on September 8, 1828, with Farren in the title part (*Frissac*), Blindal as *Colonel D'Ormsberg*, Mrs. T. Hill as the *Countess Olivia*, and J. Reeve as *Peters*.

Barber Bravo (The). A play performed at Princess's Theatre, London, in 1846, with C. J. Mathews in the cast, and in the same year at the Bowery Theatre, New York.

Barber of Bagdad (The). (1) A farce by E. FITZBALL (*q.v.*), first performed at the Surrey Theatre, London, November 20, 1826. (2) An opera by Peter Cornelius, performed, with an English libretto by Rev. MARMDUKE E. BROWNE, by students of the Royal College of Music, at the Savoy Theatre, London, December 9, 1891.

Barber of Bath (The). An operetta, words by H. B. FARNIE (*q.v.*), music by J. Offenbach (*q.v.*), performed at the Olympic Theatre, London, on December 18, 1879.

Barber of Seville (The). (1) Under this title, Beaumarchais' comedy, 'Le Mariage de Figaro' (1775), was translated into English by Mrs. Griffiths, published in 1776, but not acted. Then came (2) COLMAN'S adaptation from Beaumarchais, entitled 'The Spanish Barber' (*q.v.*), and performed in 1777. This was revived at Covent Garden in October, 1818—"with the addition of one scene and many songs," says Genest—under the title of (3) 'The Barber of Seville: a comic opera in two acts,' with Liston as *Figaro*, Jones as *Count Almaviva*, Fawcett as *Dr. Bartholo*, Simmons as *Argus*, Blanchard as *Tallboy*, Mrs. Dickson as *Rosina*, and Mrs. Sterling as *Marcellina*. (4) 'The Barber of Seville' was the title given to an opera—dialogue by FAWCETT, lyrics by Terry, and music by Mozart (from 'Le Nozze de Figaro')—brought out at Covent Garden in 1824, with Duruset as *Figaro*, Jones as *Almaviva*, Fawcett as *Bartholo*, and Miss M. Tree as *Rosina*. (5) Rossini's opera, 'Le Barbier de Seville,' was performed at the Lyceum Theatre, London, in 1824, with additions by Mozart, Fioravanti, Dibdin, and Phillips, and with Chapman as *Figaro*, Bartley as *Bartholo*, and Phillips as *Almaviva*. See MARRIAGE OF FIGARO.

Barbers at Court. A play, performed in America in 1837, with the Keeleys in the leading parts; at Niblo's, New York, in June, 1843, with Burton as *Hogsflesh* and Walcot as *Charles II*.

Barbers of Bassora (The). A comic opera in two acts, by J. MADDISON MORTON (*q.v.*), first performed (with music by John Hullah) at Covent Garden on November 11, 1837, with Leffler and H. Phillips as *Mustapha* and *Kadib*, the barbers; Miss Shirreff as *Beda*, and Bartley as *Mahmoud*.

Barclay, James M. Author of 'A Lesson in Love,' comedy (1836).

Bardash. An effeminate footman in LEIGH'S 'Kensington Gardens' (*q.v.*).

Bardell v. Pickwick. (1) A farcical sketch in one act, founded by JOHN HOLLINGSHEAD on the trial in 'Pickwick,' and first produced at the Gaiety Theatre, London, on January 24, 1871. (2) An operetta in two acts, words by T. H. GEM, music by Frank Spinney, published at Leamington in 1881. See GREAT PICKWICK CASE and PICKWICK PAPERS.

Bardolph, in 1 and 2 'Henry IV.' and 'The Merry Wives of Windsor,' is a corporal in Sir John Falstaff's company, and in 'Henry V.' is promoted to lieutenant.

Barefaced Impostors. A farce in one act by "John Doe, Richard Roe, and John Noakes, Esquires," first performed at the Theatre Royal, Canterbury, on August 15, 1854.

Barefoot, Little. See LITTLE BARE-FOOT; MITCHELL, MAGGIE.

Barford, R. Author of 'The Virgin Queen,' a tragedy (1728). See Pope's 'Epistle to Dr. Arbuthnot,' lines 55, 56, *et seq.* Barford had displeased Pope by utilizing the latter's "sylph" machinery in a poem called 'The Assembly.'

Barker, J. N. American dramatist; author of 'America,' a masque (1805), 'Tears and Smiles' (1807), 'The Embargo' (1808), 'The Indian Princess' (1808), 'Marmion' (1812), 'The Armourer's Escape' (1817), 'Superstition' (1824), and 'How to Try a Lover' (not acted), all of which see. Ireland characterizes Barker as "one of the earliest and best of American authors" ('New York Stage'). See Dunlap's 'American Theatre' (1832).

Barkins, sen. and jun. (1) Characters in BLANCHARD JERROLD'S 'Cool as a Cucumber' (*q.v.*). (2) A *Barkins, sen.*, and a *Barkins, jun.*, figure also in W. W. HARTOPP'S 'Eclipsing the Son' (*q.v.*).

Barksted, William. Actor and poet; belonged, in the reign of James I., to the company known as "children of the queen's revels." In 1606 he appeared in Jonson's 'Epicene,' and in 1613 in Beaumont and Fletcher's 'Coxcomb' (1613). He was the author of poems called 'Mirrha' (1607) and 'Hiren' (1611). See Henslowe's 'Diary,' Collier's 'Memoirs of Actors in Shakespeare's Plays' (1846), and 'Dictionary of National Biography' (1885).

Barlow. (1) The Rev. Wm. Barlow is 'Vicar of Bray,' in GRUNDY and SOLOMON'S opera so named (*q.v.*). (2) The *Barlows*, in H. J. BYRON'S 'Hundred Thousand Pounds' (*q.v.*), include Joe, his wife, and Alice.

Barmaid (The). A comedy in three acts, by GEORGE DANCE (*q.v.*), first performed at the Comedy Theatre, Manchester, on August 31, 1891. See NEW BARMAID.

Barmecide, The. A "dramatic romance" in three acts, by H. M. MILNER (*q.v.*),

first performed at Drury Lane on November 2, 1818, with H. Kemble as *Isidore*, the hero, H. Johnston as *Haroun Al Raschid*, Mrs. Orger as *Leila*, Harley as *Goodman*, and Hengough as *Aboultaloun*. The play was performed in New York in 1819 and 1820.

Barn Burners (The). A play by W. LEMAN RIDE (q.v.).

Barnaby Rattle; or, A Wife at her Wits' End. A farce, adapted from BETTARTON'S *Amorous Widow* (q.v.), with suggestions from MRS. CANTILYRE'S *Artifice*, and from 'Greenwich Park.' First performed at Covent Garden on April 14, 1781, with Quirk as *Barnaby*, Mrs. Mattocks as *Mrs. Rattle*, Edwin as *Jeremy*, and other performers as *Loosemore*, *Clodpole*, and *Lady Prude*, performed in America in 1797.

Barnaby Rudge. The story by Charles Dickens has formed the basis of, and given the title to, the following dramatic pieces: (1) A domestic drama in three acts, adapted by C. MELBY (q.v.) and C. MELVILLE, and first performed at the English Opera House on June 29, 1841, with Miss Fortescue in the title part, Mrs. Selby as *Mrs. Rudge*, Granby as *Gabriel Varden*, Mrs. Granby as *Mrs. Varden*, Miss Fitz-James as *Indy Varden*, Robinson as *Chief Fry Harriade*, Selby as *Charles Hamble* as *Simon Tappertit*, H. Smith as *Black Hugh*, and Mrs. Harris as *Mary*, played at the Christian Theatre, New York, in September, 1841, with Mrs. C. Thorne in the title part, C. Thorne as *Black Hugh*, Kirby as *old Rudge*, and Mrs. Blake as *Mrs. Rudge*. (2) Another version was produced at the Adelphi in December, 1841, with Yates as *Charles* and Miss Myggs as *Mrs. Varden*, Miss Chaplin as *Barnaby*, Paul Bedford as *Gabriel*, (3) Smith as *Hugh*, and Edward Wright as *Tappertit*. (3) A play in three acts, by THOMAS HODGKIN (1856). (4) A play by WATTS PHILLIPS (q.v.) and F. VIGNIER (q.v.) first performed at the Princess's Theatre, London, on November 12, 1862, with Miss Katharine Rogers in the title part, Miss Augusta Thompson as *Dolly Varden*, B. Calhoun as *Tappertit*, C. Horner as *Black Hugh*, J. C. Thorne as *Sir John Chester*, Mrs. John Wood as *Mrs. Myggs*, etc. (5) A drama in four acts, produced at the Marybone Theatre on November 4, 1878. See also DOLLY VARDEN.

Barnacle, Ben. The booby in STRAPERS and SOLOMON'S *Billie Taylor* (q.v.).

Barnard, John. Musical director and composer, born 1812, died 1895, was, in his time, orchestral conductor at Drury Lane, the Lyceum, the Olympic, and other London theatres, for which he wrote a good deal, in the way of songs, dances, melodramas, and so forth. Among other things, he supplied music for stage productions of *Macbeth*, *Comus*, Byron's *Manfred*, etc.

Barnardine. "A dissolute prisoner" in *Measure for Measure* (q.v.). Hazlitt describes the character as "one of the finest (and that's saying a bold word) in all Shake-

spere. He is what he is by nature, not by circumstance, 'careless, reckless, and fearless of past, present, and to come.'"

Bernardo and Fiametta. A piece performed at the Kios Theatre on October 29, 1806. See HENSLOW'S *Diary*.

Barnes, Betty. See WORKMAN, Mrs.

Barnes, Charlotte. See CORNER, Mrs.

Barnes, James, who died in 1284, was "an admired pantaloon in Grimaldi's time" (Dutton Cook).

Barnes, John. Actor, died 1841; made his debut at the Haymarket in 1811; first appeared in America in 1816, at the Park Theatre, New York, was manager for a time of the Richmond Hill Theatre in that city. "He was truly eminent," says Ireland, "in such characters as *Sir Anthony Absolute*, *Mrs. Abel Hanly*, *Lord Dunsbury*, *Coary*, etc.; and in *Old Rapin*, *Brunswick*, *Drish*, and *Asperlin* we have never seen his equal" ('New York Stage'). Among his other parts were *Sir Peter Teasle* and *Lango*. See BROWN'S *American Stage*. See, also, BARNES, Mrs. JOHN.

Barnes, Mrs. John (Mary). Actress, born in London, 1780, died at New York, 1864, made her debut at the Haymarket in 1811, and appeared at Drury Lane in 1818. Her first appearance in America took place in 1816, at the Park Theatre, New York (as *Jubel*); her last, in 1831, at Philadelphia (as *Lady Randolph*). "She excelled principally," says Ireland, "in the youthful heroines of tragedy, though few ladies have given us high comedy with equal finish, and no regular boy was ever better personated than by Mrs. Barnes. In melodrama and pantomime her action was always graceful, spirited, and correct" ('New York Stage'). Among her characters were *Esther*, *Phenella*, *Aladdin*, and the dumb harpist. She was the mother of Mrs. Conner (q.v.). See BROWN'S *American Stage*.

Barnes, J. H. Actor, made his stage debut at the Lyceum Theatre, London, in November, 1871, in 'The Bells' (q.v.). He has since played the following original parts: *Captain Lewis* in Halliday's *Lady of the Lake* (1872), *Gordon Lockhart* in Byron's *Old Mollie* (1873), *Geoffrey Greville* in Byron's *American Lady* (1874), *Henry* in Harvey's *Mother* (1879), *Leonard Norment* in Simpson's *Zillah* (1879), *King René* in Willis's *Iolanthe* (1880), *Captain Croustree* in Willis's *William and Susan* (1880), *Stephen Canton* in Pluck (1882), *Richard Treckard* in Buchanan's *Stuart Boston* (1883), *Rogues* in *Antoinette Rigaud* (1884), *Phedra* in Miss Graves's *Nicomache* (1884), *Michael Pennes* in Frith's *Her Advocate* (1884), *Antiochus* in Jerome's *Rise of Dick Halward* (1885), and *Professor Jupp* in *R. security* (1885). J. H. Barnes has furthered figured in London as *Chateau Renault* in 'The Cornman Brothers' (1878), *Sir Leicester Doolittle* in

'Jo' (1876), the *Duke* in 'Lucrezia Borgia' (1879), *Captain FitzHardinge* in 'The Iron Chest' (1879), *Peter Fletcher* in Byron's 'Uncle' (1879), *Henry IV.* (1879), *Bassanio* in 'The Merchant of Venice' (1879), *Frank Troy* in 'Far from the Madding Crowd' (1882), *Macduff* in 'Macbeth' (1882), *Essex* in 'Elizabeth' (1882), *Pygmalion* in 'Pygmalion and Galatea' (1883), *Ingomar* (1883), *Claude Melnotte* in 'The Lady of Lyons' (1884), *Macbeth* (1886), *Tom Cooper* in 'Shadows of a Great City' (1887), *Nicolai Neigoff* in 'Siberia' (1887), *Brian Fitzgerald* in 'The Mysteries of a Hansom Cab' (1888), *Pierre Lorance* in 'Proof' (1889), *Geoffrey Blount* in 'A Convict's Wife' (1890). In the course of 1874 he played "lead" at the Theatre Royal, Edinburgh; in 1875 he accompanied Miss Neilson to America, afterwards touring in Canada; in 1878 he played *Julian Beauclerc* in 'Diplomacy' in the English provinces; in 1886 he "created" at Birmingham the part of *Harry Oakley* in 'By Land and Sea'; and in 1888 he paid a second visit to America.

Barnett, Alice. Actress and vocalist, granddaughter of Henry Kemble (q.v.); began her stage career at the Prince of Wales's Theatre, Liverpool, in April, 1879, as *Little Buttercup* in 'H.M.S. Pinafore' (q.v.). In November of the same year she went to New York, where (at the Fifth Avenue Theatre) she created for American audiences the part of *Ruth* in 'The Pirates of Penzance' (q.v.). In 1880 she returned to England, and took up the rôle of *Ruth* at the Opéra Comique until the production of 'Patience' (q.v.), in which she was the original *Lady Jane* (1881). She was the first representative of the *Queen of the Fairies* in 'Iolanthe' (1882), and of *Dame Courtlandt* in Gilbert and Carr's 'His Excellency' (1894).

Barnett, Benjamin. Actor; brother of Morris Barnett (q.v.); was playing at the Lyceum Theatre, London, circa 1855.

Barnett, C. Z. Dramatic writer; author or librettist of the following pieces:—'The Phantom Bride' (1830), 'The Youthful Days of William IV.' (1831), 'Dominique' (1831), 'Victorine' (1831), 'The Dream of Fate' (1838), 'Oliver Twist' (adapted, 1838), 'Farinelli' (1839), 'The Loss of the Royal George' (1840), 'The Bohemians of Paris' (1843), 'The Christmas Carol' (adapted, 1844), 'Don Cæsar de Bazan' (1844), 'La Polka' (1844), 'Midnight' (1845), 'Mrs. Caudle' (1845), 'The Minute Gun at Sea' (1845); also, 'The Bravo,' 'The Bell-ringer of Notre Dame,' 'Bier Kroeg,' 'The Banks of Allan Water,' 'Cæsar Borgia,' 'The Coroner's Inquest,' 'The Catteran's Son,' 'Claude Lorraine,' 'Fair Rosamond,' 'Hugh the Gypsy,' 'Linda,' 'Mariette Duval,' 'The Mariner's Dream,' 'The Pearl of Savoy,' 'Quasimodo,' 'The Rise of the Rothschilds,' 'Swing,' 'The Skeleton Hand,' 'Stella Rittersdorf,' 'Titus Cæsar,' 'The Vow of Silence.'

Barnett, John. Musical composer, born July, 1802; was the son of Bernhard Beer, a Prussian, who, settling in England,

took the name of Barnett Barnett. John Barnett sang, as a boy, at the Lyceum under S. J. Arnold, and, having studied under C. E. Horn (q.v.), began to write for the stage in 1825, when Peake's 'Before Breakfast' (q.v.), for which he had provided music, was brought out at the above-named theatre. After this came his share in 'Charles XII.' (1828), 'The Carnival of Naples' (1830), 'The Pet of the Petticoats' (1831), 'Olympic Revels' (1831), and other pieces. In 1832 he was made orchestral director of the Olympic Theatre, under Madame Vestris, and, while there, furnished music for many of her productions. His more important works for the theatre include 'The Mountain Sylph' (1834), 'Fair Rosamond' (1837), and 'Farinelli' (1838), all of which see. His minor productions include the music written for 'Blanche of Jersey' (1837), 'Country Quarters,' 'Court of Queen's Bench,' 'The Deuce is in her,' 'Married Lovers,' 'Monsieur Mallet,' 'The Paphian Bower,' 'The Picturesque,' 'Robert the Devil,' 'The Soldier's Widow,' 'Two Seconds.'

Barnett, John Francis. Musical composer, nephew of J. Barnett, born 1838; author, among many works for the orchestra, of an overture to 'The Winter's Tale' (1878).

Barnett, Morris. Actor, dramatist, and musical critic, born 1800, died at Montreal, Canada, March 18, 1856; made his *début* as an actor at Brighton; in 1833 he played at Drury Lane, appearing as *Tom Drops* in Douglas Jerrold's 'Schoolfellows' (q.v.); in 1837 he was at the St. James's playing *Monsieur Jacques* in his own piece; in 1842 he was again at Drury Lane; in 1843 he figured at the Princess's in the title character of 'The Old Guard' (q.v.); and in September, 1854, before going to America, he gave some farewell performances at the Adelphi. He wrote the following pieces for the stage:—'Tact' (1830), 'The Yellow Kids' (1835), 'The Spirit of the Rhine' (1835), 'Monsieur Jacques' (1836), 'Power and Principle' (adapted, 1850), 'Lilian Gervais' (adapted, 1853), 'The Married Unmarried' (1854); also, 'The Bold Dragoons,' 'Borrowed Feathers,' 'Circumstantial Evidence,' 'The King and his Croney,' 'Mrs. G. of the Golden Pippin,' 'Richard Turpin and Tom King,' 'Supper's Over,' 'Sarah the Creole' ('Sarah Blangi'), 'The Serious Family,' 'The Yankee Pedler'; with B. Barnett, 'Out on the Loose' (1850), and, with C. J. Mathews, 'Serve him Right' (1850). G. A. Sala describes him as "a remarkably clever man—a Hebrew of the Hebrews, with a pronounced musical faculty and extraordinary powers of mimicry" ('Life and Adventures').

Barney Brallaghan. A play performed at the Park Theatre, New York, in January, 1831, with Master Burke as the hero, Placide as *Weatherproof*, Mrs. Wallack as *Judy O'Callaghan*.

Barney Rourke. A play performed at

the Olympic Theatre, New York, March, 1881.

Barney the Baron. A farce, played at the National Theatre, New York, in September, 1880, under the first title of 'Pootie's Whims,' with B. Williams as *Barney O'Toole*.

Barnum, Phineas T. Theatrical manager and general entrepreneur, born at Danbury, Connecticut, July 1810, was known successively of Noble's Garden (1835), Vauxhall Garden (1840-1), Lyceum and Museum, Philadelphia (1840), Winter Garden Theatre, New York (after 1850), etc. It was under his auspices that the Bateman children (q.v.) appeared in London in 1851. See his Autobiography (1889).

Barnum's Museum. See NEW YORK THEATRE.

Barnwell, George. See GEORGE BARNWELL.

Baron (The). A comedy "from Olenio" by FANNY HOLGROVE, printed in 'The Theatrical Recorder' (q.v.).

Baron, Robert. Dramatic writer born, according to Langhale, in 1696, author of 'Mira, a tragedy' (q.v.). Winstanley in his 'Lives of the English Poets' also ascribes to him 'Don Quixote, or, The Knight of the ill-favoured Countenance, The Destruction of Jeronimo,' 'Dorcas Dona,' 'Orpheus and Hecate,' and other dramatic pieces. See Langhale Winstanley Phillips's 'Theatrical Postscript. Biographical Dramatis' (1817), Halliwell Phillips's 'Dictionary of Old Plays' (1889), 'Dictionary of National Biography' (1885).

Baron Golosh. An opera-bouffe in two acts, adapted from Maurice Orlikowski and Edmond Andrieu's 'L'Oncle Colas,' with additional numbers by Meyer Lutz; first performed at the Haymarket, Swanston, April 15, 1868, and produced at the Trafalgar Square Theatre, London, on April 21, 1868, with E. J. Lonsdale in the title part, and other characters by Harry Fawcett, Scott Russell, Frank Wyatt, Miss Florence Perry, Miss Sylvia Gray, and Miss M. A. Victor.

Baron Kinkhorvankhotadovprahingatchahorn. A musical comedy in three acts, founded by MISS PETER ANGELO (q.v.) on a novel by Lady Craven, and first acted at the Haymarket on July 9, 1781, with Digne as the Baron, Edwin as Pangloss, and Palmer, Wewitzer, Baddoley, and Mrs. Webb in other parts. Van Borchum, a tradesman, proposes that his son Francis shall marry the Baron's daughter Cecil. The Baron indignantly refuses, and looks his daughter up, but Cecil, who loves Francis, escapes from duress, and the couple are secretly married by Pangloss, the curate, when the Baron has turned out of doors, and who thus repays the insult.

Baron Rudolph. A serio-comic drama in four acts, by BRUNSWICK HOWARD (q.v.), first performed at the Theatre Royal, Hall,

August, 1881; produced at Portsmouth Street Theatre, New York, in 1887.

Baron's Wager (The). A play in one act, by Sir CHARLES YOCUM (q.v.), first performed at Scarborough, February 7, 1831, by the author and Lady Moucham; performed at New York in January, 1833.

Baroness (The). (1) A play by T. B. de WILKES (q.v.), performed at the Fifth Avenue Theatre, New York, in 1871. (2) A comic opera in three acts, written and composed by CORCORAN DECK, Royalty Theatre, London, October 1, 1880.

Baronet (The). A comedy drama by E. HOWARD VINCENT, first performed at the Theatre Royal, Dury, on July 2, 1858.

Baronet Abroad (The) and the Rustic Prima Donna. A musical drama in one act, by V. J. HOWARD, first performed at the St. James's Theatre, London, on November 9, 1868, with F. Matthews as *Sir Piffy Green*, the baronet, and Miss Constant Boden as *Samtha*, the prima donna.

Barraack Room (The). A comedietta by THOMAS HAYNES BAYLY (q.v.), first played in America at the Park Theatre, New York, in 1833, with Miss E. Truss as *Christina*. Miss Mander played *Christina* in New York in 1840.

Barrowford, Mrs. (née Withford). Actress, known for some years as Mrs. Dalkeley, died at Dumfries, 1792, performed at Covent Garden between 1764 and 1768; went to the Haymarket in 1767, thence to Drury Lane in 1768-69, returning to the Haymarket in the last named year. She left London in 1769 and acted in Edinburgh till 1791. She created among other parts those of *Mrs. Richmond* in 'The Good-natured Man,' *Charlotte* in *Man and Wife* (1768-70), *Emily* in 'Cross Purpose,' *Mrs. Hardcastle* in 'The Rivals,' and *Lizzy* in 'The Two Gentlemen of Verona.' Among her other rôles were *Cordelia*, *Portia* ('Merchant of Venice'), *Reverend*, *Beatrice*, *Fiala*, *Diana*, *Kinsky*, *Imogen*, *Mrs. Ford*, *Mrs. Page*, *Mrs. Oakley* ('The Jealous Wife'), *Lady Fanny* ('The Provoked Husband'), *Lady Betty*, *Medea* ('The Cretan Husband'), and *Hypocrit* ('The World and She Would Not').

Barrett, George Edward. Actor, brother of Wilson Barrett (q.v.); born December 1868, died 1904, made his debut at the Theatre Royal, Durham, in 1900, in 'The Woman in Red,' and had acted in many provincial towns before, in 1872, he made his first appearance in London. This took place at the St. James's Theatre in the rôle of *Dr. Brown* in Robertson's 'Program' (q.v.) and of *Jack* in the comic opera, 'Vort Vort' (q.v.). He afterwards made successful appearances in 'East Lynne' (q.v.) and the *Usher* in a travesty of 'Hamlet' (q.v.). After a visit to India, where he supported L. J. Matthews, he came back to

London, where he appeared at the Criterion, the Folly and the Globe. He was in the original casts of Matthiessen's 'Mary Queen of Scots' (1876) and Reeves's 'The Lion's Tail' (1877). Under his brother's management at the Princess's he created the following parts: Jervis in 'The Light of London' (1881), Ross Barrett in 'The Roman Key' (1882), Samuel Jackson in 'The Silver King' (1883), Bolos in 'Claudian' (1885), Nat Brandon in Jones's 'Chatterton' (1886), Bob Atkins in 'The Colour Sergeant' (1886), Ben Phibbs in 'Moultman Blind' (1888), Tribulation Trench in 'The Lord Harry' (1888) and Dick Simpson in 'The Noble Vagabond' (1888). Among other parts created by him in London are: George in 'Christina' (1888), the title role in 'The Alderman' (1888), 'Pecuniary' in 'The Golden Hand' (1888), Samuel Peckaby in 'The French Ladder' (1888), Harry in 'Ben My Three' (1888), 'Jedburgh' in 'Good Old Times' (1888), Jack Darling in 'Newsways' (1888), Gabriel in 'The People's Idol' (1888), Flip Flap in 'The Acrobat' (1888), Bob Trueman in 'Kate and Fortune' (1888), and Douglas in 'The Wedding Eve' (1888). He played the first Frenchman in Hamlet at the Princess's in 1888. He did not become in 'The Lady of Lyons' at the Theatre in 1888, Peter in 'The Stranger' at the Olympia in 1888, Grunty in 'Miami' (1888) at the Princess's in 1888, and Don Whiskers in the Haymarket in 1888. In the later seventies he appeared in the English provinces as: Lancelot in 'Pink Domino' and the boy in 'Les Femmes de Corneville' (1878). He was one of the representatives of Sir Joseph Trent in 'The Bank-maker' (1878). In 1888 he played in America as a member of his brother's company.

Barrett, George H. Actor, son of Oliver L. Barrett (q.v.), born at Rochester, 1798; died at New York, 1880, appeared at the Park Theatre, New York, in 1808, as Pizarro Azevedo, and at the same theatre, in 1811, as Helmer in 'The West Indian'. He was married to Mrs. Henry in 1812, who assistant stage manager of the Bowery Theatre in 1815; played at Burton's Theatre in 1814-5, and then farewell to the stage at New York in the latter year. He was the father of Georgina and Mary Barrett, and was familiarly known as 'Gentleman George'. (Ireland's 'New York Stage' describes him as 'an intellectual and discriminating actor'. Among his best parts were 'Sir Andrew Aguecheek', 'Fido' ('Midsummer Night's Dream') and 'Shadrach'.

Barrett, Mrs. George (Mrs. Henry). Actress, born at Philadelphia, 1797; died at Boston, 1855; first appeared on the stage in 1812 at Boston, U.S.A. as a dancer; married W. C. Drummond in 1817; made her New York debut in 1818 as Leticia Hardy; married George H. Barrett in 1820; last appeared at New York in 1824 and at Boston in 1825. Among her parts were Mrs. Oakley ('The Jealous Wife'), Leticia Hardy ('The Spanish Wife'), Leticia Hardy ('The Spanish Wife'), Leticia Hardy ('The Spanish Wife'), Leticia Hardy ('The Spanish Wife'). In the lines of gay, graceful, and refined comely she has been seldom equalled' (Ireland, 'New York Stage').

Barrett, Oliver Leonard, actor, after performing in the English provinces made his first appearance in America at Boston, in 1798, as Jagger in 'The Suspicious Husband' (q.v.). He made his debut in New York (as Don Felix in 'The Wonder') in 1799, acting there as late as 1808. He died in 1809. He was the father of George H. Barrett (q.v.). See Ireland's 'New York Stage' and Brown's 'American Stage'. Bernard's 'Recollections' and Dunlap's 'American Theatre'.

Barrett, Mrs. Oliver Leonard, actress was a pupil of Macklin (q.v.), and made her debut in London as Portia. She was known in England as Mrs. Rivers. She first appeared in America at Boston, in 1797, as Mrs. Jagger in 'The Suspicious Husband' (q.v.), and played at New York theatres in 1798, 1801, and 1802. She died in 1812. Ireland ('New York Stage') calls her 'a skilful and accomplished actress'. See, also, Brown's 'American Stage' (1870).

Barrett, Laurence (Larry Hannigan), actor born, according to one authority, in 1832; according to another in 1838 (at New York); and according to a third, in 1836 (at Paterson, New Jersey, U.S.A.). made his professional debut at Detroit, Michigan, in 1851. Thence he went to Pittsburg, St. Louis, Chicago, etc., and at last in 1856 to New York where he made his first appearance as Sir Thomas Clifford in 'The Hunnibell'. In February, 1857, he began an engagement at the Metropolitan Theatre, where he was seen in such parts as Phrosius in 'A Winter's Tale' and Foin in 'Oliver Twist'. In the autumn of 1858 he went to the Boston Museum, opening as Frederick Brumfield in 'The Poor Gentleman', and remaining there two years after which he migrated to the Howard Athenaeum in the same city. Next came engagements at Philadelphia, Washington and New York at the last named of which he figured as Jago. He then became co-manager of the Varieties, New Orleans where he received 'Hamlet' (q.v.) playing the chief character. During a season at San Francisco in 1860, he appeared as Hamlet. In 1860 he visited England and acted for six nights at Liverpool as Hamlet, Richard III, and Claude Melnotte. In January 1860 he became for a time, co-manager with John McLaughlin of the California Theatre, San Francisco. In 1870 he appeared as an actor at Niblo's Garden and Booth's Theatre, New York. At the last named house he played Leonides in 'The Winter's Tale' and was the first representative in America of James Harbord in 'The Man in Airlie' (q.v.). For twelve months he directed the Varieties Theatre, New Orleans (1862). In 1861-2 he appeared at Booth's Theatre, New York, as: as: in 'Julius Caesar' a performance which he repeated at the same theatre in 1865. To 1864 belongs his appearance in New York as King Lear which was followed by his first British tour in America in 1867. In 1875 he created at New York the title part in Howells's 'York's Love' (q.v.) and in 1881 that of King Arthur in

Young's 'Pendragon' (q.v.). In 1885 he played *Lamotto* in Baker's 'Franconia da Rimini' at the Chestnut Street Theatre, Philadelphia, reviving the piece next year at the Star Theatre, New York. A professional visit to London in 1884 presented him, at the Lyceum as *Yves* (April 17) and as *Roderick* (April 25). At New York in 1887 he played *Roderick* in Miss Milford's tragedy. He died on March 20, 1901. For biography, see 'Actors and Actresses of New York' (1888) and for criticism, William Winter's 'Sketches of the Stage' (second series). "Laurence Barritt," says Winter, "was always conspicuously fine in the fidelity with which he grasped his author's ideal, and the fidelity with which he conveyed it. No figures have stood upon the stage that are more sharply individualized, more distinct, more formidable, more readily remembered than those of *Lamotto*, *Yves*, *Roderick*, *Yves*, *Lamotto*, and *King James V* of Scotland, as presented by Laurence Barritt. . . . He saw them comprehensively; he invested himself with their distinct personalities, he made them actual men while at the same time he sustained the element of charm in them by poetry of treatment in the expression of their characters. To that group he added, in the same lofty spirit, and with the same fine skill, the figure of *Gondalo*."

Barritt, W. A. Musical critic, author of the libretto of 'Moro' (q.v.) (1882); also of a 'Life of Michael William Balfe' (1882).

Barrett, Wilson Actor-playwright, and theatrical manager, made his debut as an actor at Halifax in 1864, appearing afterwards at Leeds, Liverpool, Nottingham, Aberdeen, and other provincial centres. Having married Miss Caroline Heath (q.v.), he toured with her for some years in 'East Lynne' and other pieces. His first appearance in London was at the Surrey Theatre as Tom Andromeda in 'It is Never too Late to Mend'. His first experience of theatrical management was at Halifax. In 1874 he became lessee and manager of the Amphitheatre, Leeds, where he produced Willis's 'Jane Shore' (q.v.), playing *Henry* *Shore* himself. In 1877 he assumed the direction of the Theatre Royal, Hull, and in the following year the control of the Grand Theatre, Leeds, which he opened on November 14 with *Macbeth* about 8000, in which he played *Braddock*. September 1879, saw him lessee and manager of the Court Theatre, London, where he began with an adaptation of *Marlowe's* 'Fernando' in which he represented *Pompey*. Here too, he figured as the first representative of *De Courcy* in H. J. Byron's 'Courtship' (1879), as *Mercutio* in *Romeo and Juliet* (1881), and as the original *Frier John* in Willis's 'Janna' (1881). In June 1881 Wilson Barrett having left the Court, undertook the management of the Princess's Theatre, which he retained for five years. Here he appeared first as *Henry de Montfort* in 'From Prison' (1881) and *John Stratton* in 'The Old Love and the New' (1881). Then

came a succession of original roles—*Harold Armitage* in 'The Lights of London' (1881), *Jack Hearn* in 'The Roman Rye' (1882), *Wulfert Denner* in 'The Silver King' (1882), *Claudian* in the drama so named (1883), and *Chatterton* in the one act play so named (1884). Next came a revival of 'Hamlet' with himself in the title part (October, 1884), after which came some further "creations"—*Lucius Junius* in Lord Lytton's 'Julius' (1885), *Jack Youell* in 'Hoodman Blind' (1885), *Lord Harry Bendish* in 'The Lord Harry' (1886) and *Clive* in the play so named (1886). Barrett's next London management was at the Globe Theatre, where he appeared in 1887 as the original *Frank Thorne* in 'The Golden Ladder' and in 1888 as *Claudio Melnotte*. In May, 1888, he began a second occupancy and direction of the Princess's Theatre, producing *Ben My Three*, with himself as *Ben* (1888). The Good Old Times, with himself as *John Lander* (1889), and 'Nowadays' with himself as *John Norton* (1889). In December 1890, he became lessee and director of the Olympic Theatre, opening it with 'The People's Idol' (q.v.), in which he was the original *Laurence*. *Autrey Here*, in 1891, he played the name-part in 'The Stranger' and two original roles, the name-part in 'Father Buonaparte' (q.v.), *Louis Belphevre* in 'The Acrobat' (q.v.), and also the *Walter* in S. W. Mitchell's one act drama so named (q.v.). During subsequent provincial tours he played, in 1891, *Othello*; in 1892, the name-part in 'Pharaoh' (q.v.), and in 1894, *Pete* in 'The Manxman' (q.v.). While in America, in 1895, he produced 'The Sign of the Cross' in which he was the original *Marcellus Superbus*, a role first played by him in London in 1891. Wilson Barrett is the author of the following dramatic pieces, none of them named above:—'Twilight' (1874), 'Nowadays' (1889), 'The Acrobat' (1891), 'Jenny the Barber' (1891), 'Pharaoh' (1892), 'The Manxman' (1894), 'The Sign of the Cross' (1895), 'The Christian King' in which he created the role of *King Alfred* (1892), 'In the Middle of June', in which he also appeared (1903), 'The Never-Never Land' (1894), etc. He is also part-author, with Clement Scott, of 'Sister Mary' (1896), with H. A. Jones, of 'Hoodman Blind' (1896), and 'The Lord Harry' (1896), with Sydney Grundy, of 'The Golden Ladder' (1897), with Hall Caine, of 'Ben My Three' (1898), and 'The Good Old Times' (1899), with Victor Walden, of 'The People's Idol' (1899), and with C. Hauman, of 'Our Pleasant Nine' (1899).

Barricade (The). A drama in a prologue and four acts, by CHARLES HOLT (q.v.), founded on Victor Hugo's 'Les Misérables' (q.v.). First performed at Craydon in October 1890. First produced in London on September 18 at the Duke's Theatre, with the author as *Valentin*, Mrs. Dugby Willoughby as *Fantine* (and *Coquette*), and Miss May Holt as *Eponine*. See YELLOW POSTER and VALZAN.

Barrie, James Matthew. Dramatic and miscellaneous writer, born 1860; author of the following plays:—*'Ibsen's Ghost'* (1891), *'Walker, London'* (1892), *'The Professor's Love-Story'* (1892), *'Becky Sharp,'* an adaptation (1893), *'The Little Minister'* (1897), *'The Wedding Guest'* (1900), *'Quality Street'* (1902), *'The Admirable Crichton'* (1902), and *'Little Mary'* (1903); also part-author, with H. B. Marriott-Watson, of *'Richard Savage'* (1891), and, with A. Conan Doyle, of *'Jane Annie'* (1893).

Barrington Rutland [George Rutland Barrington Fleet]. Actor, vocalist, dramatic writer, and theatrical manager, born 1853; made his professional *début* on September 1, 1874, at the Olympic Theatre, London, as *Sir George Barclay* in *'Lady Clancarty'* (q.v.). In 1875-7 he took part in entertainments given in London by Miss Emily Faithfull and in the English provinces by Mrs. Howard Paul. Thence he went to the Opéra Comique, where he was the first representative of *Dr. Daly* in *'The Sorcerer'* (1877), *Captain Corcoran* in *'H.M.S. Pinafore'* (1878), the *Serjeant of Police* in *'The Pirates of Penzance'* (1880), and *Grosvenor* in *'Patience'* (1881); thence, again, to the Savoy Theatre, where he was the original *Earl of Mountararat* in *'Iolanthe'* (1882), *King Hildebrand* in *'Princess Ida'* (1884), *Pooh-Bah* in *'The Mikado'* (1885), and *Sir Despard Murgatroyd* in *'Ruddigore'* (1887). In 1885 he had "created" the part of *Dr. Dozey* in *'The Silver Shield'* (q.v.). He was the judge in *'Trial by Jury'* at the Lyceum in 1887, *Chrysos* in *'Pygmalion and Galatea'* at the same theatre in 1888. In the last-named year he played *Mr. Barnes* in *'To the Death'* (q.v.) at the Olympic. In 1888, also, he became lessee of the St. James's Theatre, where he produced, in October, *'The Dean's Daughter'* (q.v.), in which he played the *Dean*; and in November, *'Brantingham Hall'* (q.v.) by W. S. Gilbert, in which he represented *Mr. Thursby*. After this he was in the cast of *'Merry Margate'* (q.v.) and *'Penelope'* (q.v.) at the Comedy (1889). Then came the following original parts—*Admiral Brabazon* in *'The Inheritance'* (q.v.), *Colonel Percival* in *'A Chance Interview'* (q.v.), and *Admiral Vincent* in *'Faithful James'* (q.v.)—all in 1889, to which year belongs also his *Christopher* in *'Locked In'* (q.v.). In 1889 he returned to the Savoy to "create" *Giuseppe Palmieri* in *'The Gondoliers,'* the *Rajah* in *'The Nautch Girl'* (1891), *Sir James Hanbury* in *'Bartonmere Towers'* (q.v.) (1892), and to play the *Rev. W. Barlow* in the revived *'Vicar of Bray'* (q.v.) (1892). Later original parts there were his *Rupert Vernon* in *'Haddon Hall'* (1892), his *Proctor* in *'Jane Annie'* (1893), his *King Paramount* in *'Utopia Limited'* (1893), and his *Ludwig* in *'The Grand Duke'* (1896). He was in the original casts of *'A Greek Slave'* (1898), *'San Toy'* (1899), *'A Country Girl'* (1902), *'The Cingalee'* (1904). He is the author of two plays named above—*'To the Death'* (q.v.), and *'Bartonmere Towers'* (q.v.); he has also

written the "book" of *'A Knight Errant'* (1894) of *'Water Babies'* (1902), and of some other small musical pieces.

Barringtons (The). A drama in four acts, by A. J. ADAIR FITZGERALD and J. H. MERRIFIELD, Novelty Theatre, London, March 6, 1884.

Barrister (The). (1) A play in two acts, adapted from the *'Gabrielle'* of Augier (q.v.), and first performed at the Surrey Theatre, London, on March 1, 1852, with Creswick as *Claremont* (the barrister), and H. Widdicomb as *Yellaboy* (a lawyer). The piece was revived at the Princess's on November 30, 1859, under the title of *'Home Truths,'* with G. Melville as *Claremont*, J. G. Shore as *Maitland*, F. Matthews as *Yellaboy*, Mrs. C. Young as *Mrs. Claremont*, and Miss C. Leclercq as *Mrs. Yellaboy*. When the original play was produced in Paris, Regnier played the title part and Samson the lawyer. The adaptation has been printed under the name of *'Good for Evil.'* (2) A comedy in three acts, by J. H. DARNLEY and G. MANVILLE FENN; first performed at the Grand Theatre, Leeds, March 19, 1887; first time in London at Comedy Theatre, September 6, 1887, with J. H. Darnley in the title part (*Arthur Maxwell*), and other rôles by Walter Everard, F. Mervin, Miss H. Leyton, Miss A. Verity, Miss S. Vaughan, etc.; played in America in the same year; revived at the Royalty Theatre, London, in May, 1890.

Barron, Charles. See MORAL CRIME, A.

Barrow, Mrs. See BENNETT, JULIA.

Barry, Elizabeth. Actress, born 1653, died 1713; is said to have been the daughter of a barrister (afterwards known as Colonel Barry), and to have been at one time under the care of Lady Davenant. Antony Aston says that, when the Earl of Rochester secured her appearance on the stage, she was "woman" to Lady Shelton of Norfolk. Certain it is that her *début* was made at Dorset Garden about 1673, as *Queen of Hungary* in *'Mustapha,'* and that at first she was by no means a success. "She was, at the end of the first year, discharged the company, among others that were thought to be a useless expense to it." However, she appeared again in 1675, and thence continuously till 1682, when she figured at the Theatre Royal. With that establishment she was associated till 1695, when she made her *entrée* at Lincoln's Inn Fields. In 1705 she went to the Haymarket, going to Drury Lane in 1708, and returning to the Haymarket in 1709-10. In the latter year she withdrew from the stage. It would seem that she was the first distinguished English performer for whose benefit a performance was given. She was the mistress not only of Rochester but of Sir George Etherege, and her moral character generally is described as of the worst. Among her original rôles (which were very numerous) were *Monimia* in *'The Orphan,'* *Belvidera* in *'Venice Preserved,'* *Alcmene* in *'Amphi-*

tryon, *Camilla* in 'Clemence', *Lady Touchdown* in 'The Double Dealer', *Zara* in 'The Mourning Bride', *Isabella* in 'The Fatal Marriage', *Lady Brute* in 'The Provoked Wife', *Arpago* in 'Tamerlane', *Alice* in the tragedy so named, *Calista* in 'The Fair Penitent', *Clara* in 'The Confederacy', *Phaedra* in the tragedy so named, and *Redupina* in 'The Royal Convert'. Among her other parts were *Mrs. Page*, *Queen Katherine* in 'Henry VIII.', *Lady Macbeth*, *Verdina* in 'Tate's 'Leas', *Parthena* ('King and No King'), *Fingine* ('Maid's Tragedy'), *Cleopatra* ('All for Love'), *Horatia* ('Alexander the Great'), *Mrs. Ford* ('Love for Love'), and *Lady Mary* ('The Careless Husband'). "With all her enchantment," writes Antony Aston, "this fine creature was not handsome: her mouth opening most on the right side, which she strive to draw the other way, and at times composing her face as if to have her picture drawn. She was middle sized, had darkish hair, light eyes, and was indifferent plump. She had a manner of drawing out her words, which suited her. In tragedy she was solemn and august, in comedy alert, easy, and genteel, pleasant in her face and action, filling the stage with a variety of gesture." "In characters of greatness," says Cibber, "she had a presence of elevated dignity, her men and motion supple and gracefully majestic, her voice full, clear, and strong, so that no violence of passion could be too much for her, and when distress or tender-ness possessed her, she subsided into the most affecting melody and softness. In the art of exciting pity she had a power beyond all the actresses I have yet seen." Dryden, in one of his prefaces, speaks of Mrs. Barry as "always excellent." See Gibbons's 'Comparisons between the Two Stages' (1707), Swift's 'History of the Stage' (1711), Aston's supplement to T. Cibber's 'Lives of Actors and Actresses' (1741), Cibber's 'Apology' (1741), Davies's 'Dramatic Miscellany' (1744), C. Dibdin's 'History' (1800), Gosselt's 'English Stage' (1837).

Barry, Helen. Actress, born in Kent; made her debut at Covent Garden Theatre in August, 1871, as the *Princess Fortinbras* in 'Hail and Hoyn' (q.v.). Since then she has been the first representative of the following roles: *Queen Helena* in 'The Happy Land' (1873), *Edith Lombey* in 'Hail-day', *Henri's Delight* (1873), the *Countess Armande* in Boucault's 'Leil Astray' (1874), *Anaïs* in 'Round the World in Eighty Days' (1875), *Constance* in 'Northmore's 'Heartsease' (1875), *Mrs. Clarkson* in 'L'Etranger' (1876), *Diana Cornen* in 'Marion's 'True till Death' (1876), *Ethel* in 'Ethel's Revenge' (1876), *Mrs. Butler* in Boucault's 'Forbidden Fruit' (1880), *Mabel Montford* in 'The World' (1880), *Mrs. Manderville* in 'A Woman of the World' (1880), *Catherine Marston* in 'Her Trustee' (1887), and *Clara* in 'Hail Asunder' (1888). She has also appeared in London as *Lady Clementine*, the *Countess* in 'The Two Orphans' (1878), *Lady Helen* in 'Twine the

Malden' (1878), *Fro de Malmore* in 'South' (1881), the *Countess d'Autreval* in 'The Ladies Battle' (1884), *Madge* ('Shipwreck in After' (1885), and *Kachel* in 'The Economics of Virginia' (1885). She was the first representative of *Margaret* in Taylor's 'Arkwright's Wife' (Leeds, 1873), and of *Elisavir* in 'Garrywold' (Liverpool, 1877). Helen Barry's first visit to the United States was paid in May, 1883, when she appeared at the Union Square Theatre, New York, as *Margaret* in 'Arkwright's Wife'. In April, 1884, she "created" at the Union Square Theatre, New York, the role of the heroine of 'The Fatal Letter' (q.v.). Her repertory includes, further, *Lady Macbeth*, *Katherine* ('Taming of the Shrew'), *Lady Teale*, *Lydia Lam-mah*, *Lady Gray Spunkie*, *Isabella* ('A Scrap of Paper'), *Lady Isabel* ('East Lynne'), and *Mrs. Sutherland* ('A Lesson in Love'). She is part-author with Geo. Thomas of 'A Night's Frolic' (q.v.).

Barry, Ludowick. Dramatic writer, "of ancient and honourable family in Ireland," author of 'Ram Alley' or 'Merry Tricks' (q.v.), a comedy first printed in 1611. See Wood's 'Athens Oxoniensis' (1813, 20), Langhams's 'Dramatic Poets' (1821), Whicups's 'List of English Dramatic Poets' (1877), the 'Biographical Dramatics' (1813), Gosselt's 'English Stage' (1837).

Barry, Shiel. Actor, born in County Kildare, Ireland, made his debut in Australia in 1850. After considerable experience there and in the English provinces, he made his first bow to a London audience at the Princess Theatre in September, 1870, as the *Doctor* in Boucault's 'Rap-purce' (q.v.) and *Pedro Murphy* in 'The Happy Man' (q.v.). These were followed by appearances in 'Peep o' Jay' ('Harrop O'Tender'), *Arrah na Pogue* ('Michael Fenagh'), 'The Colleen Bawn', and other dramas of Irish life and character in which he subsequently appeared in the United States, Canada, and the West Indies. Returning to England in 1875 he was the first representative in London of *Harvey Duff* in 'The Shaughraun' (q.v.). Then came in 1876, his highly successful tour of the music, in 'Les Cloches de Cornetville' (q.v.) a role which he sustained for a long time at the Folly and Globe Theatres and in the country. It was followed by his *Mad Murphy* in a London revival of 'Green Hushes' (1880). He was not seen again in the English metropolis till Christmas 1888 when he figured as *Servant* in the pantomime of 'Cinderella' at the Haymarket. In 1889 he represented ('*Chickadee*') in the opera of 'The Black Rover' (q.v.) at the Globe.

Barry, Spranger. Actor, born at Dublin 1719, died 1777, was brought up as a silversmith, became bankrupt, and took to the stage. His first part was made at the Swan Alley Theatre, Dublin in February 1744, and he continued to perform there till October 1746, when he made his first London appearance as *Officer* at Drury Lane. Here he remained, sharing the best part with

Garrick, till 1750, when he went to Covent Garden, where, for the next eight years, he was the acknowledged rival of his great contemporary. In 1754-5 he paid a flying visit to Dublin. In 1759 he went thither with Woodward to open the Crow Street Theatre, which they had built, and the partners, two years later, started another venture, a new theatre at Cork. Woodward returned to London in 1762, but Barry remained in management till 1767, when he appeared at the Haymarket. In the same year he was re-engaged at Drury Lane, with which he was associated till 1774, the remainder of his professional career being passed at Covent Garden. He was married to Mrs. Dancer in 1768 (see CRAWFORD, Mrs.). Among his original rôles were *Machomet* in 'Irene,' *Young Norval* in 'Douglas,' *Ronan* in 'The Fatal Discovery,' *Tancred* in 'Almida,' *Aubrey* in 'The Fashionable Lover,' and *Kranier* in 'The Grecian Daughter' (q.v.). His repertory also included *Lear* (1744-5), *Henry V.* (1744-5), *Macbeth* (1746-7), *Hotspur* (1746-7), *Hamlet* (1746-7), *Antony* ('Julius Cæsar,' 1746-7), *Romeo* (1748-9), *Richard III.* (1756-7), *Jacques* (1774-5), *Castello* in 'The Orphan' (1745-6), *Altamont* in 'The Fair Penitent' (1745-6), *Lord Townly* in 'The Provoked Husband' (1746-7), *Lothario* in 'The Fair Penitent' (1750-1), *Bayazet* ('Tamerlane,' 1750-1), *Oronoko*, *Pierre*, and *Joseph* ('Venice Preserved'), *Captain Plume* ('The Recruiting Officer'), and *Captain Macheath*. Davies said that "of all the tragic actors who have trod the English stage for these last fifty years, Mr Barry was unquestionably the most pleasing. Since Booth and Wilks, no actor had shown the public a just idea of the hero or the lover. Barry gave dignity to the one and passion to the other. In his person he was tall without awkwardness, in his countenance he was handsome without effeminacy. In his uttering of passion, the language of nature alone was communicated to the feelings of an audience. If any player deserved the character of an unique, he certainly had a just claim to it." O'Keefe gave it as his opinion that Barry was "the finest actor in his walk that has appeared on the English stage," and Murphy wrote—

"Harmonious Barry! with what varied art
His grief, rage, tenderness, nam'd the heart!
A giant's way now so more the boast!
And Shakespeare given for his whole host!"

Churchill, in the 'Roscius' was less flattering. See Davies' 'Life of Garrick' (1780), Hitchcock's 'Irish Stage' (1788-94), Kelly's 'Reminiscences' (1826), O'Keefe's 'Recollections' (1825), Bernard's 'Retrospections' (1839), Bennett's 'English Stage' (1832), Donaldson's 'Recollections' (1865).

Barry, Mrs. Spranger. See CRAWFORD, Mrs.

Barry, Thomas. Actor, died in England, 1857; made his first appearance in America at the Park Theatre, New York, in 1829, as the hero of 'The Stranger.' He was stage-manager of the Park till 1833; manager of the Tremont Theatre, Boston, from 1833 to 1839; manager of the Bowery

in 1840; stage manager of the Park from 1841 onwards, assistant-manager of the Broadway from 1850 to 1864; and afterwards manager of the new Boston Theatre. See Ireland's 'New York Stage.' See BARRY, Mrs. THOMAS.

Barry, Mrs. Thomas. Actress; made her first appearance in America at the Park Theatre, New York, in 1827, as *Juliet*, afterwards playing *Bettedoro* and *Juliana*. She performed at Boston in 1832-39, and in 1841 returned to the Park, where she played for the last time in 1848. She died in 1864. See Ireland's 'New York Stage.'

Barrymore, Earl of. See AMATEUR ACTING.

Barrymore, Maurice. Actor; appeared at the Haymarket Theatre in 1884-85, creating two parts *Dr Basil North* in 'Dark Days' (1885) and *Paul Deveraux* in 'Nadzerda' (1886), and figuring also as *Count Orlov* in 'Diplomacy' (1884), *Ernest Fane* in 'Masks and Faces' (1885), *Angus Macallister* in 'Ours' (1885), *Belmont* in 'Engaged' (1886), and *Louis Perceval* in 'Jim the Penman' (1886). In 1887 he played the title part in 'Lagadère' (q.v.) at Niblo's, New York. He is the author of two dramatic pieces—'Honour,' an adaptation (1881), and 'Nadzerda' (1886).

Barrymore, William. Actor and dramatic writer; made his debut at Drury Lane in 1827 as *Ramiro* in 'The Guerilla Chief,' appeared in 1831 at the Park and Bowery Theatres, New York, whence he went to Boston, dying there in 1845. He was much esteemed in melodrama and stage management. "Orlando," by Mr. Barrymore, "what a full Shakespearean sound it carries! how fresh to memory arise the image and the manner of the gentle actor" (Charles Lamb). Bolson, in 'The Old Playgoer' (1846), speaks of Barrymore as "The Tyrant, Murderer, Lurper of the drama. . . . He was a sound, useful actor. . . . You will find his name in a highly respectable line of characters for a great many years." Among his dramatic pieces were 'El Hyder' (1818), 'The Fatal Snowstorm,' 'The Fontah Slave,' 'The Foulshs,' 'Gilderry,' 'Meg Marnock,' 'The Secret,' 'A Slave's Revenge,' 'Trial by Battle,' and 'Wallace.' See BARRYMORE, Mrs. WILLIAM.

Barrymore, Mrs. William. Actress; "was known on the English stage as early as 1803, as Miss Adams, a dancer, and after her marriage attained distinction as a melodramatic actress of the highest grade" (Ireland). She played at the Park and Bowery Theatres, New York, in 1831, and at Boston from 1832 onwards. Returning to England, she died in 1862.

Barsanti, Miss (Mrs. Lisle). Actress; of an Italian family, and a pupil of Dr. Burney; appeared at Covent Garden from 1772 to 1776, and at the Haymarket in 1777. She was the original representative of *Lydia Langueh* in 'The Rivals,' and among her other parts were *Fortia* ('Merchant of

Venice'), Mrs. Ford ('Merry Wives'), Estifania ('Bule a Wife'), Mrs. Oakley ('The Jealous Wife'), Charlotte Ransport ('The West Indian'), Mrs. Faint ('Love for Love'), Lady Penryful ('The Provoked Wife'), Lady Townly ('The Provoked Husband'), Widow Bellmour ('The Way to Keep Him'). Becoming a widow, she married Richard Daly, manager of the Smock Alley Theatre, Dublin, "and was," says Bennett, "the great support of his theatre. She was a very good actress." O'Keefe considered her "capital" in all Mrs. Abington's parts. See O'Keefe's 'Recollections' (1836) and Bennett's 'English Stage' (1833).

Bartholo, Dr. A character in 'The Spanish Barber' (q.v.). See BARTOLO.

Bartholomew, Anne Charlotte (née Payermann). Dramatist, died 1862, author of 'The King, or, The Farmer's Hangover' (1829), and 'It is only my Aunt,' a farce (1849).

Bartholomew Fair. A comedy by Mrs. Jonson (q.v.), first performed at the Hope Theatre, London, on October 31, 1614, by "the Lady Elizabeth's servants: the Lady Elizabeth being the daughter of James I. The play, says Gifford, "was always a favourite with the people," no doubt because of "the ridicule with which it covers the Puritans." "It was revived immediately after the Restoration, and was frequently honoured with a royal command by Charles, whom tradition represents as greatly delighted with the character of Cokes which was, indeed, excellently played by Winterhall, and afterwards by Nokes." Among the other persons are John Littlewit, Win the Aunt Littlewit, Zeal of the land Bury, Winwife Tom Quarulous, Humphrey Warpe, Adam Overdo, Edgeworth, Leatherhead, Nightingale, Momecalf, Dan Jordan, Knochem, Trouble all, Brutie Filcher, Puppy, Dame Purcell, Grace Wellborn, Joan Trash, etc. Gifford commends the play as abounding in "powerful satire, no less than in wit and humour." "The characters, numerous as they are, are all kept distinct from one another." 'Bartholomew Fair' was revived at the Haymarket in August, 1707, with Bullock as Cokes, Johnson as Warpe, Pack as Bury, Keen as Justice Overdo, Norris as Littlewit, Milla as Quarulous, Booth as Edgeworth, and Mrs. Porter as Mrs. Wellborn, at Drury Lane in June, 1715, with Johnson, Milla and Norris in their former parts, Mrs. Saunders as Littlewit, and Miss Willis as Mrs. Wellborn, and at Drury Lane in October, 1731, with Cibber, jun. as Cokes, Johnson as before, and Miss Bafter as Littlewit.

Bartley, George. Actor, born at Bath, 1783, made his debut there as the page in 'The Pinner'. In 1800 he played *Grindich* at Cheltenham, and, repeating the assumption as Margate, attracted the attention of Mrs. Jordan, who recommended him for an engagement at Drury Lane. There he made his first appearance, in the same character, in 1805, remaining a member of the company

until 1804, when he went to the Haymarket, afterwards appearing at various towns in the provinces, as well as at Drury Lane as *Falstaff*, etc. He next went as stage-manager to the English Opera House, resigning his appointment in 1814. In the same year he appeared at the Park Theatre, New York, as *Falstaff*, and, returning by and by, was seen at Covent Garden (in 1822) as *Sir Toby Reich* and in other characters. He took his farewell of the stage in 1823, and died in 1828. During his later years "he derived his greatest fame from his personation of the veterans of the stage, such as *Falstaff* (in which he was for many years unrivalled), *Polonius*, *Sir Peter Teazle*, *Sir Anthony Absolute*, *Sir David Brander*, *Job Thornberry*, *Colonel Bannan*, *Max Harbagon*, etc." Of the last named character he was the original exponent. Gifford praises his *Old Marston*, *Sir Christopher Curry*, *Eustache de Saint Pierre*, *Fitzhardinge Iron Chest*, *Jobson Joe Standfast*, etc. Hazlitt wrote of him "There is a thinness in his voice and a plumpness in his person, neither of which is to our taste." Plainly, on the other hand, characterized him as "a sensible unaffected actor without any pretensions to genius but thoroughly dependable to the extent of his ability." See 'The Theatrical Dictionary' (1802-8), Gifford's 'Dramatic Biography,' Ireland's 'New York Stage' (1800), Brown's 'American Stage' (1810). See BARTLEY, Mrs. G.

Bartley, Mrs. George (née Williamson). Actress, born at Liverpool, 1782; died in London, 1850, after appearing at Salisbury and Bath made in 1800, her debut at Covent Garden as *Lady Townly* in 'The Provoked Husband.' Playing at Dublin in 1807 she reappeared at Covent Garden in the following year, being afterwards engaged for three years at Drury Lane. In 1810 she married George Bartley, and in 1814 performed with him at the Park Theatre, New York, her opening part being that of the heroine in 'Isabella' (q.v.). Tours in the English provinces followed, and in 1823 she resumed her position at Covent Garden. As a tragic actress she ranked high. Donaldson says that she "was formed by nature for the higher walk of her profession." She had a noble and expressive face, full, strong, and melodious voice, capable of any intonation, and an original conception of her author." See Ireland's 'New York Stage' (1800) and Brown's 'American Stage' (1810).

Bartoldo. A wealthy old miser in MILMAN'S 'Rialto' (q.v.).

Bartolo, Dr., figures in the various versions and adaptations of 'The Barber of Seville' (q.v.).

Bartolozzi, Lucy Elizabeth. See VESTRA, MME.

Bartolus. A lawyer, husband of *Amerasia* in BRUNSWY AND FLETCHER'S 'Spanish Curio' (q.v.).

Barton. Actor, born in London; was playing at Brighton about 1820. Both in England and Scotland "he enjoyed considerable reputation as a leading actor in tragedy and in the better range of melodrama." In 1832 he was "starred" at the Bowery Theatre, New York, and in 1833 appeared at Philadelphia. Returning to England, he died there in 1848. See Ireland's 'New York Stage' (1866) and Brown's 'American Stage' (1870).

Barton, Fanny. See ASINGTON, MRS.

Bartonmere Towers. A comedy in three acts, by RUTLAND BARRINGTON (q.v.), first performed at the Navy Theatre, London, on the afternoon of February 1, 1803, with a cast including the author.

Barwise's Book. A comedy in two acts by H. T. CRAVEN (q.v.), first performed at the Theatre Royal, Edinburgh on April 18, 1870, first produced in London at the Haymarket Theatre, on April 25, 1870, with a cast including E. A. Sothorn, W. H. Chippendale, H. Compton, W. H. Kendal, J. H. Buckstone, Miss Robertson (Mrs. Kendal), Miss F. Gwynne, and Mrs. P. Matthews.

Base Impostor (A). A play by HORACE WIGAN (q.v.).

Bashaw and the Bear. See BILVO.

Bashful Irishman (The), by MARK LEMON (q.v.), was performed at the Olympic Theatre, New York, in 1848.

Bashful Lover (The). A tragedy-comedy, by PHILIP MASSINGER (q.v.), licensed on May 9, 1630, and acted at "the private house in Black Fryars." "It was extremely well received at its first appearance, and continued to be a favourite." It was printed in 1655. The bashful lover is Hortensio, who, though enamoured of Matilda, the daughter of Gonzaga, does not proclaim his passion. Lorenzo demands her hand in marriage, and Gonzaga refuses. There is a battle, and Mantua is captured, whilst Matilda, attempting to escape, is seized, but rescued by Hortensio. Both, however, are taken prisoners. Lorenzo (having restored her father to his dukedom) renews his suit, and Hortensio, very disinterestedly, advises Matilda to accept it. She replies by declaring her love for Hortensio. Lorenzo gives her up, and Gonzaga consents to her marriage with her bashful lover, who, his brother having just died, is now Duke of Milan. The play, altered by Hull, was revived at Covent Garden in May, 1798, under the title of 'Disinterested Love,' with Pope as Hortensio, Holman as Lorenzo, Murray as Gonzaga, and Mrs. Pope as Matilda.

Bashful Man (The). A comic drama by W. T. MONCRIEFF (q.v.), first performed in 1837. Blushington is the bashful man, and Dutch Friendly is the girl to whom, inspired by wine, he eventually finds courage to propose.

Basil, Count. See COUNT BASIL.

Basil's Faith, by A. W. DUBOISE (q.v.).

Basilio. The clerical bigot in 'The Barber of Seville' (q.v.) and 'Marriage of Figaro' (q.v.).

Basilisco. A boasting but cowardly knight in 'Soliman and Perseda' (q.v.). He is alluded to by Philip the bastard in 'King John,' act i. sc. 1.

Basket-Maker (The). A musical farce in two acts, words by JOHN O'KANE, music by Samuel Arnold, first performed at the Haymarket Theatre on September 4, 1790, with Bannister as Simon Rockeford, Bannister, jun., as Wattle, and Mrs. Bannister as Claudine. Wattle is a basket-maker, to whom Rockeford, who has been deprived of his lands by the Governor of Canada, and has been elected King of the Iroquois, has entrusted the custody of his son William. The last named has been taught the trade of basket making, and by means of his skill in it propitiates the Indians into whose hands he falls. In the end, Rockeford is restored, and William marries Claudine. The piece was revived, with alterations, in 1820, at Covent Garden, under the title of 'Iroquois, or, The Canadian Basket-maker.'

Basket-Maker's Wife (The). See DEVIL TO PAY, THE.

Basoche (The). A comic opera in three acts, libretto by Albert Carré, music by André Messager, produced at Opera Comique, Paris, May 30, 1890, first performed in England in a version by Sir A. HARRIS and ELLIOTT (OCCIN) at the Royal English Opera House, London, on November 3, 1891, with Ben Davies as Clement Marot, C. Kenningham as L. Breuille, D. Bingham as the Duc de Longueville, W. H. Burgin as Louis XIII, Miss E. Palliser as Marie d'Angleterre, Miss Lucille Hill as Colette, and other parts by J. Le Hay, Miss Kame Lee, etc., first performed in America at Chicago in January, 1893.

Bass, Charles. Actor, born in London, 1803, died in Canada, 1863, made his first appearance in New York at Park Theatre in August, 1845, as Colonel Daines in 'The Lady of Lyons.'

Basset, Count, in Cissack's 'Provoked Husband' (q.v.), is a swindler, with no rights to the title he has assumed.

Basset-Table (The). A comedy by Mrs. CENTLIVRE (q.v.), first performed at Drury Lane on November 20, 1708, with Mrs. Oldfield as Lady Beller, Villa as Lord Worthy, Wilks as Sir James Centlivre, Hickerstaff as Ensign Lucely, Mrs. Rogers as Lady Lucy, and Mrs. Mountfort as Valeria. Lady Beller (who keeps a basset table) is beloved by Lord Worthy, but slighted him. He rescues her from the pretended passion of Sir James, and she thereupon marries him. Sir James marries Lady Lucy, and Lucely espouses Valeria. The cast includes

Jago, a drugget, and his wife, a Sir Richard Plainman and a Captain Hearty

Bassianus, in 'Titus Andronicus' (q.v.), to be in love with Lavinia (q.v.).

Bassino, Count. The "perjured husband" in Mrs. CENTLYVE'S play of that name (q.v.).

Bassoon. A servant of Cato, in 'Days' Opera' (q.v.).

Bastard (The). (1) A tragedy, printed in 1652, and attributed to COMMO MASTERS (q.v.), though Giesert gives reasons for doubting if the play was the work of that writer. In the prologue we read—

"Translation is no crime: we here impress
A Spanish bastard in an English dress."

Giesert notes that the author has borrowed several speeches from 'Romeo and Juliet' and 'Richard III.' as well as some lines from '2 Henry VI.' The Bastard is one Gasper, who, refused by Mariana, kills her, her father, and then himself. "At the conclusion, eight of the principal characters lie dead on the stage." (2) A tragedy by BENNET LOVETT, which, "if ever acted, appeared only on the Irish stage" ('Biographical Dramatica').

Bastien and Bastienne. An operetta, music by Mozart, performed, with English libretto, at Daily's Theatre, London, in December, 1904.

Bastille (The). A one-act piece from the French, first performed at the Haymarket Theatre, London, in December, 1852, with Mlle. Celeste as Annon, Webster as Piccardan, and H. Bull as Louis XIV.

Bastion, General. A blind veteran in COLMAN, jun.'s 'We fly by Night' (q.v.).

Bataille de Dames. See LADIES' BATTLE.

Bachelors (The). See BACHELORS, THE.

Bate, Henry. See DUDLEY, HENRY BATE.

Bateman, Ellen. Actress, daughter of H. L. and M. F. Bateman (q.v.), and sister of Kate Bateman (q.v.), born at Baltimore, U.S.A., in 1845; acted in America and England between 1849 and 1850, when she married and left the stage.

Bateman, H. L. Actor and theatrical manager, born 1813, died March, 1875, made his *début* at New York in December, 1840, as Mr. Walton in 'Old and Young'. He was seen at the Adelphi Theatre, London, in June, 1855, as *David Rintoul* (an old Welsh harper) in his wife's drama, 'Geraldine' (q.v.). He became lessee and manager of the Lyceum Theatre, London, in September, 1871, retaining the position until his death. He was the father of Kate, Ellen, Isabel, and Virginia Bateman, all of which see.

Bateman, Isabel. Actress, daughter of H. L. and M. F. Bateman (q.v.), born in Cincinnati, Ind., appeared, as a child, at Her Majesty's Theatre, London, as *Dugger*

Dandylion in 'Little Italy' (December, 1855). Her formal *début*, as an adult, was made at Edinburgh (May 1871), and afterwards at the Lyceum Theatre, London (September, 1871), as the heroine of her mother's play, 'Fanchette' (q.v.). Other original parts played by her at the Lyceum were those of *Queen Henrietta Maria* in Willis' 'Charles I.' (1872), *Ruth Meadows* in Willis' 'Eugene Aram' (1873), *Maria* in Aude's 'Philip' (1874), and *Thalia* in Willis and Fitzgerald's 'Vanderdecken' (1874), she further figured there as *Julie* in 'Richelieu' (1875), *Ophelia* (1874), *Bontemama* (1876), *Letitia Hardy* in 'The Belle's Stratagem' (1876), *Jeannette* in 'The Lyons Mail' (1877), and *Lady Anne* in 'Richard III.' (1877). In 1880 she played *Juliet*, and *Sophia* in 'The Road to Ruin' (q.v.), at Sadler's Wells Theatre. In 1881 at the Adelphi she was the original *Ruth Herck* in *Runs and Pettitt's* 'In the Ranks' (q.v.), and at Drury Lane in 1882 she created *Nellie Temple* in Pettitt and Harris's 'Human Nature' (q.v.), besides appearing as *Susan* in 'It's Never too Late to Mend' (q.v.). She has also created the title part in Willis' 'Clarissa Harlowe' (Birmingham 1865). Of late years she has added to her repertory *Juliet*, *Prou Prou*, *Leah*, *Mary Warner*, *Miami*, *Jeane Deane*, *Jane Shore* (Willis), the heroine of Pinner's 'Squire' (q.v.) and 'Profligate' (q.v.).

Bateman, Kate Josephine (Mrs. Crowe). Actress, daughter of H. L. and M. F. Bateman (q.v.), born 1843, at Baltimore in October, 1842, made her professional *début* at Louisville, U.S.A., in 1846, appeared in New York at the Broadway Theatre in December, 1849, with her younger sister, Ellen (q.v.), playing *Richmond* to Ellen's *Richard III.*, *Tar* to her *Little Pickle* in 'The Spoked Child', *Portia* to her *Shylock*, and *Aristaminous* to her *Bombarda*, appearing also as *Lady Macbeth*. In the autumn of 1851 the sisters appeared at the St. James's Theatre, London, in acts and scenes from Shakespeare, etc., and some comment on their performances may be read in Henry Morley's 'Journal of a London Playgoer'. "Though the younger actor wrote Morley, "has perhaps the more whimsical turn for comic and farcical play, the older seems to be the better actress of the two. Her first scene in Scribner's 'Young Couple' showed not a few of the qualities of impulsive and natural acting." In April, 1852, the sisters acted "admirably," says F. L. Blanchard at the Surrey Theatre, London, in 'The Young Couple' and in Bayle Bernard's 'The Old Style and the New' (q.v.). In the same year they reappeared at the Broadway New York. In 1850 Kate Bateman was seen at the Winter Garden in that city as *Geraldine* in her mother's play (q.v.) *Geraldine* and *Leah*. Her *début* in London as an adult was made in the last named character (q.v.) on October 1, 1853, at the Adelphi Theatre ("Find the child has grown up a fine young

woman," wrote E. L. Blanchard.] In January, 1865, she appeared there as *Julia* in 'The Hunchback' (q.v.), in May, as *Bianca* in Milman's 'Fazio' (q.v.), and, in June, as *Geraldine*. At Her Majesty's Theatre, in December, she figured as *Juliet* in Shakespeare's tragedy. In 1866 she appeared at Niblo's Garden, New York, as *Pauline*, *Parthenia*, etc., and in the same year married Dr George Crowe. To December, 1868, belongs her appearance at the Haymarket as *Fetia* in Dr. Mosenthal's tragedy (q.v.), and to June, 1869, her creation there of the rôle of *Mary Warner* in Tom Taylor's play so named (q.v.). In July, 1872, she was the original representative (at the Lyceum) of the heroine in Willis's *Medea in Corinth* (q.v.), and in October, 1873 (at Liverpool), of the heroine in A. W. Dunbar's 'Bitter Fruit' (q.v.). At the Lyceum, London, she played in 1875 *Lady Macbeth*, in 1876 *Emilia* in 'Othello' (q.v.) and *Queen Mary* (her original part) in Lord Tennyson's play so named, and in 1877 *Queen Margaret* in 'Richard III.' (q.v.), and *Sarah Lescon* (her original part) in 'The Dead Secret' (q.v.). When, in October, 1879, her mother opened Sadler's Wells Theatre, Miss Bateman appeared there as *Helena Macgregor* in 'Rob Roy' (q.v.), and in April, 1881, she was seen there as the creator of *Margaret Field* in H. A. Jones's 'His Wife' (q.v.). After a long interval of retirement Miss Bateman returned to the London stage in September, 1891, to play the *Marquise de Bellevalle* in H. James's 'American' (q.v.). Since then she has been the original representative of *Mrs. Hyacinth* in 'Karin' (May, 1892), and of *Mrs. Greenfell* in 'David' (November, 1892). See CLOWE, SIDNEY.

Bateman, Lord. A character in BROULCH'S 'Overland Journey' (q.v.) and H. J. BYRON'S 'Beautiful Halden' (q.v.). See LORD BATEMAN.

Bateman, Sidney Frances. Theatrical manageress and dramatic writer, daughter of Joseph Cowell (q.v.) and wife of H. L. Bateman (q.v.), born 1825, died January, 1901, was for some time lessee and director of Sadler's Wells Theatre, which she opened in October, 1879, with 'Rob Roy'—she was the author of two plays—'Geraldine, or, The Master Passion' (q.v.) and 'Fanchette' (q.v.).

Bateman, Virginia. See COMPTON, MRS. EDWARD.

Bateman; or, The Unhappy Marriage. Played at Bartholomew Fair in August, 1703, with Dogget as *Sparrow*.

Bates. (1) A soldier in 'King Henry V.,' one of those with whom the monarch holds colloquy before the battle of Agincourt (act iv. sc. 1). (2) A character in MOORE'S 'Glamister' (q.v.). (3) *Charley Bates*, a pickpocket, figures in various adaptations of DICKENS'S 'Oliver Twist' (q.v.).

Bates, William. Actor; for some time connected at Drury Lane; made his

début in America in 1793; first appeared in New York in 1798. See BARNARD'S 'Recollections' (1830) and DUNLAP'S 'American Theatre' (1833).

Bath (Somersetshire). The earliest notices of the drama in Bath are to be found in the municipal archives, which show that between 1677 and 1812 the city was constantly visited by companies of actors associated with the Court or the nobility. Of performances by strolling players of low distinction, Bath, like every other large country town, probably had known many. The representations would take place in inn yards or in any large room that could be rented; the Town Hall would also be available for the better class of entertainments, as we find recorded of it under date 1673. The first regular theatre in Bath was that which was built by subscription in 1706 on the site now occupied by the Royal Mineral Water Hospital. This was managed by an actor named Hornby. A reference to the Bath Stage as it was in 1725 may be read in Defoe's 'Tour through Great Britain.' In 1738 the theatre made way for the aforesaid hospital, and thereafter, for a time, theatrical performances were given both in a large apartment below the Assembly Rooms (called "Mr. Simpson's Theatre") and in a smaller room in Kingsmead Street, of which latter we hear nothing after 1761. In 1748 John Palmer, a local brewer and tallow chandler, made public proposals for the erection of a new theatre, with the result that a suitable building was erected in Orchard Street, the opening taking place in October, 1750. During the next fifty-five years the drama flourished exceedingly in Bath, then at the height of its prosperity as a fashionable resort. For some time Palmer's enterprise suffered from rivalry in connection with the revived Assembly Rooms, which, however, he eventually took over. The theatre was enlarged in 1755 and reconstructed in 1767. In 1768 Palmer obtained for it the first patent granted to a provincial house and it thus became a Theatre Royal. In 1785 he surrendered the direction to two of his actors, Kearsberry and Dimond, the latter of whom became sole manager about 1790. The last dramatic performance in the building (now a Masonic Hall) took place on July 13, 1805. In this theatre Henderson had made his stage début in 1772, and Elliston his in 1790. Edwin and Delmer were also *débutants* at Bath, where Mrs. Siddons spent a good deal of her novitiate. A new and more commodious Theatre Royal, rendered necessary by the growth of public patronage, and erected in Beaufort Square, was opened in October, 1805. In 1812 Dimond died, and his wife followed him in 1823, when his sons disposed of their proprietorial rights to Colonel Palmer, a son of John Palmer. The theatre was then managed successively by Charlton, Bellamy (1827), Barnett (1833), Woulfe, backed by Macready (1834), Davidge (1840), Newcombe and Bedford (1841), Hay (1841), Hooper (1843), Mrs. Macready (1844), and J. H.

Bath (1853). Up to this time, the theatres in Bath had been served by stock companies, which "supported" the famous "stars" arriving successively from London or elsewhere. In 1854 C. J. Mathews and Mme. Vestris brought with them to Bath the whole Lyceum company, precluding a number of similar excursions from the metropolis. Nevertheless, between 1853 and 1862, the stock actors included such well known artists as Miss Marie Wilton, Miss Henrietta Hodson, Miss Madge Robertson, Arthur Stirling, William and George Rignold, Arthur Wood, J. P. Cartwright, and so on. In April, 1862, the Theatre Royal was burned down, but it was speedily rebuilt (from the designs of C. J. Phipps), and opened on March 4, 1863, with a production of 'A Midsummer Night's Dream', in which T. F. Coghlan was the *Demetrius* and Miss Ellen Terry the *Titania*. Its managers have included (since J. H. (Hute) H. Nelson King (1868), W. Duck (1869), R. Ellis and F. Kenyon (1876), F. Kenyon (1876), F. Nesbo (1877), F. Emery (1884), and William Lewis (1885). For further particulars, see Mainwaring's 'Annals of Bath,' 'Municipal Records of Bath,' Genest's 'English Stage' (which gives details of Bath theatricals during 1776-7, 1786-8, and 1789-1830), and 'The Bath Stage,' by Belville S. Penley (1893).

Bath (The); or, The Western Lass. A comedy by THOMAS D'URVY, first performed at Drury Lane in 1701, with Mrs Verbruggen as *Gillian Homebred* (the western lass), Tibber as *Crab*, Mrs Rogers as *Sophronia*, Griffin as *Lord Lovechace*, and Mrs Knight as *Luthia*. The first scene is laid in the King's Bath. Crab, "a sharp-witted country fellow," passes himself off as a captain of militia, and marries *Gillian*. *Sophronia*, who is in love with *Transport*, is married to *Lord Lovechace*, who has an intrigue with *Luthia*. See *SIMILS*, *His SACKVILLE*.

Bath Unmasked (The). A comedy by GABRIEL COLLINGS (q.v.), first performed at Lincoln's Inn Fields on February 27, 1726, with Mrs. Keeton as *Lady Ambrose*, Mrs. Bullock as *Liberia*, Mrs. Vincent as *Honoria*, Boheme as *Lord Wiceman*, Walker as *Count Frippon*, Keeton as *Fander*, Mrs. Legar as *Miss Whiffle*, Hippisley as *Sir Captious Whiffle*, Ryan as *Smythly*, and Mrs. Parker as *Clara*. Collings' "meant by the title to imply that he had described the humours of Bath" (Genest).

Bathilda. A character in GRATTAN'S 'Ben Nash' (q.v.).

Bathing. A farce in one act by JAMES BAUTON, first performed at the Olympic Theatre, London, on January 31, 1842, and played at the Olympic Theatre, New York, in the same year. It sets forth the complications arising from four people getting their clothes changed while bathing.

Bathing Girl (The). A "comedy-opera" in three acts, libretto by R. FERT

HUGHES, music by Robert Cowley, performed at the Fifth Avenue Theatre, New York, on September 2, 1883.

Bathing Machine (The). A musical interlude performed at Brighton in 1790.

Bathos. A character in DOUGLAS JEROLD'S 'Beau Nash' (q.v.).

Bathos, Sulky. See *BATTLE OF THE PORTS*.

Batifol. A character in MALTBY and MAXWELL'S 'La Belle Normande' (q.v.).

Batifoils. A character in E. STIELING'S 'Industry and Indolence' (q.v.).

Batilda. The "old woman of the cavern" in DINDEN PITTS'S 'Jersey Girl' (q.v.).

Baton, Colonel. A character in 'Love in the East' (q.v.).

Battams, Scott. Dramatic writer, author of 'Mister Grace' (1884), 'After' (1887), 'A Mock Doctor' (1887), and 'The Parson's Play' (1888).

Battersby, Mrs. See *STICKNEY, MRS.*

Battersea, Norval de. A character in COYNE and TALFOURD'S 'Leo the Terrible' (q.v.).

Battle of Actium (The). See *SERFENT OF THE NILE*.

Battle of Alcasar (The), with the death of Captain Stukeley. An anonymous historical tragedy, acted by "the Lord High Admiral's servants," and printed in 1554. *Muly Mahomet*, King of Barbary, is dethroned by *Abdumelic*, his uncle, and asks aid from *Sebastian*, king of Portugal. *Stukeley*, "Marquis of Ireland, forced by stress of weather to land in Portugal, is induced to join his forces with those of *Sebastian* against *Abdumelic*. The battle of Alcasar takes place, and *Sebastian* and the two Moorish kings are slain, *Stukeley* dying of his wounds. Shakespeare ridicules a passage of this play in '2 Henry IV,' act II. sc. 4. It has also been suggested that Dryden took the hint for his 'Ben Sebastian' from this tragedy. Dyce includes 'The Battle of Alcasar' in his edition of the works of George Peele, on the ground that some lines in it are attributed to Peele in 'England's Parnassus' (1600), and because sundry other lines can be paralleled very closely by passages in undoubted works by Peele. Malone, too, believed that Peele was the author of the play.

Battle of Aughrim (The); or, The Fall of St. Ruth. A tragedy by ROBERT ASHTON, published about 1727. It describes, in dramatic form, the defeat of the Irish, under the French general St. Ruth, at Aughrim, Connaught, in July, 1691, by the royal forces under General Ginkell.

Battle of Austerlitz (The). A play performed at New York in 1839.

Battle of Blenheim (The). A play by J. T. HAINES (q.v.).

Battle of Bothwell Brigg (The). A play, adapted by FARLEY, the actor (q.v.), from Sir Walter Scott's 'Old Mortality', and first performed at Covent Garden on May 22, 1806, with the author as John Balfour of Burley, Abbott as Henry Morton, Durst as Lord Brankdale, Blanchard as Major Bellenden, Emery as Cuddie Headrington, Mrs. Davenport as Lady Margaret Bellenden, and Miss M. Tree as Miss Edith Bellenden. Farley made considerable alterations in the story, and introduced seven songs. The play was produced at New York in March 1827, with Haywood as Cuddie Headrington.

Battle of Chevy Chase (The). A drama performed at the Tyne Theatre, Newcastle, March 29, 1875.

Battle of Eddington (The); or, British Liberty. An historical tragedy in three acts, by JOHN PENN, printed in 1792, and first performed at Covent Garden on July 19, 1824. In the battle from which the drama takes its name, Alfred the Great defeated the Danes under Crotaph, and rescues the queen and his son, Crotaph being slain.

Battle of Eutaw Springs (The). A play, performed at Charleston, U.S.A., in 1817.

Battle of Hastings (The). A tragedy by RICHARD LUMBERLAND (q.v.), first performed at Drury Lane on January 24, 1778, with Henderson as Edgar Atheling, Bensley as King Harold, Miss Younge as Matilda, Mrs. Yates as Edwina, and Palmer and J. Aickin in other parts. It is desired that the claims of Harold and Edgar to the crown may be combined by the marriage of the latter to the former's daughter, Matilda, who is in love with Edgar. But Edgar, loving Edwina, refuses the offer, and Harold condemns him to death. He is pardoned through the intercession of Matilda, and Harold being killed at the battle of Hastings, Edgar is proclaimed king. See WILLIAM THE CONQUEROR.

Battle of Hexham (The); or, Days of Old. A play in three acts, by COLMAN, jun. (q.v.), first performed (with music by Dr S. Arnold) at the Haymarket Theatre, on August 11, 1781, with Bannister, jun., as Gondibert, Mrs. Goodall as Adeline, Edwin as Gregory Gubbins, Mrs. S. Kemble as Queen Margaret, with J. Aickin, R. Palmer, Bannister, and Baidley in other parts. Gondibert, a supporter of the house of Lancaster, has left home and become captain of a band of robbers, and his wife Adeline, accompanied by her servant Gubbins, goes in search of him. Meanwhile, Queen Margaret, defeated at the battle of Hexham, falls into the hands of Gondibert, who, when he knows who she is, secures her safety. Adeline and Gondibert are then reunited. The play was performed at the John Street Theatre, New York, in October, 1790, with

Jefferson as Gregory Gubbins and Hallam as the Fool.

Battle of Lake Champlain (The). A play produced at the Green Street Theatre, in Albany, U.S.A., in 1815. In this piece the action took place on real ships floating in real water. Andrew Jackson Allen played a negro, and sang what is believed to have been the first negro song heard on the American stage.—'The Battle of Lake Erie' is the title of another American play.

Battle of Life (The). A story by Charles Dickens on which several plays have been founded—(1) A drama in three acts, by ALBERT SMITH (q.v.), first performed at the Lyceum Theatre, London, on December 21, 1840, with Mrs. Keeley as Clemency Newcome, Keeley as Benjamin Britain, F. Matthews as Dr. Jeddler, Leigh Murray as Alfred Heathfield, F. Vining as Michael Warlen, Meadows as Snitchey, and Miss Daly as Grace. (2) A drama in three acts, by EDWARD STIRLING, first performed at the Surrey Theatre, London, in January, 1847, with H. Webb as Ben, Mrs. Vining as Marion, Mrs. E. F. Saville as Grace, J. T. Johnson as Alfred, Miss E. Terrey as Clemency, etc. (3) In the same month an adaptation was produced at the City of London Theatre, with Mrs. R. Honner as Clemency. (4) An adaptation was performed at New York in the same year. (5) An adaptation in three acts, by C. DICKENS, jun., was first performed at the Gaiety Theatre, London, on December 26, 1873, with Miss Carlisle as Marion, Miss C. Loseby as Grace, Miss K. Farrer as Clemency, J. L. Toole as Ben, L. Brough as Snitchey, and C. Harcourt as Michael. (6) 'The Battle of Life' was the title given to an adaptation of 'Le Palliasso' (q.v.), produced at the Standard Theatre, London, on May 22, 1893. (7) 'The Battle of Life' a four act drama, by A. W. PARRY and T. DOUB, Adelphi Theatre, Liverpool, August 6, 1894.

Battle of Luncarty (The). An historical play by GEORGE GALLOWAY, published in 1806, but not acted.

Battle of Mexico (The). A play performed at the Bowery Theatre, New York, in 1848.

Battle of New Orleans (The). A drama, founded on the war of 1812, and first performed at the Park Theatre, New York, in July, 1816.

Battle of Poitiers (The); or, The English Prince. See EDWARD THE BLACK PRINCE.

Battle of Pultawa (The); or, The King and the Czar. An historical drama in two acts, adapted from the French, and first performed at Covent Garden on February 28, 1829, with C. Kemble as Charles XII, Warde as Peter the Great, and other parts by Egerton, Durmet,

Haymond, Bartley, Kealey (1) Smith, Mrs. Clatterley, and Miss Goward (Mrs. Kealey).

Battle of Sedgemoor (The). (1) A short farce, enacted and attributed to the Duke of Buckingham (1707-14). It was written in ridicule of the Earl of Faversham, James II.'s general. (2) A drama in three acts, by G. ALLEN (q.v.) first performed at the Pavilion Theatre, London, February, 1897. See *Sedgemoor*.

Battle of the Heart (The). A drama in four acts, by JOHN WILLIAMS (q.v.), first performed at the Duke's Theatre, London, on March 13, 1880, with a cast including Miss F. Brough and Clarence Holt.

Battle of the Poets (The); or, The Contention for the Laurel. A "new act," played at "the Little Theatre in the Haymarket," on January 1, 1731, in the form of a few scenes introduced into 'Tom Thumb' (q.v.). The contention is between *Alfred, Prefectus, Sully, Balthus, Aristotle, Pythagoras* etc. and the object of the pseudonymous author 'Acrobates Terminus,' appears to have been to satirise the authors of the day and especially Cibber under the name of *Pythagoras*.

Battle of Waterloo (The). A military melodrama in three acts, by J. H. ANTHONY (q.v.), performed at Astley's Amphitheatre. A drama with this title was performed at the Lafayette Theatre, New York, in May, 1883, with Kinloch as Napoleon.

Battle Royal (A). See *THREAT OF SHILL*.

Battle Royal (The). A farce, "altered from Mr. John Vanstone," and performed at the Haymarket in 1736. (2) 'A Battle Royal' a comedy in three acts, by ARTHUR MATTREON, first performed at the Alexandra Theatre, Liverpool, on November 23, 1876.

Battledore and Shuttlecock. A play by CONWAY EDWARDS (q.v.).

Bauble Shop (The). A play in four acts, by HENRY ARTHUR JONES (q.v.) first performed at the Criterion Theatre, London, on January 23, 1893, with Charles Wyndham as Lord Chamberlain, S. Valentine as *Alfred, M.P.*, C.W. Somers as *Lord Somers*, W. H. Day as *Matthew Esher*, Miss Mary Moore as *Joanna Esher*, and Miss Fanny Benson as *Lady Kate Penrudd*, first performed in America at the Empire Theatre, New York, September 11, 1894. See *Bauble Shop*.

Baudin, Rustache. See *RUSTACHE BAUDIN*.

Boerian Girl (The); or, The Black Helmet. A drama in four acts, by W. A. CRYLE, Sadler's Wells, November 13, 1888.

Baxter's Tragedy. A play, acted in 1602.

Bay of Biscay (The). The part of

Tom Funnell in this piece was played by Henry Irving at Edinburgh, 1884-85.

Bayadère (La). A ballet opera, made by Auber, performed at New York in December, 1833, with Maria Augustin in the title part.

Bayes. The author of the mock tragedy which figures in 'The Hibernian' (q.v.) and the prototype of *Puff* in 'The Vile' (q.v.). The character, as originally drawn, was called *Silbo*, and was intended to ridicule Sir Robert Howard (q.v.) but, before the production of the piece 'Bayes' was substituted for 'Silbo,' and the satire was turned mainly against John Dryden (q.v.) though with occasional references to other playwrights of the time.

Bayes in Petticoats. A farce by CARMICHAEL CLIVE (q.v.), adapted from the French of Marivaux.

Bayes' Opera. An "opera" by GARRICK, OGBURNIA (q.v.) first performed at Drury Lane on March 30, 1730, with Cibber, jun., as *Bayes*. "This," says the 'Biographia Dramatica,' "is one of the many musical pieces to which the *Bayes's* opera gave birth." In the course of it an opera is rehearsed, including characters of the same of *Confido*, with his daughter *Dulcinda* and his servants *Simone* and *Crescendo*, *Pandora*, etc., with his daughter *Paros*, and his chief minister *Horquena*, *Tragedy*, and various others. *Tragedy* was played by *Clarke*.

Bayly, Thomas Haynes. Dramatist, poet, and novelist, born 1799, died 1880; produced the following pieces for the stage: 'Perfection' (1830), 'Comfortable Service' (1833), 'Forty and Fifty' (1833), 'How do you Manage?' (1833), 'One Hour' (1833), 'The Daughter' (adapted 1835), 'The British Legion' (1835), 'Mr. Greenbush' (1835), 'My Little Adopted' (1835), 'The Spitalfields Weaver' (1835), 'Tom Noddy's Secret' (1835), 'You can't marry your grandmother' (1835), 'The Barrack Room', 'The Calipso', 'The Ladder of Love', and 'The Swiss Cottage,' all of which are, *Run also*, the 'Mimic's' prefixed to his 'Works' (1844).

Baynham, Walter. Actor and theatrical critic, made his debut at Weymouth in 1863; first appeared in London at the Haymarket as *Clive* in 'The Lady of Lyons'; played afterwards at Brighton, Dublin, and Glasgow, retiring from the stage in 1884. He was at one time stage-manager of the Theatre Royal, Glasgow. Among his chief parts were *Charles Surcouf*, *Madus*, *Alfred Evelyn*, *John Hildmay* ('*Hill Waters*'), *Hawthorne* ('*Never too Late to Mend*'), and *Smythson* ('*Dulcinda Ground*'). From 1873 to 1883 he was the critical critic of the *North British Daily Mail*; he has contributed to the *Theatre magazine*; and his book on 'The Glasgow Stage' appeared in 1891.

Baynham, Mrs. Walter (Fanny Mabel). Actress, made her first appear-

ance at the Liverpool Amphitheatre, and her London *début* at the Strand Theatre, opening in 'The Artist's Wife' (*q.v.*). Returning to Liverpool, she went thence to the Adelphi, London, where she played, with other parts, *Geraldine* in 'Green Bushes' (*q.v.*). In 1854 she joined the Olympic Theatre company, and was included—as *Mrs. Mildmay*—in the original cast of 'Still Waters run Deep' (*q.v.*). In 1856 she married Walter Baynham, with whom she acted at Brighton, Dublin, and Glasgow, leaving the stage with him in 1864.

Bayswater, The Duke of, figures in G. A. BECKETT'S 'Last of the Legends' (*q.v.*). See DUCHESS OF BAYSWATER.

Bazan, Don Cæsar and Don Saluste de. See DON CÆSAR DE BAZAN.

B. B. A farce in one act by MONTAGU WILLIAMS (*q.v.*) and F. C. BURNAND (*q.v.*), first performed at the Olympic Theatre, London, on March 22, 1860, with Horace Wigan as *Bob Rattles*, a retired prize-fighter; F. Robson as *Benjamin Bobbin*, an agent, and Mrs. Stephens as *Mrs. Puncheon*, the landlady of a public-house. 'B. B.' are the initials of *Bobbin*, "a mild and somewhat timid gentleman," who, arriving at an inn in Northumberland, is, to his horror and discomfiture, mistaken for "the Benicia Boy," an American prize-fighter who was a source of great interest at the time of the production of the piece.

Beacon (The). A musical drama in two acts by JOANNA BAILLIE (*q.v.*), published in 1812. The piece takes its name from the fire which *Aurora*, the heroine, causes to be lighted every night on a rock, as a guide to her lover, *Ermingard*, should he return safe from the wars.

Beacon of Liberty (The). A drama founded on history, and produced at the Covent Garden, on October 8, 1823, with Bennett as *William Tell*, Egerton as *Gessler*, Miss Foote as *Therese* (Tell's wife), and Yates, Duruset, Abbott, and Miss Love in other parts. See TELL, WILLIAM.

Beaconsfield, Earl of. Benjamin Disraeli, born 1805, died 1881; author of 'Alarcos,' a tragedy (*q.v.*).

Beadle of the Parish (The). See JOHANNOT.

Beagle, Sir Harry. A sporting squire in COLMAN'S 'Jealous Wife' (*q.v.*).

Beale, Thomas Willert ["Walter Maynard"]. Musician, born 1831, died 1894; author of 'The Enterprising Impresario' (1867) and of a volume of reminiscences called 'The Light of Other Days' (1890).

Beamish. (1) *Mr. Bounceby Beamish* in C. SELBY'S 'Chamber Practice' (*q.v.*) is an "embryo barrister." (2) *Mrs. Beamish* is "the lively friend" in STIRLING COYNE'S 'Man of Many Friends' (*q.v.*). (3) There is a *Sir Peregrine Beamish* in H. LESLIE and N. ROWE'S 'Orange Girl' (*q.v.*).

Beanstalk. A farmer in DOUGLAS JERROLD'S 'Rent Day' (*q.v.*).

Bear a Brain. A play thus entitled by Henslowe, and attributed to DEKKER (*q.v.*), was performed at the Rose Theatre in August, 1599. "Another case," says Fleay, "of an old play of doubtful authorship." The title is obviously corrupt.

Bear and Forbear. A "trifle," adapted from the German, by S. BELL.

Bear-hunters (The); or, The Fatal Ravine. A melodrama in two acts, by J. B. BUCKSTONE (*q.v.*), first performed at the Victoria Theatre, with the author as *Nicolon*, Davidge as *Muskito Bluebelle*, and Miss Watson as *Aline*; played in New York in 1829, with G. Barrett as *Caribert* and Mrs. G. Barrett as *Aline*.

Beard, John. Actor and vocalist, born 1716(?), died 1791; made his stage *début* at Drury Lane on August 30, 1737, as *Sir John Loverule* in 'The Devil to Pay' (*q.v.*). He was engaged there till 1743, when he appeared at Covent Garden as *Macheath* in 'The Beggar's Opera' (*q.v.*). At the latter theatre he remained till 1748, when he reappeared at Drury Lane. In 1759 he married (*en secondes noces*) Charlotte Rich, daughter of the manager of Covent Garden, of which theatre, after Rich's death, he undertook, in November, 1761, the management. He was the original representative of *Hawthorne* in Bickerstaff's 'Love in a Village' (*q.v.*), in which part, on May 23, 1767, he bade farewell to the boards. His first appearances as a platform singer had been made in the performances conducted by Handel at Covent Garden in 1736. "To form an estimate of his abilities as a singer, it is only necessary to remember that Handel composed for him the great tenor parts in 'Israel in Egypt,' 'Messiah,' 'Samson,' 'Judas Maccabæus,' and 'Jephthah.'" Charles Dibdin says: "I consider Beard, taken altogether, as the best English singer. He was one of those you might fairly try by Shakspeare's speech to the actors. He did not mouth it, but his words came trippingly from his tongue; he did not out-Herod Herod, but he begot a temperance that gave his exertions smoothness; he never outstepped the modesty of nature, nor made the judicious grieve. . . . He was very valuable as an actor. In the 'Jovial Crew,' 'Love in a Village,' 'Comus,' and 'Artaxerxes' he gave proof of this in a degree scarcely inferior to anybody." See Dibdin's 'History of the Stage' (1800), 'The Thespian Dictionary' (1802-5), Genest's 'English Stage' (1832), Grove's 'Dictionary of Music' (1879), etc.

Bearding the Lion. A comedietta, by CHARLES S. FAWCETT, Prince's Theatre, Manchester, February 25, 1884.

Bèarnaise (La). A comic opera, libretto by MM. LETERRIER and VANLOO, music by André Messager; first produced in England (with libretto by ALFRED MURRAY) at the Grand Theatre, Birmingham, on

September 27, 1888, with Miss Florence St. John as the heroine (*Jeannette*), Miss M. Tupper as *Rosanna*, G. H. Mansell as Captain *Perignon*, J. J. Dallas as *Pomponio*, R. J. Loomis as *Orsino*, and H. Maccourt as the Duke of *Conno*, first represented in London at the Prince of Wales's Theatre, on October 4, with the same cast as above.

Beans not Beasts. A farce by H. M. MILNER, first performed at the Cohan Theatre, London, in 1882, played at New York in 1887, with *Flaccio* as *Snappell*.

Beast and the Beauty (The); or, No Rose without a Thorn. A burlesque by F. C. BURMAN (q.v.), first performed at the Royal Theatre, London, on October 1, 1888.

Beet, Job. A policeman in F. HAY'S *'Caught by the Cuff'* (q.v.).

Beats. A domestic drama in three acts, by ARTHUR FAIRLIE, first performed at the Globe Theatre, London, on April 18, 1882, with Miss Frances Ivor as the heroine, Miss Estelle Barclay as *Rosanna West*, Miss B. Vaughan as *Henrietta*, Leonard Guitman as *Robert*, Henry Vernon as *Kroll*, George Hughes as *Herbert*, and E. Beater as *Dr. West*. In this play the author tells the story of the married life of *Rosanna* and *Beats*, on the basis of the account given of it by Isaac in *'Rouper of Rosensbrunn'* (q.v.), to which, consequently, *'Beats'* forms a prelude or introduction.

Beatrice. (1) Niece of *Leonato* in *'Much Ado about Nothing'* (q.v.). (2) Daughter of Count *Cenci* in SHILLER'S *'Cenci'* (q.v.).

Beatrice, Miss. (*Marie Beatrice Hinda*). Actress, daughter of the Chevalier *Hinda*, born at Leam, August, 1850, died in London, December, 1878, was educated at the Conservatoire, Paris, and made her earliest appearances on the stage at the Odéon and the Vaudeville in that city. She made her debut in England (and as an English speaking artist) at the Haymarket on October 3, 1864, as the heroine of Fanny Kemble's *'Mlle de Belle Isle'* (q.v.). This was followed by her *Mrs. Haller* at the same theatre in November, in which month she also figured there as the original *Hilda* in J. V. Bridgman's *'Sunny Vale Farm'* (q.v.). In April, 1868, she was seen at the Lyceum Theatre as *Madeline* in a revival of *'Melpomene'* (q.v.). In the English provinces she appeared in 1867 as *Mary Stuart* in Fanny Kemble's version of Schiller's play, in 1868 as the heroine of Fingrove Simpson's *'Marie Antoinette'* (q.v.), and in 1869 as the original *Queen in Chloë* in *'Shadow of a Crime'* (q.v.). She subsequently figured in the enterprises as *Madame Camille* in *'Our Friends'* (q.v.) and *La Fée* in Fingrove Simpson's *'Broken Ties'* (q.v.) at the Olympic (1871), as the original (*Kathia*) *Blanche de Chelles* in *'The Sphinx'* (q.v.) and *Odette* in *'From Frou'* (q.v.) at the Haymarket (1874), as *Raymonde de Montaigne* in *'Love and Honour'* (q.v.) at the Globe

(August, 1875), and as *Maria* in *'The Woman of the People'* (q.v.) at the Olympic (August, 1877). She also created the title character of *'John Jasper's Wife'* (q.v.). From 1867 until her death, Miss Beatrice was a great favourite with provincial playgoers, in whose interests she brought and laid together a "company of comedians" (including, at one time, T. M. Wrennan and Miss Charlotte Saunders) remarkable for the excellence of its ensemble. This troupe, after Miss Beatrice's death, was maintained for many years under the direction of Frank Harvey (q.v.).

Beatty-Kington, W. Author and journalist; wrote the libretti for the following operas: *'The Beggar-Student'* (1881), *'Privoli'* (1888), *'Irmengarda'* (1888).

Beau (Le). A courier in *'As You Like It'* (q.v.), act i. sc. 2.

Beau Austin. A comedy in four acts by W. F. HENLEY (q.v.) and H. L. STEVENSON (q.v.), first performed at the Haymarket Theatre, London, on November 2, 1890, with H. Beerbaum Tree in the title character, Frank Bell as *Monteith* (his valet), E. Mantle as *John*, G. Hargrave, F. Terry as *J. An. Jones*, and Miss E. Lockhart as *Mrs. Fingrove Foster*, Miss Aylward as *Aurora*, and Mrs. Northcote as *Dorothy Hargrave*. In the prologue W. E. Hillyar wrote—

"To all and singular, as Dryden says,
We bring a story of those dangerous days,
When eyes still brimmed a tale and the postman
Of old world sorrows and of old world shame."

The scene is at Tunbridge in 1880. Dorothy, now engaged to John, has been seduced by the *Beau* and condemns the fact to her lover. Appointed to by John, the *Beau* undertakes to marry her, but she refuses him. In the end, *Aurora* having behaved generously to young *Hargrave*, who has publicly insulted him, Dorothy accepts the *Beau*.

Beau Drummell, the King of Calais. A drama in two acts, by HILARIO JEANOLD (q.v.), first performed at the Lyceum Theatre, London, on April 11, 1886, with Emery in the title part, performed at the Fifth Avenue Theatre, New York, in October, 1893. See COPY and PETITFAIN (2). *'Beau Drummell'*, a comedy by CLYDE FRICK (q.v.).

Beau Defeated (The); or, The Lucky Younger Brother. A comedy, partly translated from the French, ascribed both to Mrs. PIX and to THOMAS HARRIS, acted at Lincoln's Inn Fields, and printed SHUTE ITHE.

Beau Demolished (The). See BEAU DEFEATED.

Beau Ideal (The). A farce first played at New York in 1857, with Mrs. Blander as *Jessie Howard*.

Beau in the Fuds (The). A farce first played in America in 1793.

Beau Nash, the King of Bath. A comedy in three acts, by DOUGLAS JENKINS (q.v.). First performed at the Haymarket Theatre, London, on July 14, 1834, with W. Pinson in the title part, Vining as Derby, Shepherd as Fiddler, Strickland as Sir Peter Buckstone as Claptrap, Webster as Jack Bunter Brindley as Lover of Fenn, Matthews as Bachelors, Mrs. Nichols as Bachelors, and Mrs. Hamby as Miss. Amongst other characters are Druggist, Cuckoo, Bachelors, Mrs. Hamby, and Mrs. Cuckoo.

Beau's Adventures (The). A farce by PAUL BARRETT, printed in 1728.

Beau's Duel (The); or, A Soldier for the Ladies. A comedy by Mrs. CERVANTES (q.v.). First performed at Lincoln's Inn Fields on October 21, 1792, with Smith as Captain Bellmour, Powell as Toper, Fieldhouse as Cuckoo, Puck as Ogle, Bowman as Mr. Van Noddy, Cury as Colonel Hardy, Mrs. Prince as Charlotte, Mrs. Lee as Mrs. Pickett, and Mrs. Porter as Emma. The duel is between Ogle and Beau. Some of the pieces in borrowed from Mayne's 'City Match' (q.v.).

Beauchamp, John. Actor, after experience in the provinces, made his London debut at the Princess's Theatre in January, 1870, as Romeo in 'It's Never too Late to Mend' (q.v.). Since then he has been in the original cast of the following pieces (among many): 'Drink' (1870), as Romeo; 'The Light of London' (1871), as Mark; 'The Silver Shield' (1872), as Mr. Humphrey; 'The Duke's Daughter' (1873), as Mr. Henry; 'Karin' (1874), as Mr. Hildre; 'The Assassins' (1875), as the Hon. A. Bouchier; 'A Question of Memory' (1876), as Reginald; 'Tom, Dick and Harry' (1877), as Gen. Standish; 'The New Boy' (1878), as Dr. Candy; 'Judith's Jewel' (1879), as Judith; &c. J. Beauchamp has also appeared in revivals of 'Hamlet', 'Richard III.', and 'The Taming of Shrew' (1880); 'A Midsummer Night's Dream' (1881); 'Proof' (1882); 'Leah' (1883); 'The Jewish Wife' (1884), etc.

Beauchamp, Henry and Julian. Brothers, respectively a diplomatist and a soldier in 'Diplomacy' (q.v.).

Beaudot, Louise. Actress and vocalist of French-Spanish extraction; sang in America in 1870, as a child, in juvenile light opera companies where not yet twelve, played the little Duchess in 'The Little Duke with Amie' (q.v.); toured with that actress for several years; then became a member of the stock company at Baldwin's Theatre, San Francisco, where she played 'Lady Macbeth', 'Ophelia', 'Desdemona', 'Jessica', 'Pauline', 'Desdemona', 'Mirra' (Narcissa), etc. afterwards married in Australia and India, playing 'Juliet', 'Imogen', 'Rosalind', 'Mirra', appeared later as 'Fortio', 'Ariel', 'Lady Teuclia', 'Julia' (Hutchins), 'Porthos', 'Julia', 'Leah', etc. has represented 'Pauline' in Johnstone's opera, 'Aladdin' in McLellan's 'Puritans' (1878), and 'Progress' in Kimbly's 'America', after which she toured with her own company in French

opera bouffe till May, 1888. She has been seen in England as Sybil in 'Dr. Jekyll and Mr. Hyde' (1888), and as Adeline in 'An Artist's Model' (1888).

Beaufort. The name of three characters in Shakespeare's plays: (1) Henry, Bishop of Winchester, in '1 and 2 Henry VI.', and (2, 3) John, Earl of Somerset, and Thomas, Duke of Exeter, in '1 Henry VI.' (4) Beaufort, in M. R. P. H. 'Citizen' (q.v.), is in love with and beloved by Maria Villain (q.v.).

Beaufort (The). A play adapted by Charlotte Sturges from Bulwer's story, 'Night and Morning' translated into English by ALFRED ARNOLD, and performed at Niblo's Garden, New York, on March 6, 1855, with D. E. Bannerman in the principal title role.

Beaufort, Lord. In ROBERTSON'S 'School' (q.v.), is in love with and beloved by Miss (q.v.), whom he has married.

Beaufort, Captain. Lady Duncannon's lover in ORWYK'S 'Soldier's Fortune'.

Beaufort, the Necromancer. A play by H. T. HERRICK and GASTON MURRAY (q.v.).

Beaumont, Lucas de. Grand Master of the Templars in T. DRAKE'S 'Ivanhoe' (q.v.).

Beaumont, Daughter of Beaufort and wife of Charles in HAMMER and FIELD'S 'Fatal Deceit' (q.v.).

Beaumont, Allen. Actor; has "created" the following, among many, parts:—Northumberland in 'A Nine Days' Queen' (1855), 'Mr. Henry Aschford in 'Ipswich' (1855), 'John Mabel in 'The Rocket' (1855), 'Abraham in 'Our Diva' (1855), 'Beaufort in 'The Amber Heart' (1857), and 'Rosa of Fort' in 'Berket' (1858). He was also the first representative in London of 'Mr. Harlow' in 'The Private Secretary' (1856), and has been seen in revivals of 'The Merchant of Venice' (1870), 'The Duke's Strategem' (1881), 'M.P.' (1882), etc.

Beaumont and Fletcher. FRANCIS DEAUMONT (q.v.) and JOHN FLETCHER (q.v.) appear to have become acquainted about 1650. They soon grew intimate. Aubrey says of the former: "There was a wonderful similarity of phancy between him and Mr. Jo. Fletcher which caused that degree of friendship between them. . . . They lived together on the same estate, not far from the playhouse, by together the same climate and climate, etc., between them." The result of their joint labours is to be found according to the latest criticism, in the following plays, of 1650: 'The Knight of the Burning Pestle' (1615), 'Cupid's Revenge' (1615), 'The Scornful Lady' (1616), 'The Maid's Tragedy' (1617), 'A King and No King' (1619), 'Philaster' (1620), 'Four Plays' (1621), and 'The Cornlaw' (1621). These and other plays which have been ascribed at various times to the combined pens of

Beaumont and Fletcher, are dealt with under their respective headings (q.v.). The 'Comedies and Tragedies' of Beaumont and Fletcher were published in folio in 1647. Modern issues of their 'Works' include those edited and annotated by Theobald, Howard and Simpson (1750), by G. Colman and others (1778), by H. Weber (1812), by T. Harley (1840), by A. Dyce (1843-6), and by A. H. Bullen (1904). Certain of their plays were edited for the 'Marmalade Series' by J. St. Loe Strachey (1887). Selected passages from the 'Works' were published by H. Gulliford in 1834, Leigh Hunt in 1846, and J. M. Fletcher in 1887. For criticism, see Dryden's 'Dramatic Poesy', Schlegel's 'Dramatic Literature', Hallam's 'Literature of Europe', Lamb's 'Dramatic Poets', Hazlitt's 'Age of Elizabeth', Leigh Hunt's 'Imagination and Fancy', S. T. Coleridge's 'Remarks', H. Coleridge's 'Notes and Marginalia', Macaulay's 'Essays', J. M. Mason's 'Comments on the Plays' (1798), and J. M. Milford's 'Curious Notes on the Text' as edited by A. Dyce (1856). Says A. H. Bullen: "Aubrey states, on the authority of Earle, that Beaumont's 'main business was to correct the overflowings of Mr. Fletcher's wit', and Dryden declares that Beaumont was 'so accurate a judge of plays that Ben Jonson 'submitted all his writings to his censure'. Little weight can be attached to these statements, but the stage tradition that Beaumont was superior in judgment to Fletcher, is supported by sound criticism. In the most important plays they wrote together Beaumont's share outweighs Fletcher's, both in quantity and quality. Beaumont had the firmer hand and stouter manner, his diction was more solid, there was a richer music in his verse. Fletcher excelled as a master of brilliant dialogue and sprightly repartee." ('Dictionary of National Biography', 1909). Beaumont and Fletcher "writes J. A. Symonds, "were not dramatists so much as great dramatic rhetoricians. Their rhetoric possesses real charm. And, what is more, it suits their choice of the romantic rather than the strictly tragic or comic method. While reading them, we experience the pleasure that attends impassioned improvisation. . . . Thought, feeling, sentiment, language, metre, all the elements of their art are fluid, copious, untrammelled, poured forth from a richly abundant vein. But the dramatic tension is comparatively slack, and the poetic touch comparatively tame. . . . What I have termed dramatic rhetoric, as opposed to genuine dramatic poetry, betrayed Beaumont and Fletcher into their most serious faults as playwrights. Its want of absolute sincerity led them to violate truth, propriety, and probability, both in their fables and their characters. What the French writers call *emphase* is for ever spoiling the effect of their most passionate scenes." ('In the Key of Blue', 1893). See the tributes in verse by Jasper Mayne, Herrick, G. Daniel.—

"So long as Earth or Heaven breeds the Race,
Beaumont and Fletcher shall enrich the Age."—

A. Brome. Keats (whose 'Rape of Pamphilus and of Mirth' was written on a blank page before 'The Fair Maid of the Inn', q.v.), and A. C. Swinburne (Sonnet and 'In the Bay', xxi.).

Beaumont, Francis. Dramatic writer, son of Sir Francis Beaumont, Justice of the Common Pleas, born 1544, died in London, March 9, 1616, was admitted a gentleman-commoner at Oxford in 1566, and in 1600 became a member of the Inner Temple, for which, in February, 1612-13, he wrote a 'Masque.' He also wrote commendatory poems for Jonson's 'Fox' (1606), 'Silent Woman' (1609), and 'Catiline' (1611). See, further, his rhythmical 'Letter to Ben Jonson.' His poems were published in 1640 and 1662. See G. C. Macaulay's 'Francis Beaumont: A Critical Study' (1894), A. B. Groom in the 'National Dictionary of Biography' (1865) and A. C. Swinburne in the 'Encyclopaedia Britannica,' also the poetical praise of Beaumont by Ben Jonson, T. Heywood, G. Daniel, and Wordsworth. See, further, BEAUMONT AND FLETCHER.

Beaumont, Mrs. De Jersey, actress, after appearing at Covent Garden, went to America, figuring at Philadelphia in 1810 as *Isabella* in the 'Fatal Marriage,' and at New York in 1814 making her *debut* in *Eugenia* and *Rosalina*. Her *Isabella*, *Maidens Ceremony*, *Jane Shore*, etc., were justly considered very superior performances" (Ireland). Among her other parts may be named *Lady Macbeth*, *Mrs. Haller*, and *Lady Bell Blower* (q.v.). Her husband, "though her inferior as a performer, was handsome and showy in person" ('helps'). He made his *debut* in New York in 1814 as *Roderic* in 'Pizarro'.

Beaupré. (1) Son of *Vertaigne* and brother of *Lemira*, in BEAUMONT and FLETCHER's 'Little French Lawyer' (q.v.).

This surname has been borne by a number of other characters in English plays, notably by (2) *Adrienne de Beaupré* in LESLIE'S 'Adrienne,' (3) the *Baron de Beaupré* in MADISON MONTGOMERY'S 'Husband to Order,' (4) *Honoré de Beaupré* in BAYLE BERNARD'S 'Robespierre,' (5) *Oscar de Beaupré* in TOM TATTON'S 'Retribution,' and (6) *Claire de Beaupré* in PINERO'S 'Ironmaster' (all of which see).

Beaurepaire, Josephine and Rose de. The heroines of READ'S 'Double Marriage' (q.v.).

Beausant, the rejected lover of *Pauline* in LYRONS'S 'Lady of Lyons' (q.v.). Signed also in all the travesties of that play.

Beausex, Sir Brian de. A character in J. M. MONTGOMERY'S 'Rights and Wrongs of Women' (q.v.).

Beautiful Armenia (The); or, The Energy and Force of Love. A comedy by EDWARD HALL, mainly translated from the *Eunuch* (q.v.) of Terence, and printed in 1778. See BLOODY FLOT.

Beautiful for Ever. (1) A farce in one act, by F. HAY (q.v.), first performed at the Prince of Wales's Theatre, Liverpool, in September, 1808, with a cast including T. Thorne, Miss Newton, and Miss Hella Goodall. (2) A farce by G. S. MODGESS (q.v.), brought out at the Surrey Theatre, London, in October, 1822.

Beautiful Haidée; or, The Sea Nymph and the Saline Rovers. An extravaganza by H. J. BYRON (q.v.), first performed at the Princess's Theatre, London, on April 6, 1803, with Miss M. Oliver as the heroine, Miss Murray as Lord Arden, and G. Balmore as Desperado.

Beauty. A play by G. F. ROWE (q.v.), performed at Wallack's Theatre, New York, in 1866, with Miss Agnes Thomas in the cast.

Beauty, The Birth of. See SIXTH OF BEAUTY.

Beauty, The Masque of. See MASQUE OF BEAUTY.

Beauty, The Triumphs of. See TRIUMPHS OF BEAUTY.

Beauty Abroad. A play by CLINTON STUART (q.v.), performed in America in 1822.

"Beauty, alas! where wast thou born?" First line of a song in GREENE'S 'Looking-glass for London and England' (q.v.).

Beauty and Booty. A play by J. D. PHILLIPS, performed in America.

Beauty and the Beast. A nursery tale which has been dramatized in many forms. In 1781 there was printed a comedy called 'The Beauty and the Monster,' translated from the French of the Comtesse de Genlis. Among acted pieces on the subject are: (1) 'Beauty and the Beast,' a fairy extravaganza in two acts, by J. R. PLANCHÉ (q.v.), first performed at Covent Garden on April 12, 1841, with Madame Vestris as Beauty, W. Harrison as the Beast (Prince Azor), J. Bland as Sir Abigail Pump, Harley as John Quill, and Miss Hainforth as Dracoshanda, first played in New York at the Olympic Theatre in 1843. (2) A fairy burlesque, played at the Bowery Theatre, New York, in 1843, with Wallack, jun., as the Beast. (3) A pantomime by H. J. BYRON (q.v.), produced at Covent Garden on December 24, 1862, with Mrs. Arnyale Cook as Prince Perfect (the Beast), and Miss L. Laidlaw as Beauty. (4) 'The Beast and the Beauty' (q.v.), by F. C. BURNARD (q.v.). (5) 'Beauty and the Beast,' pantomime by E. L. BLANCHARD (q.v.), Drury Lane, December, 1860. (6) 'Beauty and the Beast,' pantomime by J. C. BRYNAN, Greenwich, December, 1871. (7) 'Beauty and the Beast,' by the Brothers GRINN (q.v.), Princess's Theatre, London, December, 1874. (8) 'Beauty and the Beast,' pantomime by F. W. GREEN (q.v.), Pavilion Theatre, London, December, 1877. (9) 'Beauty and the Beast,' pantomime by

H. WALDEN, Park Theatre, London, December, 1878. (10) 'Beauty and the Beast,' pantomime by J. T. DENNY (q.v.), Marylebone Theatre, December, 1884. (11) 'Beauty and the Beast,' pantomime by AUGUSTUS HARRIS and WILLIAM YARDLEY, Drury Lane, December, 1890. (12) 'Beauty and the Beast,' a burlesque by WALTER STRATFORD, Town Hall, Buckingham, January 25, 1894.

Beauty and the Monster (The). See BEAUTY AND THE BEAST.

Beauty and Virtue. A comedy performed at Drury Lane in 1762.

"Beauty, arise, show forth thy glorious shining." First line of a song in 'The Pleasant Comedy of Patient Grisell' (q.v.).

"Beauty clear and fair." First line of a song in FLETCHER'S 'Elder Brother' (q.v.).

Beauty in a Trance. A play by JOHN FORD (q.v.), entered on the books of the Stationers' Company in September 2, 1651, and among the dramas destroyed by Warburton's servant.

Beauty in Distress. A tragedy, by F. MORREUX (q.v.), acted at Lincoln's Inn Fields in 1694, with Mrs. Bracegirdle as Placinta, and other parts by Verbruggen, Betterton, Kynaston, Mrs. Prince, Mrs. Moore, and Mrs. Barry. The play was highly praised by Dryden in the prologue.

Beauty of Lyons (The). See LADY OF LYONS; PERSECUCED, THE BELLWOW MENDEEN.

Beauty or the Beast. A farce in one act by JOHN GREENFORD (q.v.), adapted from 'Ma Nicot et Mes Ours' (q.v.), and first performed at Drury Lane in November, 1828, with a cast including Miss Rose Loder as Betty. Among the characters are Fiddling, Higgins, Wiggins, and Piggins.

Beauty the Conqueror; or, The Death of Marc Antony. The title given to an altered version of Sir CHARLES SEDLEY'S 'Antony and Cleopatra' (q.v.).

Beauty's Tolls. A farical comedy, in three acts, by CHARLES S. FAWCETT, first performed at the Strand Theatre, London, December 21, 1893, with Miss Miriam Clements as Beauty, and G. Maddena, W. Edolin, G. Moore, H. Ross, Miss M. Whitty, Miss A. Goward, and Mrs. Den Boncourt in other parts.

Beauty's Triumph. A masque by T. D'YVET, played in private, and printed in 1676.

Beauval, Morace de. The hero of 'The Poor Young Man' (q.v.).

Beaux' Stratagem (The). A comedy in five acts, by GEORGE FARQUHAR (q.v.), first performed at the Haymarket on March 8, 1707, with Wilks as Archer, Mills as Alonzo, Norris as Scrub, Bowen as Pugard,

Dulock as *Boniface*, Verbruggen as *Sullen*, Clibber as *Gubbet*, Botman as *Count Bellair*, Keen as *Sir Charles Freeman*, Mrs. (Oldfield) as *Mrs. Sullen*, Mrs. Hicknell as *Cherry*, and Mrs. Bradshaw as *Dorinda*. "This play," the *Biographical Dramatica* records, "was begun and ended in six weeks, the author labouring all the time under a settled illness, which carried him off during the run of his piece." He had received £70 from Tansou for the right of printing it, in addition to the price paid by the managers. The comedy was a great success. Hazlitt characterises it as "the best of his plays as a whole, infinitely lively, bustling, and full of point and interest. The assumed disguise of the principal characters, *Archer* and *Amwell*, is a perpetual amusement to the mind." The play was performed in February, 1788, with Mrs. Abington as *Scrub* (q.v.). It was revived at the Haymarket in July, 1847, with J. R. Beckstone as *Scrub*, at the Haymarket in January, 1866, with W. H. Chippendale as *Sullen*, and at the Imperial Theatre, London, in September, 1879, with Miss Litton as *Mrs. Sullen*, Miss Meyrick as *Dorinda*, Miss C. Addison as *Cherry*, Mrs. Stirling as *Lady Bountiful*, Lionel Brough as *Scrub*, W. Warren as *Archer*, F. P. Edgar as *Amwell*, J. Ryder as *Sullen*, W. H. Dennis as *Freeman*, J. Hannister as *Fogard*, Everill as *Boniface*, and K. Hellow as *Gubbet*. It was performed at New York in 1780, again, in 1787, with Hallam as *Archer*, Henry as *Amwell*, and Miss Hallam as *Dorinda*, in 1792 with Hallam as *Scrub* and Henry as *Fogard*; in 1793, with Hodgkinson as *Archer*; and in 1841, with the Misses Cushman as *Mrs. Sullen* and *Dorinda*.

Beaux without Belles. A farce by DAVID DARLING, acted at Petersburg, Va.

Beasley, Samuel. Dramatic writer and architect, born 1786, died October, 1851; wrote a farce when only twelve years old. His pieces for the stage include 'Five Hours at Brighton, or, The Boarding House' (1811), 'Is he Jealous?' (1816), 'Old Customs' (1816), 'My Uncle' (1817), 'Fire and Water' (1817), 'Jealous on all Sides' (1818), 'Philandering' (1824), also 'Bachelors' Wives', 'The Bull's Head', 'Gretina Green', 'Hints to Husbands', 'Knights of the Cross', 'The Lottery Ticket', 'Love's Dream', 'The Scapgrace', 'The Steward', and the libretti of three operas—'The Queen of Cyprus', 'Robert the Devil', and 'La Nonnambata'. His work as an architect lay largely in the construction of theatres. He designed the Lyceum, the St. James's, the City of London, and two in Dublin, as well as the Strand front of the Adelphi and the colonnade of Drury Lane. See the *Gentleman's Magazine* for 1829 and 1851, and Flanck's 'Recollections' (1872). Beasley, according to Flanck, "suffered considerably a short time before his decease, and, his usual spirits occasionally forsaking him, he one day wrote a melancholy letter, that the friend to whom it was addressed, observed, in his reply, that

it was 'like the first chapter of Jeremiah.' 'You are mistaken, my dear fellow,' retorted the wit, 'it is the last chapter of *Hamuel*.' Beasley wrote his own epitaph—

"Here lies Samuel Beasley,
Who lived hard and died silly."

Bébé. See BETSY.

Becassine, Mr. Bertrand Bagatelle Beautemps. A character in C. BARRY'S 'Guardian Nymph' (q.v.).

Becoley, Mrs. made her first appearance in America at New York in September, 1753, as *Phyllis* in 'The Conscious Lovers' (q.v.). She was "the singing actress and soubrette" of Hallam's company.

Becher, Lady. See O'NEILL, ELIZA.

Becher, Martin. Dramatic writer; author of 'A Crimeless Criminal', 'A Domestic Hercules', 'In Possession', 'Number 6, Duke Street', 'Painless Dentistry', 'A Poetic Proposal', 'Rule Britannia' (1870), etc.

Beck, Mr. and Mrs. Crossley. Characters in STEPHENSON and SCOTT'S 'Peril' (q.v.).

Becket, Andrew. Author of 'Boceros', a dramatic poem (1806).

Becket, Thomas, Chancellor of England and Archbishop of Canterbury in the reign of Henry II., figures in a tolerably long list of English dramas. (1) Of these, the first of which there is any record is one 'Of the Impostures of Thomas Becket', of which Bishop Bale (q.v.) announces himself as the author. The next is (2) the 'Henry II.' (q.v.), of W. H. LINDLEY (q.v.), published in 1700. (3) We have the 'Thomas à Becket' (q.v.) of DOUGLAS JERROLD (q.v.), performed in 1879. Next (4) comes 'Becket, a Historical Tragedy', by R. CATTENNOT, printed in 1832. After this we have (5) the 'Thomas à Becket' (q.v.) of GEORGE BARLEY (q.v.), published in 1840. (6) The 'King Henry the Second' (q.v.) of Sir ARTHUR HILL (q.v.), printed in 1842. (7) The 'Henry II.' of GEORGE WIGHTWICK, published in 1851. (8) The 'King Henry II.' of Dr THOMAS GRINDRON, which dates from 1874, though not printed till 1903. (9) The 'St. Thomas of Canterbury' (q.v.) of ALBERT DE VERA (q.v.), published in 1876. Finally (10) the 'Becket' of ALFRED, Lord TENNYSON, printed in 1844. An adaptation of this work, by E. W. GODWIN, consisting mainly of the scenes relating to *Rosamond de Clifford*, was performed, under the title of 'Fair Rosamond', in Cannisano Woods, Wimbledon, in the summer of 1868, with Lady Archibald Campbell as *Rosamond*, Barrett Kne as *Henry II.*, F. H. Macklin as *Becket*, Miss Maria Villet as *Margaret*, and Miss Genevieve Ward as *Queen Eleanor*. The play itself arranged for representation by Sir Henry Irving, was brought out on February 6, 1891, at the Lyceum Theatre, London, with Sir Henry in the title part, W. Terriss as *Henry II.*, Miss

Ellen Terry as Richmond. Miss Catherine Wood as *Queen Eleanor*. Miss Kate Phillips as *Margery*. Master Leo Byrne as *Geoffrey*. W. J. Halloway as *Edward Grim*. French Chamber as *the Reginald Peverell*. H. Moore as *Pöchy de Mermonten*, etc. performed in the English provinces in 1903, with H. Irving as *Isabel*. Miss M. Harcourt as *Richmond*, and Mrs. Cecil Raleigh as *Eleanor*. It was first performed in America at San Francisco in September, 1903, with Mr. Henry Irving in his original rôle.

Bockett, Harry. Comedian, born in England, died in London, October 1889, son of an actor, who educated him as a violinist. He made his début at Manchester, where he was a great favourite of Charles Matthews, who whenever any small part in one of his pieces required to be done with wit and acrobaticism, would cry: "Where is little Bockett?" By and by he joined the *Reverend* circuit, and then went to Birmingham. In 1881 he left England for America, first appearing in New York in *The Village House*. Then came a few years' varied experience in different parts of the States, followed by an engagement at Wallack's Theatre. His last appearance was at the Haymarket in 1890 as *Perseus* in *A Bridal Tour* (q.v.). His range of parts (from *Brander Matthews*) "extends from burlesque to melodrama, including farce and comedy old and new." *Reverend's* *Memories* for 1879. He was especially an excellent as *Fony Longfellow*, *Red Rover* (q.v.), *Money*, and *Fort Rodde* (London Assurance). Lawrence Stutton describes him as "acrobatically comic, as well as refined and artistic in such parts as *Reverend* in *Union Men*, *Reverend* in *The Forty Thieves*, the *Widow Poole* in *Aladdin*, *Red Rover* in *Robin Hood*, and *Queen Shalott* in *Kentworth*, long before he became the established low comedian of Mr. Wallack's company."

Bookingham, Charles. Dramatic writer, born 1803, died 1771, author of two historical tragedies (q.v.), *Scipio Africanus* (1718) and *Henry IV. of France* (1719); also of numerous verses on Nicholas Rowe (q.v.). See *The Theatrical Dictionary* (1855), the *Biographical Dramatist* (1811), and *Gentle's English Stage* (1837).

Booky Sharp. A one act play adapted by J. M. Barrie from Thackeray's *Vanities Fair*, and first performed at Terry's Theatre, London, on June 1, 1890, with Miss Janet Achurch in the title part.

Boo of Bones (A). A comedy by H. A. Jones (q.v.), first performed at the Globe Theatre, London, on January 28, 1892, with Arthur Dacre, Arthur Wood, H. Hamilton, and Miss Goldney in the cast.

Budo. The heroism of J. M. Barrie's *Barbours of Budoon* (q.v.).

Bodman. The Spanish Ambassador in Orway's *Vanities Preserved* (q.v.).

Boddoan, Thomas Lovell. Dramatic poet, born 1803, died 1869, author of *The Bride's Tragedy* (1837), *Death's Jest-Book, or the Fool's Tragedy* (1850), and two dramatic fragments, *The Second Death* and *Torquemador*. His poems were published, with a memoir, in 1861, and again in 1880, with an introduction by Edmund Gosse. See the *Dictionary of National Biography* (1903), also *Last Man, Tom*, and *Love's Arrow* pointed. Of all the myriad poets and poetesses who have tried to remove the last image of the tragic blank verse of the Elizabethans, Boddoan, says (Jones), "has come nearest to success. If it were less indifferent to human interests of every ordinary kind, the beauty of his dramatic verse would not fail to fascinate. To see how strong it is, how picturesque, how admirably fashioned, we have only to compare it with what others have done in the same style—with the tragic verse, for instance, of Barry Cornwall, of Talfourd, of Horne. But Boddoan is what he himself has called a *crusader* into words. He attempts nothing personal, he follows the very tricks of Marston and Cyril Tourneur like a devoted disciple."

Budo, Adam. See *Adam Budo*.

Bodolin, James. Actor, low comedian, playing "on circuit" in the west of England and Channel Islands; afterwards at Covent Garden and Astley's, father of Mrs. Thomas Barry (q.v.) and Mrs. Charles Calvert (q.v.); died in America.

Bodford, Henry. Actor, made his professional début at the Surrey Theatre, and secured his first West End success as *Sam Goodman* in the revival of *Lady Clancarty* at the St. James's in 1847. He has since figured in the original casts of *As Large as Life* (1850), *My Mother* (1850), *The Hollister* (1850), *The Penalty* (1850), *Fate and Fortune* (1851), *Har Oath* (1851), *The Life we Live* (1851), *Strathgown* (1852), etc.

Bodford, Paul John. Actor and comedian, born at Bath, about 1798, died at Chelsea, January, 1871; made his professional début at Newmarket, and after considerable experience in the English provinces, appeared in London for the first time on November 8, 1818, at Drury Lane as *Hawthorn* in *Love in a Village* (q.v.) to the *Rustics* of his wife (Miss Green, died 1866). He remained at Drury Lane as singing comedian till 1823, when he migrated in the same capacity to Covent Garden, where he figured in various operatic representations. He began in 1823 this connection with the Adelphi Theatre by which he is, and always will be, best remembered. He was the original *Blanchin* in *Jack Shappard* (1823), *Tom Costin* in *Hirling's Old Curiosity Shop* (1825), *Sir Joseph Buxley* in *The Chimney* (1825), *Jack Gung* in *The Group* (1826), *Stimulus* in *The Flowers of the Forest* (1827), *Vicarious Chateaufort* in *The Marble Heart* (1828), *Oliver* in *Lemon's*

'Maden' (1854), *Don Fernando* in *Amadeus* (1859), *Reboul* in 'The Dead Heart' (1860), *Baron Witz* in *Myra's Nymph of the Larkberg* (1860), *Peter Pantale* in *Watts Phillips's 'Paper Wings'* (1860), *Tamara*, *sen.* in 'My Wife's Maid' (1864), *Calchas* in *Burnaby's 'Helen'* (1866), and *Jack Longbones* in 'Lust in London' (1867). He was also in the first cast of 'The Crown Diamonds' (1844), 'Mr Webster at Home' (1851), 'Number Nip' (1854), *Hrough's 'Bona Fide Travellers'* (1854), 'Larifer Matches' (1856), 'Love and Hunger' (1859), *Watts Phillips's 'Story of '45'* (1860), 'Pickin's Rural Retreat' (1866), etc., besides appearing in revivals of 'Victorine' (1855), 'Valentine and Grouse' (1855), 'Welcome, Little Stranger' (1854), 'Guy Mannerling' (1859), 'Rip Van Winkle' (1855), and others. In May, 1866, at the Queen's Theatre, London, he was the recipient of a "benefit," in connection with which he appeared for the last time as the *Archdeacon Cow*. For biography, see *English Stage* (1832), his own 'Recollections and Wanderings' (1844) and the *Ere* for January 13, 1871. "Paul Becher's size and indolence, his odd utterances of slang sayings, his stolid impertinence to the impertinence with which in the due course of all the dramas he was assailed by Wright, made him," says Edmund Yates, "a favourite with the Adelphi public, and gave him a *raison d'être*. He had not the slightest claim to be considered an actor, played every part in exactly the same fashion, had not the faintest notion of impersonation and was fundamentally stupid and ignorant. But in his earlier days he sang 'Jolly Nones,' and in later years he said, 'I believe you, my boy' and these accomplishments with his reputed jollity, his social reputation for full flavoured anecdotes, and his position as Wright's professional butt, carried him successfully through a long life."

Bedlam. A borslar in MERIVALE'S 'He's a Lunatic' (q.v.).

Bedloe, Captain William, who was implicated in the Popish plots of Charles II's reign, and the story of whose 'Life and Death' was published in 1691 is said to have been the author of a tragedy called 'The Excommunicated Prince' (q.v.).

Bedroom Window (The). A farce in one act, by EDWARD STIRLING (q.v.), first performed at the Olympic Theatre, London, on March 13, 1847.

See and the Orange Tree (The). An extravaganza by J. R. PLANCHÉ (q.v.), produced at the Haymarket at Christmas, 1845, with Tilbury as *King Black*. His lion as *Prince Amabile* (Clark as *Baron Spruit*, Miss Julia Bennett as the *Princess Amy*, J. Hoad as *Karagio*, Miss P. Horton as the *Princess Linda*, Mrs. Caulfield as *Countess Kurlerlow*, and Mrs. L. M. Buckingham as the *Fairy Frudo*. The piece was first played at New York in September, 1844, with Mrs. Timm as *Princess Amabile*.

Beef Tea. An operetta, written by HARRY GREENBANK, composed by Wilfrid Mordall, and first performed at the Lyric Theatre, London, on October 27, 1892.

Bedington, Milor. An English nobleman in CARRING's barlesque of 'The Rovers' (q.v.).

Beehive (The). A musical farce in two acts, adapted by Dr. MILLINGTON (q.v.) from Mignault de Brun's 'Riveaux d'Eximenes,' and composed by HORN, first performed at the Lyceum on January 19, 1811, with a cast including Mathews, Wrench, Lovegrove, Mrs. Mountain and Miss Kelly, played at New York in 1811, and again in 1841, with Burton and Miss Cushman in the cast. The title is derived from the name of the inn in which the action takes place.

Beelzebub. One of Satan's "nephews" in E. STIRLING'S 'Devil's Daughters' (q.v.); also, the hero of 'Satan on Earth' (q.v.).

Beerbohm Tree. See TREE, BEERBOHM.

Beere, Mrs. Bernard (née Whitehead). Actress, made her professional debut at the Opera Comique, London. In 1877-8 she was a member of the company at the St. James's Theatre, where she appeared as *Emilia* in 'Othello,' *Lady Macbeth* in 'The School for Scandal,' *Julia* in 'The Rivals,' and *Grace Harlowe* in 'London Assurance.' Her first original rôle appears to have been that of *Lady Montpelier* in 'Scandal' (q.v.), at the Royalty in 1878, in which year she also played in old English comedy at the Crystal Palace. To 1878-9 belongs a tour in the English provinces with Mrs. Chippenale. On her return to town she "created," in March, 1879, the part of *Lisa* in W. M. Gilbert's 'Tretches' (q.v.). Since then she has been the original representative of the following characters: -Mrs. Douglas in 'Campanella' (1879), *Sansbury* in 'Michael Strogoff' (1881), *Lady Maude* in 'Mimi' (1881), *Theresa* in 'The Promise of May' (1882), *Jane Fure* in Wilkie's drama (1882), *Mrs. Devenish* in *Lords and Commons* (1883), *Lena Bergard* in 'As in a Looking-Glass' (1887), the heroine of 'Arlene' (1888), and *Mrs. Arbutnot* in 'A Woman of No Importance' (1893). Mrs. Beere has also been the original English representative of the heroines of 'Fedora' (1883) and 'La Tosca' (1889). Among the other parts which she has undertaken in London may be named *Lulu Langensh* (1879), *Lady Treble* (1879), *Julia* in 'The Hunchback' (1879), *Constance* in 'The Love Chase' (1879), *Pauline* in 'The Lady of Lyons' (1879), *Julia* in 'Richelieu' (1879), *Geraldine* in 'Green Bushes' (1880), *Princess de Bouillon* in 'Adrienne Lecouvreur' (1881), *Isithaketa* in 'Far from the Maddling Crowd' (1882), *Lady Grand* in 'Peril' (1884), *Julia* in 'The Rivals' (1884), *Countess Zuck* in 'Diplomacy' (1884), *Peg Woffington* in 'Masks and Faces' (1888), *Mrs. Stornhold* in 'Moll Watters' (1890), and *Lady Gay Spender* (1890). In 1898-9 Mrs.

Here gave some performances in Australia and America, her debut in the United States being made in November, 1888, at the Manhattan Opera House, New York, as *Josephine Bar-Athen* in 'The Prings of Society' (90).

Donaton, William. A few years ago he was at the head of the 'Queen's Players'—a post he resigned in 1887 to undertake the charge and instruction of a company of juvenile performers called 'The Queen's and Queen's Young Company.' He was then, about 1880, he received official authority "to continue the home-civil regulatory Street Playhouse" as a playhouse.

Doering. (1) Landlord of an hotel in C. DELAY'S 'How at Seattle' (90). (2) A character in DOUGLAS JENNOLD'S 'Wedding Gown' (90). (3) A servant in WATTS PHILLIPS'S 'Papa's Return' (90).—(4) *Amos Doering*, in HENRIETTA BROOKS'S 'Daughter of the Stars' (90), is a buller. (5) *Charles Doering*, in 'Taming a Tiger' (90), is a "traveler in times."

Doethoven. A drama in one act, by GEORGE HENRI HOBBS, Opera House, Aberdeen, October 17, 1878. (2) 'Doethoven's Romance,' a play in four acts, by GEORGE HOBBS, Regency Theatre, London, December 1, 1884. See ADELPHI.

Doyle. (1) The name of an address and his daughter in DOUGLAS JENNOLD'S 'Bessie Nash' (90). (2) *Jessie Doyle* figures in TOM TAYLOR'S 'Dance in the Wood' (90).

Before Breakfast. A farce by H. B. PHASE (90). First performed, with music by John Barnett at the Lyceum Theatre, London, in 1882 with Mathews as *Frederick*, Henry as *John*, Bentley as *Mr. Wm. Butler*, and Miss Baker as *Fanny*. It was played at New York in May, 1887.

Before the Dawn. A play in one act, by HENRY BERRY, Opera Comique Theatre, London, April 13, 1886.

Before the Mast. A musical drama in four acts, by FRED W. BACCHUS, Olympic Theatre, London, March 4, 1884.

Beggar my Neighbour; or, A Beggar's Fool. A comedy in three acts, by T. MONTEITH (90). Founded in part on Iffland's 'Nephew,' and performed at the Haymarket on July 10, 1857, with a cast including C. Kemble, Booth, Fanny, Fawcett, Mrs. Mountain, etc. (2) *Beggar my Neighbour: a Billed Man's Bonfire*, an operetta, adapted by F. C. BURNARD from LEO DEWEY ADELPHI (90), and first performed at the Gallery of Illustration, London, March 28, 1870, by T. GEORGE HEND and ARTHUR COW.

Beggar of Bethnal Green (The). See HENRIETTA BROOKS'S DAUGHTER OF BETHNAL GREEN.

Beggar of Brussels (The). A play by J. H. BURNARD (90).

Beggar of Cripplegate (The). A play by W. T. MONTEITH (90).

Beggar on Horseback (The). A farce in two acts, by JOHN CRANFORD (90). First performed at the Haymarket on June 10, 1788, with Edith as *Curry Buttercup*, Parsons as *Caddy*, Bannister as *John*, as *Herbert*, Biddisley as *Cherry*, H. Palmer as *Street*, Mrs. Webb as *Mrs. Bannister*, and Mrs. Wells as *Henry Buttercup*. *Caddy* falls in love with *Henry* and consequently allows her brother *Curry* (the beggar on horseback) to take great liberties with him and his household. *Mrs. Bannister* is a strolling actress. (2) 'A Beggar on Horseback,' a comedy in five acts, by ROBERT STURGEON (90), first performed at the Haymarket on March 31, 1816, with Webster as *Simon Fossil*, W. Farren as *Herbert*, T. F. Mathews as *Beggar*, Clark as *Spencer*, H. Widdicombe as *John*, and other parts by H. Bell, J. H. Brindley, Mrs. Glover, Mrs. Seymour, and Miss Julia Bennett.

Beggar-Student (The). A comic opera in four acts, music by Carl Milliken, libretto by W. HARRY KINGSTON, first performed (in England) at the Albion Theatre, London, on April 12, 1886, with Miss Fannie Leslie in the title part (*Simon Bannister*), H. Mallon as *Conrad F. Martin*, as *General Officer*, A. Stanley as *Lord*, Miss George as *Marion*, and Miss Madge Stewart as *Countess Palmation*, the cast including also Miss Marie Williams, Miss Anna Stanley, and Miss Emily Pearson. The opera was performed in the English provinces in 1884 H. Davies being the *Simon*, J. Wilson the *Conrad*, G. H. Ansell the *General Officer*, Miss Georgina Burns the *Marion*, Miss Boushby the *Sophyanna*, and Miss Marion Barton the *Countess*, and again in 1887, with Miss Lucy Franklin, H. Henry, J. Child, and F. Martin, also at Wallack's Theatre, New York, in July, 1887.

Beggar's Daughter of Bethnal Green (The). A comedy in three (4) acts, by J. BURNARD (90). First performed at Drury Lane on November 22, 1884, with Aithen as the beggar (*Alfred*), Miss E. Tree as *Bess* (his daughter), Mrs. Knight as *Elizabeth* (his wife), Cooper as *Lord*, F. Ward, Vining as *Lord Wellington*, W. Farren as *old* *Small*, Harley as *young Small*, Linton as *Peter*, Mrs. Fawcett as *Queen Elizabeth*, Mrs. C. Jones as the *Queen*, and Mrs. Egerton as *Kate*. The plotline was written by Charles Lamb. The play was afterwards altered, rechristened 'The Beggar of Bethnal Green,' and performed at the Victoria Theatre, London, in 1884, with the author as *Lord Wellington*, Miss Jarman as *Bess*, Miss F. Norton as *Kate*, Mrs. Egerton as the *Queen*, Abbott as *young Small*, and Chippendale as *Strap*. It was first produced at New York in December of the same year, with the author in the above named part. See HENRIETTA BROOKS'S DAUGHTER OF BETHNAL GREEN.

Beggar's Opera (The). A dramatic poem in three acts, written by JOHN GAY in prose, with stately and brief lyrics, adapted

(by Dr. Pepusch) to popular airs. Offered to and rejected by Cibber (for Drury Lane), it was accepted for production by John Rich, and first performed at Lincoln's Inn Fields on January 29, 1728, with Chapman as the *Beggar*, who is supposed to be the author of the piece, and Milward as the *Player*, with whom, in the introduction, he holds colloquy; with Hippisley as *Peachum* (a receiver of stolen goods), Mrs. Martin as *Mrs. Peachum* (his wife), and Miss Lavinia Fenton as *Polly* (their daughter); Hall as *Lockit* (a jailor), and Mrs. Eggleton as *Lucy Lockit* (his daughter); and Walker as *Macheath* (captain of a gang of robbers). The robbers themselves were represented thus—*Filch*, by Clark; *Jemmy Twitcher*, by H. Bullock; *Robin of Bagshot*, by Lacy; *Mat of the Mint*, by Spiller; *Ben Budge*, by Morgan. Of the "women of the town" who complete the *personæ*, Mrs. Martin was *Diana Trapes*; Mrs. Holiday, *Mrs. Coaxer*; Mrs. Rice, *Mrs. Vixen*; Mrs. Clarke, *Jenny Diver*; Mrs. Morgan, *Mrs. Slammekin*. The piece was intended both as a "skit" upon the methods of Italian opera and as a social and political satire. In the introduction the *Beggar* says: "I have introduced the similes that are in all your celebrated operas: the Swallow, the Moth, the Bee, the Ship, the Flower, etc. Besides, I have a prison scene, which the ladies always reckon charmingly pathetic. As to the parts, I have observed such a nice impartiality to our two ladies, that it is impossible for either of them to take offence [an allusion to the feud between Cuzzoni and Faustina in 1727]. . . . I hope I may be forgiven that I have not made my opera throughout unnatural like those in vogue; for I have no recitative. Throughout the whole piece you may observe such a similitude of manners in high and low life, that it is difficult to determine whether (in the fashionable vices) the fine gentlemen imitate the gentlemen of the road, or the gentlemen of the road the fine gentlemen." "No one," says Gay's latest editor (1893), "could fail to see that *Robin of Bagshot* was designed to represent Sir Robert Walpole's unrefined manners, convivial habits, and alleged robbery of the public. *Macheath* was provided with both a wife and a mistress, to indicate to the public that Lady Walpole had a rival in Miss Skerrett." In Spence's 'Anecdotes' Pope is represented as giving the following account of the origin of the piece: "Dr. Swift had been observing once to Mr. Gay what an odd pretty sort of thing a Newgate Pastoral might make. Gay was inclined to try such a thing for some time; but afterwards thought it would be better to write a comedy on the same plan. This was what gave rise to 'The Beggar's Opera.' He began on it; and when he first mentioned it to Swift, the doctor did not much like the project. As he carried it on, he showed what he wrote to both of us, and we now and then gave a correction or a word or two of advice, but it was wholly of his own writing." "Quin," says Genest, "had so happy an ear for music, and was so famous for singing

with ease a common ballad or catch, that Gay was persuaded to offer him the part of *Macheath*; but after a short trial he gave it up, from despair of acquitting himself with the dissolute gaiety and told vigour of deportment necessary to the character. It was then given to Walker; and the ease and gaiety with which he acted *Macheath* established his reputation." At the first representation "everybody concerned was in fear as to the ultimate fate of the play. Quin afterwards said that it was long in a dubious state; that there was a disposition to damn it, and that it was saved by the song, 'Oh, ponder well! be not severe.'" In one of the notes to 'The Dunciad' we read: "It was acted in London sixty-three [sixty-two] days uninterrupted [save for actors' benefit performances], and received the next season with equal applause. It spread into all the great towns of England. . . . It made its progress into Wales, Scotland, and Ireland. . . . The ladies carried about with them the favourite songs of it in fans, and houses were furnished with it in screens. The person who acted *Polly*, till then obscure, became all at once the favourite of the town. Furthermore, it drove out of England (for that season) the Italian opera, which had carried all before it for ten years." "The total sum realized by the initial set of performances was," says Gay's latest editor, "£5351 15s. Of this Gay received for four author's nights—the third, sixth, ninth, and fifteenth—£693 18s. 6d. He sold the copyright of the opera (together with that of the 'Fables') for ninety guineas, and consequently made in all nearly eight hundred pounds." It was said of the piece that it had made "Gay rich and Rich gay." Rich might well be jubilant, for his profits amounted to £4000. The opera was acted by children at Dublin in 1727 and at Lincoln's Inn Fields in 1729. It was revived at Drury Lane in 1738, with Beard as *Macheath*, Macklin as *Peachum*, Mrs. Clive as *Polly*, and Mrs. Pritchard as *Lucy*; at Covent Garden in 1745, with Mrs. Clive as *Lucy*; at Drury Lane in 1747, with Mrs. Cibber as *Polly*; at the Haymarket in 1767, with Berry as *Macheath*, Shuter as *Peachum*, Bannister as *Mat*, and Mrs. Dancer as *Polly*; at Drury Lane in 1777, with Baddeley as *Lockit* and Mrs. Baddeley as *Polly*; at the Haymarket in 1781 [under the management of Colman], with the male characters by women, and the female by men—Mrs. Cargill as *Macheath*, Mrs. Lefevre as *Peachum*, Mrs. Webb as *Lockit*, Mrs. Wilson as *Filch*, Bannister as *Polly*, Edwin as *Lucy*, Wewitzer as *Diana Trapes*, etc.; at the same theatre, under the same conditions, in 1784, with Mrs. Wells as *Macheath* and Mrs. Inchbald as *Ben*; at Covent Garden in 1788, with Bannister as *Macheath*, Blanchard as *Filch*, Mrs. Billington as *Polly*, Mrs. Abington as *Lucy*; at the Haymarket in 1791 (for a benefit), with Mrs. Edwards as *Macheath*, Johnstone as *Lucy*, Wewitzer as *Mrs. Vixen*, Bannister, jun., as *Mrs. Slammekin*; at Covent Garden in 1796 (for a benefit), with Inledon as *Macheath*, Munden as *Peachum*,

Mrs. Hartley as *Pink*, *Peacock* as *Loop*, and Mrs. Davenport as *Mrs. Pencheon* at Covent Garden in 1812, with Miss Stephens as *Polly*, at Covent Garden in 1813, for *Blackheath* benefit, with the benefactress as *Blackheath* at the Lyceum in the same year, with Miss Kelly as *Loop* and Miss L. Kelly as *Polly* at the Haymarket in 1814, with Miss Ventris as *Blackheath* Terry as *Pencheon*, and Mrs. C. Kemble as *Loop* twelve performances, at Drury Lane in the same year, "with an additional scene," representing *Marylebone Gardens* as they were about 1770. *Blackheath* is betrayed here instead of in a tower; at the Lyceum in 1821, with Miss Fortis as *Polly*, at St. James's in 1822, with *William* as *Blackheath*, Miss *Blackheath* as *Polly*, *Blackheath* as *Pencheon*, and J. P. Hartley as *Pink* at the Lyceum Theatre in 1820 at the Lyceum in 1821, with Miss Ventris as *Loop*, Miss *William* as *Polly*, W. H. Harrison as *Blackheath*, Hartley as *Pink*, F. Matthews as *Pencheon*, *Grubey* as *Locher* and Mrs. C. Jones as *Mrs. Pencheon*, at the Strand in 1822 with Mrs. Howard Paul as *Loop*, Miss *Robertson* as *Pencheon*, *Locher* as *Blackheath* and Harrison as *Locher* at the Haymarket in 1824 at Sadler's Wells in 1825 at the Theatre in 1826 with *Robertson* as *Blackheath*, Miss *Locher* as *Polly*, Miss A. Trautman as *Loop*, *Archer* (and as *Locher*) J. H. Stoyles as *Pink*, and T. Maclean as *Pencheon*, at the Alexandra Palace, London, in 1873, with *William* Morgan as *Blackheath*, T. A. Palmer as *Pencheon*, G. Fox as *Locher*, Miss Anne Campbell as *Loop*, Miss *Robertson* as *Mrs. Pencheon* and Miss *Caro Ashton* as *Polly*. The piece has been performed in England of late years with J. Sims *Robertson* as *Blackheath*. There is record of its being produced in Edinburgh in 1788, and it was represented at the Nassau Street Theatre, New York, in December, 1786, with Thomas Kane as *Blackheath*. A burlesque of it, written by Robert Jay Monck and called *The Beggar's Upriser*, was brought out at the Surrey Theatre, London, in May, 1870. See *MANUSCRIPTS* and *PULLY*.

Beggar's Pantomime (The). See *DEGGAR'S OPERA*.

Beggar's Pottion (The) or, **A Father's Love and a Mother's Care.** A drama in three acts by G. DINDIE PRY (1801). First performed at the City Theatre, London, on October 18, 1801, with *Richardson* as *Robert Brightwell* (the beggar), H. Widdicombe as *Johnny Lamb*, Mrs. Shephard as *Mrs. Brightwell* and Mrs. E. Varndell as *Jane Brightwell*.

Beggar's Upriser (The). See *DEGGAR'S OPERA*.

Beggar's Wedding (The). A ballad opera in three acts, by THOMAS CHILLET (1781), first performed at Dublin and afterwards (in 1783) at the Haymarket. Reduced to one act, and entitled *Phoebe*, it was played at Drury Lane in July, 1783, with *Richardson* as *Chaunter*, (Miss, jun., as *Gent*, *Fielding* as *Justice* *Quorum*, Miss

Baister as *Phoebe*, Mrs. *Robertson* as *Hunter*. "Chaunter is the king of the beggars. Hunter is his reputed son. Phoebe is the reputed daughter of Quorum. Hunter and Phoebe are mutually in love. Hunter turns out to be Quorum's son. Quorum says Phoebe is not his daughter, and consents to her union with Hunter. The Beggar's Wedding is then celebrated. Grays is the bridegroom, and Joe Patter the bride (Gentest).

Beggar's Bush (The). A tragic-comedy, first printed in 1687. Though the scene is laid in Flanders, the play is named after a well known tree, called the "Beggar's Bush," situated on the road between Huntington and Eton. It is ascribed by Dyer to JOHN FLAVIN, and by Fleg to JOHN FLAVIN (1681) and PULLY (1681). The latter favours 1681 as the date of its first performance, the former 1688. Longtime speaks of having once it acted several times with applause, and Dugdale mentions it as having been revived between 1688 and 1691, slightly altered, and with the title of *The Royal Merchant*. It was played at Drury Lane in 1738, with a cast including Wilks, Mills, Bellock, *Robertson*, Morris, Mrs. Cox, and Mrs. Haguer. In 1767 the piece was once more adapted, and produced again as *The Royal Merchant*, at Covent Garden as a comic opera, with *Matlock*, *Bensley*, *Shuter*, *Yates*, and Mrs. *Matlock* in the cast. Altered once more, by the Hon. — Elmsford, and entitled *The Merchant of Bruges*, the piece was performed at Drury Lane in December, 1813, with *Kean* as *Quorum* (Phoebe), *Wendell* as *Chaunter*, *Osberry* as *Hunter*, *Hartley* as *Phoebe*, *Holland* as *Quorum* (Gentest), Mrs. *Horne* as *Gentest* (*Phoebe*) and Miss L. Kelly as *Justice*.

Begone Doll Care; or, How will it End? A comedy in five acts, by F. RAYNOLDS (1801), first performed at Covent Garden on February 8, 1800, with *Locher* as *Modern*, Miss *Smith* as *Salina*, *Pope* as *Mr. Arthur*, *W. Allen*, *Houston* as *Deceit* and other parts by *Emery*, *C. Kemble*, *Peacock*, and Mrs. *Davenport*. First played at New York in November of the same year.

Begum (The). An opera by RICHARD DE KOWEN (1801).

"Behave Frattly." See *SAATCHI, FANNA*.

Behind a Mask. A comedy in three acts, by HERBERT H. DREON and ARTHUR WOOD (1801), first performed at the Haymarket Theatre, London, on March 8, 1801, with Miss H. Weston, Miss *Barclay*, *Sanger*, *Arthur*, *Wood* (as a country theatrical manager), *Alfred*, *Hishop*, *C. Flaxton*, and *F. Haguer* in the cast.

Behind the Curtain. A drama in four acts by GERMAN HONIGT (1801), first performed at the Haymarket Theatre, London, on April 18, 1801, with a cast including J. Billington (*2nd Officer*), *Arthur*, *Wood* (*1st Officer*), *J. C. Cooper*, *W. McIntyre*, *Miss* *Bartholomew*, etc.

Behind the Scenes; or, Actors by Lamplight. A "serio-comic burlesque barletta" in one act, by CHARLES MELBY (q.v.), first performed at the Strand Theatre, London, on September 12, 1839, with the author as Gossuquill, Osberry as Mr. Spooner, Nagus, G. Cooke as Wiggins, Mrs. Melby as Mrs. St. Clair. (2) **'Behind the Scenes'** a farcical comedy in three acts, adapted by FELIX MORRIS (q.v.) from *'Le Père de la Débutante'* (q.v.), and first performed at Brooklyn, U.S.A., on February 25, 1865, with the author as Achille Talma Dufard, produced at the Comedy Theatre, London, on the afternoon of July 4, 1895, as the work of F. MORRIS and G. P. HAWTREY.

Behind Time. A farce in one act, by B. WINTER, jun. (q.v.), first performed at the Adelphi on December 26, 1865, with J. L. Toole as *Jeremiah Pluke*.

Behn, Aphra, dramatic and miscellaneous writer, was the daughter of John Johanna, a barber, and was baptized (as "Aylara") at Wye, Kent, in July, 1640. When a child she went to live with her parents at Swinham, where she became acquainted with Oroonoko (q.v.), the Indian chief whom she subsequently made the hero of a prose romance. About 1650 she returned to England, where she married shortly afterwards, a merchant named Behn, who died before 1666. Later came a visit to the Low Countries on secret Government business, for which, apparently, she received no recompense. Certain it is that, from this time, she devoted herself to a literary career. She had already had some experience of Court life, and she now cultivated the acquaintance of persons connected with the Theatre, notably Edward Ravenscroft, "with whom," says Edmund Gosse, "there is reason to believe that her relations were very close." The first play she wrote was a tragedy in verse, *'The Young King'*, adapted from a French story. The play by her which first saw the footlights was *'The Forced Marriage'* (q.v.), produced in 1671. After this came, in succession, *'The Amorous Prince'* (1671), *'The Dutch Lover'* (1672), *'Abdoleaser'* (1675), *'The Rover'* (1677), *'The Debauchee'* (1677), *'The Town Fop'* (1677), *'Sir Patient Fancy'* (1678), a continuation of *'The Rover'* (1681), *'The Roundheads'* (1682), *'The City Heiress'* (1682), *'The False Count'* (1682), *'The Lucky Chance'* (1687), and *'The Emperor of the Moon'* (1687), all of which see. She died in April, 1689, and after her decease two more dramatic pieces by her appeared: *'The Willow Warbler'* (q.v.) (produced 1690), and *'The Younger Brother'* (q.v.) (printed 1696). To the latter a short memoir of her was prefixed. Her poems had been collected in 1684, and her novels (with a memoir) in 1698. Her plays were brought together in printed form in 1702. "Her genius and vivacity," says Edmund Gosse, "were undoubtedly, her plays are very coarse, but very lively and humorous, while she possessed an indisputable touch of lyric genius" (*'Dictionary of National Biography'*, 1885). See *AUTHOR DE CASTRO*; *ASTRA*.

Bel Demonio. A "love story," in four acts, by JOHN BRIDGMAN (q.v.), founded on *'L'Abbaye de Castro'*, and first performed at the Lyceum Theatre, London, on October 31, 1863, with the author as Cardinal Montalto, Fichter as Angelo, Emery as Roscoe, G. Jordan as Count Camporeali, Miss K. Terry as Lena, and other parts by F. Charles, Miss Elworthy, etc., first performed in America at Niblo's Garden, New York, May 17, 1864, with Felicia Vestrali as Angelo and Rose Kytinge as Lena. *'Bel Demonio'* is the name assumed by Angelo when he puts himself at the head of a band of Zingari, with the view of enforcing his claim to the hand of Lena (daughter of Camporeali). He is thought to be plebeian, but is really of noble birth, and, in the end, carries off his lady-love from the midst of a multitude of dangers. See *BROKEN VOW*, *THE*.

Belarius, in *'Cymbeline'* (q.v.), is a British nobleman and soldier, who, being wrongly banished, in revenge steals the king's sons (*Gwendolen* and *Arviragus*), but in the end surrenders them.

Belasco, David, dramatic writer; author of *'La Belle Russe'* (1866), *'The Heart of Maryland'* (1895), and other pieces; also, co-author, with H. C. De Mille, of *'The Senator's Wife'* (1892) and *'Man and Woman'* (1893), and, with Franklyn Fyles, of *'The Girl I Left Behind me'* (1893). See *LOST PARADISE*.

Belavoir. The Prince in *PLANCHÉ's* *'Discreet Princess'* (q.v.).

Belch, Sir Toby, Uncle of Olivia in *'Twelfth Night'* (q.v.).

Belchier, Danbridgecourt, who took his B.A. degree at Oxford in 1600, afterwards settled in the L.W. Countries, and died there in 1671, translated from the Dutch the dramatic piece entitled *'Hans Beer Pot, his Invisible Comedie of See me and see me Not'* (1618). See *WOOD'S* *'Fasti Oratores'* (1521), Whincop's *'List of Dramatic Poets'* (1747), *'Biographia Dramatica'* (1812), and *'Dictionary of National Biography'* (1885).

Belcore, Sergeant, figures in all the English versions, adaptations, and burlesques of *'L'Éclair d'Amour'* (q.v.).

Belcour, in CUMBERLAND's *'West Indian'* (q.v.), is the son of Stockwell and the adopted son of Mr. Belcour. William Lewis (q.v.) was so successful in this part that he became known as *'Belcour Lewis'*. (2) *Eustache Belcour*, in W. L. GUYER's *'First Love'* (q.v.), has been the betrothed of Camille.

Belossee. A soothsayer and satrap in *BYRON's* *'Mardanpalus'* (q.v.).

Belfield. The name of "the brothers" in CUMBERLAND's play so called (q.v.).

Belville, Mrs. Actress, made her first appearance at Hull as *Lady Paragon*, and in 1764 "played a good line of business in the

Norwich company." She represented *Belinda* in 'All in the Wrong' at Covent Garden in 1786, performed for a season at York, and died in 1787.

Belford (1) *Major Belford*, in COLMAN son's 'Peace is in him' (q.v.), is engaged to *Molla Florival* (q.v.). (2) *Philip and Betty Belford* are characters in BUCHANAN'S 'Charles Harlowe' (q.v.).

Belford, William Rowles. Actor, born near Bristol 1724, died June 2, 1801, began his professional career in 1747, at the Theatre Royal, Glasgow, as *Sir Thomas Clifford* in 'The Hunchback' (q.v.), and, after some experience in the provinces, joined Phelps's company at Sadler's Wells London, in 1761, starting as *Sir Charles Cropland* in 'The Poor Gentleman' (q.v.). Among the parts played by him at this theatre were *Lucius* in 'Timon of Athens' (1764), *Evangelus* in 'The Taming of the Shrew' (1764), *Fabian* in 'Twelfth Night' (1767), *Gulchris* in 'Cymbeline' (1771), *Drus* in 'The Clandestine Marriage' (1767), and *Darnley* in 'The Hypocrite' (1765). We find him in 1761 playing the *Asses* in 'Hamlet' with the Kemps at Drury Lane. In the following year he "created" at the strand the part of *Dandyray* in Otterford's 'Sam's Arrival' (q.v.), and at the same theatre in 1765 he was the original *Mr. Rubble* in 'One Tree Hill' (q.v.). Among his other original roles may be mentioned *Cadrius* in 'Monte Cristo' (1768), *Harper* in Burnard's 'Merlin's Change' (1769), *Sir John Hartnoton* in 'Twist and Crown' (1770), *Handall* in 'Randall's Thanks' (1771), *William* in Richards's 'Gowwell' (1772), and *Old Soliman* in 'Old London' (1773). In 1774 he was the *Gaiety* he played *Mr. Pops* in 'The Merry Wives of Windsor', and in 1776 toured in the English provinces as *Henry VIII.* For occasional criticisms on his performances, see Dutton Cook's 'Night at the Play.'

Belforest. Husband of *Levidulcia* in TOLNELL'S 'Altheist's Tragedy' (q.v.).

Belfour, Hugo John. Clergyman, born 1802, ordained 1825, died 1877, published, under the pseudonym of 'St. John Dorset' two five-act tragedies, entitled respectively 'The Vampire' (1821) and 'Montesuma' (1822).

Belgravia. A character in PLANCHÉ'S 'New Haymarket Spring Meeting' (q.v.).

Believe as you List. A comedy by PHILIP MASSINGER, i.e., licensed in May, 1631, and entered at Stationers' Hall in September, 1633, and June, 1660. This was one of the plays destroyed by Warburton's servant.

Belinda. (1) "An affected lady" in COMBES'S 'Old Bachelor' (q.v.). (2) A girl in TAYLOR'S 'Artful Husband' (q.v.), who masquerades as *Sir Mollusk Pert*. (3) Niece of *Lady Erute* in VANDERBILT'S 'Provoked Wife' (q.v.). (4) Daughter of *Mr. Blanford* in MURPHY'S 'All in the Wrong' (q.v.). The heroine of T. Hook's 'Soldier's Return' (q.v.). (5) The heroine of J. O'NEIL'S

roman's 'Rape of the Lock' (q.v.). (7) The heroine of W. S. OILBERT'S 'Engaged' (q.v.). (8) The "slavery" in BYRON'S 'Our Rags' (q.v.).

Bellearius. (1) A tragedy by W. PHILIPS (q.v.), founded on history, and first performed at Lincoln's Inn Fields on April 16, 1724, with Behme as the hero, Mrs. Brett as *Almira*, Mrs. Parker as *Valeria*, Ryan as *Judithan*, Quin as *Hermogenes*, etc. (2) A tragedy ascribed to J. P. KEMBLE (q.v.), performed at Hall in 1778 and at York in 1779. (3) A tragedy by H. DOWNHAM, M.D., performed at Kater, and printed in 1786 and 1792. (4) A scene from a play of this name appeared in 'The Oracle' in October 17, 1765. (5) A tragedy, in five acts and in verse, by Mrs. FATHERS, not acted, but published in America in 1796.

Bellina. A character in Mrs. CESTLIVRE'S 'Love at a Venture' (q.v.).

Bell. (1) *Jessie Bell* is a country girl in HALLIDAY'S 'Daddy Grey' (q.v.). (2) *Actly Bell* is the heroine of H. T. GRAVES'S 'Our Nelly' (q.v.). (3) *Baren Billy* and *Lady Nancy Bell* are characters in F. C. BURNARD'S 'Lord Lovel and Lady Nancy Bell' (q.v.).

Bell, Archibald. Sheriff-depute of Ayrshire, born 1755, died 1804; published in 1801 two tragedies in verse, entitled 'Constant Clamorous' and 'Calus Toranias.'

Bell, Mrs. Hugh. Dramatic writer; author of 'A Chance Interview' (1802), 'A Lost Thread' (1800), 'Tina is Money' (1800), 'A Joint Household' (1801), 'Nicholson's Niece' (1807), 'The Masterpiece' (1802), 'Jerry Builder's Solace' (1803), 'In a Telegraph Office' (1803), 'The Great Illusion' (1808), 'The Riddle' (1800), also, co-author, with C. H. E. Brookfield, of 'An Underground Journey' (1803), and translator of 'Karin' (1802).

Bell, Minnie. Actress and dramatic writer. Was in the original casts of 'Estranged' (1881), 'Bad Boys' (1885), 'The Other Little Lord Fiddleboy' (1887), etc., as well as in those of the following pieces, adapted by herself: 'Is Madame at Home?' (1887), 'The Gavotte' (1890), and 'Lady Browne's Diary' (1892).

Bell, Peter. See PETER BELL THE WAGGONER.

Bell, Robert. Dramatic and miscellaneous writer, born at Cork 1800, died 1867; author of three comedies, entitled 'Marriage' (1842), 'Mothers and Daughters' (1843), and 'Temper' (1847) (q.v.), and two other dramatic pieces - 'Double Dagulose' and 'Comic Lectures,' and editor of a volume of 'Songs from the Dramatists.'

Bell in Campo. A tragedy in two parts, by MARGARET, Duchess of Newcastle (q.v.), never acted, but printed with her other works in 1662.

Bella, in ROBERTSON'S 'School' (q.v.), is a young governess, in love with *Lord Rosalby* (q.v.).

Bella's Birthday. A farce by C. H. STEPHENSON; Princess's Theatre, London, January 9, 1873.—'Bella's Intended:' a comedietta by EDWARD ROSE; Alexandra Theatre, Liverpool, October 15, 1883.

Belladonna; or, The Little Beauty and the Great Beast. An opera in three acts, music by Alfred Cellier, libretto by ALFRED THOMPSON, first performed at Prince's Theatre, Manchester, on April 27, 1878, with a cast including M^{me}. Selina Dolaro, Federici, F. Marshall, A. Roberts, etc.

Bellafront, in DEKKER'S 'Honest Whore' (q.v.), is, says Hazlitt, "a most interesting character. It is an extreme, and I am afraid, almost an ideal case. She gives the play its title, turns out a true penitent, that is, a practical one, and is the model of an exemplary wife."

Bellair, in ETHEREGE'S 'Man of Mode' (q.v.), was probably intended by the author as a piece of self-portraiture. *Bellair* is the name also of characters in (2) Mrs. CENT-LIVRE'S 'Love at a Venture' (q.v.) and (3) Mrs. COWLEY'S 'More Ways than One' (q.v.).

Bellamente. Husband of *Clariana* in SHIRLEY'S 'Love's Cruelty' (q.v.).

Bellamine, in SMYTHE'S 'Rival Modes' (q.v.), is in love with *Melissa* (q.v.).

Bellamira her Dream; or, The Love of Shadows. A tragi-comedy in two parts, by THOMAS KILLIGREW (q.v.), printed with the rest of his works in 1664. (2) 'Bellamira; or, The Mistress:' a comedy by Sir CHARLES SEDLEY (q.v.), acted "by their Majesties' servants" at the Theatre Royal in 1687. The scene is laid in London, but the characters and plot are adapted from the 'Eunuch' of Terence. "The parts of *Lionel*, *Eustace*, *Pisquil*, and *Silence* correspond to those of *Chærea*, *Chremes*, *Dorus*, and *Dorias*. *Dangerfield* and *Smoothly* are *Thraso* and *Gnatho*. *Phædria* is turned into *Keepwell*, a comic character. In the part of *Thais*, as *Bellamira*, the author . . . seems to have had his eye on the Duchess of Cleveland." "He represents her as an imperious mistress, who governs and jilts her keeper" (Genest). *Merryman* is largely identical with *Parmeno*, and, as a very fat man, is contrasted with *Cunningham*, who is very thin. (3) 'Bellamira; or, The Fall of Tunis:' a tragedy by SHIEL, first performed at Covent Garden on April 22, 1818, with Miss O'Neill as the heroine, C. Kemble as *Manfredi*, Macready as *Amurath*, Young as *Montalto*, and Terry as *Salerno*; first played at New York in the same year, with George Bartley as *Montalto* and Mrs. G. Bartley as *Bellamira*. *Bellamira* is the daughter of *Montalto* (governor of Tunis) and the wife of *Manfredi* (a Neapolitan nobleman). She falls into the hands of *Amurath*, a renegade, who has superseded *Montalto*; but is saved by Tunis being captured by the Spaniards.

Bellamonde; or, The King's Avenger. A drama in a prologue and three acts, by EDWARD TOWERS (q.v.); Pavillon Theatre, London, November 15, 1879.

Bellamy, Daniel. Miscellaneous writer, born 1687; author of 'Love Triumphant: a Pastoral Drama for Schools,' and some other dramatic pieces for young people, published in *The Young Lady's Miscellany* (1723). He was also associated with his son, DANIEL BELLAMY, clergyman (died 1788), in the composition of some similar pieces included in 'Miscellanies in Prose and Verse' (1739-40). See the 'Biographia Dramatica' (1812).

Bellamy, George Anne. Actress, born (according to her own statement) on April 23, 1733 (according to Chetwood, in 1727); christened "George Anne" by mistake for "Georgiana;" daughter of Lord Tyrawley and a quakeress named Seal, who married a Captain Bellamy just before "George Anne's" birth. Through her father, "George Anne," in her youth, made the acquaintance of some notable people, such as Fox, Chesterfield, Pope, and Garrick. She appears to have had some success in private theatricals before, in 1742, she appeared at Covent Garden as *Prue* in 'Love for Love' (q.v.). She was engaged at that theatre for the season of 1744-5, during which she figured as *Monimia* in 'The Orphan,' *Aspatia* in 'The Maid's Tragedy,' *Celia* in 'Volpone,' *Arsinoe* in 'Mariamne,' and *Anne Bullen*. It was at this time that she undertook her first original part—that of *Blanch* in 'Papal Tyranny' (1745). Between 1745 and 1748 she was at the Aungier Street Theatre, Dublin. In 1748-50 she was at Covent Garden; in 1750-53 at Drury Lane; and in 1753-59 at Covent Garden again. She visited Dublin (Smock Alley) in 1760-61, and Edinburgh in 1764. At Covent Garden she figured in 1761-62, and between 1764 and 1770. She died in February, 1788. Among the characters she "created"—and they were not very numerous—were *Volumnia* in Thomson's 'Coriolanus' (1749), *Erizene* in Young's 'Brothers' (1753), *Virginia* in Moncrieff's 'Appius' (1755), and the heroine in 'Cleone' (1758). Her Shakespearean parts included *Juliet* [which she played, with Garrick as *Romeo*, at Covent Garden in 1750, against Barry and Mrs. Nossiter at the rival establishment], *Cordelia*, *Desdemona*, *Lady Macbeth*, *Portia* in 'Julius Cæsar,' and *Isabella* in 'Measure for Measure'; among her other rôles may be mentioned *Marcia* in 'Cato,' *Leonora* in 'The Revenge,' *Almeria* in 'The Mourning Bride,' *Andromache*, and *Calista*. For further details, see Genest's 'English Stage' (1832). "We can say of Mrs. Bellamy," observes C. Dibdin, "that she was natural, easy, chaste, and impressive; that as far as person, features, voice, and conception went, none of which were by any means of an inferior description, she highly pleased and never offended." "In the latter part of her life she went off greatly in her acting, and consequently could not get an engagement; but her distress arose chiefly from her extravagance." In 1785 appeared 'An Apology for the Life of George Anne Bellamy,' compiled, apparently, by Alexander Bicknell, who "ingeniously worked up his materials into five small volumes, to

which a sketch was afterwards added." In the same year appeared 'Memoirs of George Anne Bellamy, by a Gentleman of Covent Garden Theatre.' See also HITCHENCK'S 'Irish Stage' (1788-94), JACKSON'S 'Scottish Stage' (1793), CHETWOOD'S 'General History of the Stage' (1749), FATE WILKINSON'S 'Memoirs' (1790) and 'Wandering Patentee' (1795), and O'KEEFE'S 'Recollections' (1826).

Bellamy, Somers. Dramatic writer; author of 'Flirtation' (1877), 'Two Wedding Rings,' etc.; and part author (with F. Romer) of 'Tact' (1885), 'April Showers' (1889).

Bellamy, Thomas. Dramatic and miscellaneous writer, born 1745, died 1800; author of a play called 'The Friends; or, The Benevolent Planters' (1789). See the 'Biographia Dramatica' (1812).

Bellamy, William Hoare. Actor; born at Cork, 1800, died in America, 1866; made his English *début* as Sir Simon Rockdale in 'John Bull,' and his American *début* (at New York, in 1837) as Captain Copp in 'Charles II.' (q.v.). Ireland describes him as "a most excellent serious 'old man,' a fine reader, and a sensible actor" ('New York Stage'). — Mrs. W. H. Bellamy (known at one time as Mrs. A. W. Benson) played such parts as *Emily* in 'A Nabob for an Hour,' and *Lady Rockwood*. She first appeared in America in 1833, and died in 1857.

Bellanora. Daughter of *Gortanro*, in CHAPMAN'S 'All Fools' (q.v.).

Bellaport. In MASSINGER'S 'Fatal Dowry' (q.v.), is servant to *Beauclaire* (q.v.).

Bellarion. In BEAUMONT AND FLETCHER'S 'Philaster' (q.v.), is the name assumed by *Euphranta* (q.v.), when she disguises herself as a page. (2) A character in VICTOR'S 'Altamira' (q.v.), in love with the heroine.

Bellasis, Lady. The widow in 'Sir Roger de Coverley' (q.v.).

Bellaston, Lady. A character in R. BUCHANAN'S 'Sophia' (q.v.).

Bellavoir. A character in 'The Princesses in the Tower' (q.v.).

Belle Affaire (La). See LUCKY HIT.

Belle Alliance (La). A pantomime by G. A. SALA (q.v.), produced at Covent Garden in 1855-6.

Belle and the Boor (The). A play by T. J. WILLIAMS (q.v.).

Belle Belle. Daughter of *Count Collywobbel* in H. J. BYRON'S 'Lady Belle Belle' (q.v.).

Belle Clarissa (La). A drama in a prologue and four acts, performed at the Labroke Hall, London, on March 9, 1891.

Belle Hélène (La). A comic opera, libretto by Méilhac and Halévy, music by Offenbach (Paris, 1864), of which there have been several English versions: (1) by CHARLES LAMB KENNEY, produced at the

Gaiety, London, on October 23, 1871, with Miss Julia Mathews as *Helen*, Miss Annie Tremaine as *Orestes*, J. D. Stoyles as *Calchas*, Maclean as *Agamemnon*, Soutar as *Menelaus*, and F. Wood as *Achilles*; (2) by F. C. BURNAND, brought out at the Alhambra, London, on August 16, 1873. — A version was played at New York in May, 1870, under the title of 'La Belle L.N.' See HELEN.

Belle-Isle, Mdlla. de. See MADEMOISELLE DE BELLE-ISLE.

Belle Lamar. A drama by DION BOUCHAULT (q.v.), performed at Booth's Theatre, New York, on August 10, 1874, with a cast including Miss Katherine Rogers, F. B. Ward, and John McCullough. A revised version, entitled 'Fin MacCoul,' was performed at Boston, U.S.A., in February, 1887, with the author as *Mrs. Miss L. Thorndyke* as *Doris*, and H. J. Lethcote as *Philip Bligh*.

Belle L.N. (The). See BELLE HÉLÈNE.

Belle Lurette. See LURETTE.

Belle Maman. See GAY WIDOW, A; and PRICELESS PARAGON.

Belle Normande (La). A "musical buffoonery" in three acts, written by A. MALTBY (q.v.) and R. MAXWELL, composed by Vasseur and Greve, first performed at the Globe Theatre, London, on January 26, 1881, with F. H. Colli as *Armand*, H. Paulton as *Epinard*, A. Maltby as *Farouche*, F. F. Cook as *Batifol*, Miss K. Munroe as *Eglantine*, Miss Kate Lee as *Titine*, Miss M. Davis as *Madame Pondicherry*, etc.

Belle of New York (The). A musical comedy in two acts, written by HUGH MORTON, composed by Gustav Kerker, and produced originally in America, first performed in England at the Shaftesbury Theatre, London, April 12, 1898, with Miss Edna May as *Violet Gray* (the title-part), Miss Phyllis Rankin as *Mrs. Fricot*, Miss H. Dupont as *Coro Angélique*, Miss P. Edwards as *Mamie*, Miss E. Snyder as *Marjorie*, Dan Daly as *Ichabod Bronson*, H. Davenport as *Harry Bronson*, J. E. Sullivan as *Tom Pumpernick*, F. Lawton as *Blinky Bill*, etc.; revived at the Adelphi Theatre, London, November, 1901.

Belle of the Barley-Mow (The); or, The Wooer, the Waitress, and the Willian. A burlesque by H. T. ARDEN (q.v.), first performed at Gresham, London, September 23, 1867, with W. Corri, Miss Corri, Miss C. Parke, and T. H. Friend in the cast.

Belle of the Hotel (The). A piece in which Miss Fitzwilliam appeared at Niblo's Garden in August, 1842, personating *Miss Protea Snooks*, and giving varied sketches of character (Scotch, Irish, Yankee, French, and Italian).

Belle of the Season (The). A play by MATILDA HERON (q.v.), performed in New York in 1862, with the author as

Flowers Uperton, supported by Mrs. H. P. Stratton, Mrs. C. Walcott, A. H. Davenport, W. Davidge, C. Walcott, jun., etc.

Belle Russe (Lol.) A drama in four acts, adapted by DAVID BELASCH, and first produced at Wallack's Theatre, New York; played at Edinburgh on June 26, 1887, and at the Pavilion Theatre, London on April 27, 1888.

Belle Sauvage (Lol.) See INDIAN PRINCESS AND PUCONONTAS.

Belle's Stratagem (The). A comedy by Mrs. COMLEY (q.v.), first performed (with music by Michael Arne) at Covent Garden, on February 22, 1790, with Wroughton as *Sir George Touchwood*, Lewis as *Dorincourt*, Quick as *Mr. Hardy*, Lee Lawes as *Plutler*, Edwin as the auctioneer, Hewitzer as the French servant, Mrs. Hartley as *Lady Touchwood*, Mrs. Mattocks as *Mrs. Rackett*, and Miss Young as *Letitia Hardy*. It was revived at Drury Lane in March, 1790, with Kemble as *Dorincourt*, Baddley as *Hardy*, R. Palmer as *Courtall*, Hannister jun., as *Plutler*, Mrs. Kemble as *Lady Touchwood*, Miss Pope as *Mrs. Rackett*, and Mrs. Jordan as *Letitia*, at Covent Garden in January, 1808, with Munden as *Hardy*, Farley as *Courtall*, Jones as *Plutler*, Mrs. Mattocks as *Mrs. Rackett*, and Mrs. H. Johnston as *Letitia*, at Covent Garden in September, 1817, with Abbott as *Sir George C. Kemble* as *Dorincourt*, Fawcett as *Hardy*, Mrs. Gibbs as *Mrs. Rackett*, and Miss Brunton as *Letitia*, at Drury Lane in January 1818, with Dowton as *Hardy*, Harley as *Plutler*, Mrs. Glover as *Mrs. Rackett*, and Miss Smithson as *Letitia*, at Drury Lane in 1828, with Wallack, Miss Foulke as *Letitia*, Browne as *Plutler*, Penley as *Sir George*, at the Lyceum in 1828, with Green as *Plutler*, at the City of London Theatre in 1844, at Sadler's Wells Theatre in August, 1849, with Miss Fitzpatrick as *Letitia*, G. Bennett as *Sir George*, H. Marston as *Dorincourt*, and Mrs. Marston as *Mrs. Rackett*, at the St. James's Theatre in October, 1866, with Gaston Murray as *Sir George*, H. Irving as *Dorincourt*, F. Matthews as *Mr. Hardy*, W. Lacy as *Plutler*, Mrs. F. Matthews as *Mrs. Rackett*, Miss Herbert as *Letitia*, Miss C. Addison as *Lady Touchwood*, and Miss E. Ruffin as *Miss Hyde*, at the Strand Theatre in 1873-4, with W. Terriss as *Dorincourt*, C. H. Stephenson as *Hardy*, H. Cox as *Plutler*, Miss Ada Swanhorough as *Letitia*, and Miss Nelly Bromley as *Lady Touchwood*, at the Lyceum Theatre in June 1878, with H. Irving as *Dorincourt*, E. H. Bronke as *Plutler*, W. Bentley as *Serville R. C. Cartm* as *Villars*, Miss Isabel Bateman as *Letitia Hardy*, Miss L. Hockstone as *Lady Touchwood*, and Miss V. Bateman as *Mrs. Rackett*, at the Lyceum Theatre, London, on April 16, 1881, with H. Irving as *Dorincourt*, H. Howe as *Hardy*, W. Terriss as *Plutler*, A. W. Pinero as *Serville*, A. Elwood as *Villars*, Miss Sophie Young as *Mrs. Rackett*, Miss Barnett as *Lady Touchwood*, and Miss Ellen Terry as *Letitia Hardy*. The comedy was

performed at New York in 1794, with Houghinson as *Dorincourt*, Hallam as *Plutler*, and Mrs. Houghinson as *Letitia*, and in 1830, with Murdoch as *Dorincourt* and Miss Maywood as *Letitia*, at the Fifth Avenue Theatre, New York, in 1872, at Daly's Theatre, New York, in 1883, with Miss Ada Rehan as *Letitia*, A. Bouchier as *Dorincourt*, J. Lewis as *Mr. Hardy*, and Miss A. Prince as *Mrs. Rackett*.

Bellenden, Major, Lady Margaret, and Edith, figure in FARLEY'S 'Battle of Bothwell Bridge' (q.v.).

Bellendon. A play acted at the Rose Theatre, London, on June 8, 1596, 'by the Lord Admiral's men' ('Biographia Dramatica').

Bellars, Pettipiece Miscellaneous writer, the author of 'Injured Innocence,' a tragedy (1737), and other works.

Belles of the Kitchen (The). A farce performed at Niblo's Theatre, New York, in January, 1874, with the Vokes family in the principal parts, performed at the Adelphi Theatre, London, in 1875.

Belles without Beaux; or, Ladies among themselves was performed at Covent Garden in August, 1822, with Miss Kelly as *Mrs. Dushington*.

Belleterre, Marquis de. The "poor nobleman" in (SUCK)S drama of that name (q.v.). His daughter is named *Hortense*.

Belleur, in HEAT-MOST and PLETCHER'S 'Wild goose Chase' (q.v.) is in love with *Rosamure* (q.v.).

Bellew, Harold Kyrie. Actor and dramatic writer born at Prescot, Lincolnshire, made his professional debut at Solferino, Australia, as *Ephraim Woodcock* in *Turn Him Out* (q.v.). His first appearance on the English stage was at Brighton, on August 22, 1857, when he played *Lord Woolstock* in 'Lady Clancarty' (q.v.), his London debut took place at the Haymarket in December, 1855, as *Paris* in 'Romeo and Juliet' (q.v.). His first original part was that of *Lord Percy* in T. Taylor's 'Anne Bolson' (1856), he was also in the first cast of Rags 'Birds in their Little Nests agree' (1876). He has since created the following parts: *Belauney* in 'Fragrant' (1877), *Percy Devereux* in 'Light and Shade' (1879), *Horat* in 'The Lord of the Manor' (1880), *Leo* (Hullingham in 'Mim' 1881), *Ephraim de Corcoran* in 'Moths' (1882), *Humphrey Goldard* in 'Breaking a Butterfly' (1884), *Gilbert Vaughan* in 'Called Back' (1884), *Jacques Ruess* in 'Civil War' (1887), *Pedro* in 'Loyal Love' (1887), *Leander* in 'Hero and Leander' (1892), and *Philip Carrington* in 'The Lights of Home' (1892). He has also appeared in London as *Oswin* in 'Hamlet' (1878), *Glavin* in 'The Lady of Lyons' (1879), *De Berengher* in 'Richelieu' (1879), *Edmond* in 'The Beau's Stratagem' (1879), *Orlando* in 'As You Like It' (1880), *Philip Warren* in 'Manhood' (1883), *Prince Philantrop* in 'The

Palace of Truth (1884) and *Hubert Graham* in 'In his Power' (1885). He has appeared in the English provinces as *Romeo*, and as the two *Des Franchis*. In New York in 1887 he figured as *Captain Dyer* in Lloyd's 'Dumaine's Daughter' (q.v.). In 1888 he appeared there in 'The Queen's Necklace' (q.v.) and 'Charlotte Corday' (q.v.). He was seen in London in 1887 in 'Franceline' and 'Charlotte Corday' and in 1890 in 'The Ghetto.' He is the author of two dramatic plays: 'Yvonne' (1881) and 'Hero and Leander' (q.v.), the latter an adaptation (1887).

Bellguard, Lord. A character in CHAMBER'S 'Sir Courty Niss' (q.v.).

Belling the Cat. A songlet by MARTIN BUCHER, St. George's Hall, London, November 4, 1888.

Bellingham, Charles. The villain in BOWCATTER'S 'After Dark' (q.v.).

Bellingham (Henry) and William Best. Authors of the following dramatic pieces:—*Artino, the Last Child* (1884), 'The Magic Horse and the Ice-Maiden Princess' (1884), 'Prince Camerlango' (1884), 'Princess Primrose' (1884), 'Barby and Joan' (1884), 'My Love and I' (1884), 'Solomon's Court' (1884), 'Mollie and Mollie' (1884), 'The Light of Justice' (1884), 'Roy Niss' (or 'Actual may look at Queen Niss' and keep) (or 'uncommon' and all of which are H. BELLINGHAM'S), and 'A Musical Play' (1884), and 'A Musical Play' (1884), which are also.

Bellian. The "Amorous Night" in SHAW-WELLS'S play of that name (q.v.).

Bellman of London (The). A play by ROBERT DABONE (q.v.).

Bellman, Captain. A character in Mrs. CRYSTAL'S 'Best's Best' (q.v.).

Bellmont, Sir William and George. Father and son in A. MURPHY'S 'All in the Wrong' (q.v.).

Bellmour. A character in Mrs. PIER'S 'Adventures in Madrid' (q.v.). There is (1) a *Lord Bellmour* in TOM'S 'Accomplished Maid' (q.v.), and (2) a *Widow Bellmour* in MITCHELL'S 'Way to Keep him' (q.v.).

Bellows, Henry Whitney, D.D. American Unitarian minister, born 1814; author of 'A Defence of the Drama' (1857).

Bell-Ringer of Notre Dame (The). (1) A play by C. Z. BARNETT (q.v.). (2) A drama in three acts, by W. H. ARNOLD, East London Theatre, July, 1871.

Bell-Ringer of St. Paul's (The); or, The Huntsman and the Boy. A two-act drama by THOMSON TOMKINS, first performed at Sadler's Wells on March 4, 1880, with Catterall as the hero.

Bells (The). A drama in three acts,

adapted by LEFFORD LEWIS (q.v.) from Erckmann-Chatrian's 'Le Juit Polonais,' and first performed at the Lyceum Theatre, London, on November 28, 1871, with H. Irving as *Mathias*, F. W. Irish as *Hans*, H. Cradock (Maudslayi) as *Christian*, Gaston Murray as the *Judge*, A. Tapping as the *Minister*, Miss O. Pannofort as *Catherine*, and Miss Fanny Heywood as *Annette*, revived at the Lyceum in July, 1879, with Irving in his original part, Miss Alma Murray as *Annette*, F. Cooper as *Christian*, and B. Johnson as *Hans*, in July, 1881, with W. Terriss as *Christian* and Miss Winifred Emory as *Annette*, in May, 1884, with G. Alexander as *Christian*; in April, 1887; in June, 1888, and in September, 1888. (3) 'The Bells; or, The Polish Jew': a drama adapted by G. F. Rows and C. W. Barry from 'Le Juit Polonais,' and performed at Booth's Theatre, New York, August 18, 1872, with J. W. Wallack as *Mathias*, H. Pateman as *Dr. Frenet*, and Miss Bella Pateman as *Margaret*. (4) 'The Bells of the Sledge': a drama in a prologue and three acts, adapted by HORACE ALLEN from 'Le Juit Polonais,' Theatre Royal, Leigh, Lancashire, December 20, 1881. (5) 'The Bells Brought and the Polish Jew Polished off; or, Mathias, the Muffin, the Mystery, the Maiden, and the Master': a burlesque of 'The Bells,' produced at Norwich on March 12, 1883. See PAUL LEBRON and POLISH JEW.

Bells in the Storm (The). A drama by C. H. HALLWOOD (q.v.), Sadler's Wells Theatre, London, February 14, 1874.

Bells of Haslemere (The). A drama in four acts, by M. PETTIT (q.v.) and R. GUNSTON (q.v.), first performed at the Adelphi Theatre, London, on July 28, 1887, with W. Terriss as *Frank Beresford*, Miss Millward as *Kathryn Bramford*, and other parts by J. D. Bouveridge, C. Cartwright, J. Houscham, J. H. Darvill, Howard Russell, E. W. Gordon, Miss Annie Irish, Miss C. Jenks, and Miss E. Peeryth, produced at the Windsor Theatre, New York, December 22, 1888.

Belmont. (1) *Sir Roger*, *Charles*, and *Annette Belmont* are characters in MOORE'S 'Foundling' (q.v.). (2) *Captain Belmont* figures in POOLE'S 'Matchmaking' (q.v.).

Belmore, Alice and Lillie. Actresses; daughters of George Belmore (q.v.). ALICE BELMORE has played in London the following original parts:—*Liz* in 'Woodman Blind' (1864), *Norma* in 'Uta' (1865), *Mrs. Freyne* in 'The Golden Ladder' (1867), *Nancy* in 'Bon My Three' (1868), *Mrs. Selway* in 'The People's Idol' (1869), etc. LILLIE BELMORE "created" the following roles:—*Mrs. Strouting* in 'The Golden Ladder' (1867), *Niddy* in 'The Good Old Times' (1869), *Mrs. Smith* in 'The People's Idol' (1869), *Sarah Morton* in 'Tommy' (1871), *Mattie* in 'Father Buonaparte' (1871), *Mattie Pore* in 'The Acrobat' (1871), *Jenni* in 'The Reckoning' (1871), *Rosita* in 'Touper Chaitette' (1872), and *Ada Smith*

in 'The Shop Girl' (1894). She played Audrey in 'As You Like It' at the Prince of Wales's Theatre, London, in February, 1894.

Belmore, George (George Benjamin Garstin). Actor, died in New York, November 15, 1875, appeared at the Marylebone Theatre, London, in December, 1866, as *Boris* in Shirley Brooks's 'Cruelty' (q.v.). Among the parts he "created" the following may be named:—Stephen Harrington in Chastelain's *Aurora Floyd* (1865), Jacob Vance in *The Deal Boatman* (1865), Christopher Clipper in 'The Alabama' (1864), Ned Daring in 'The Flying Scud' (1863), Toby Taperly in 'Maudie's Peril' (1862), Baiter in 'A Thoroughfare' (1861), Plato in W. Collins's *Black and White* (1860), *Auratus de Rocherelle* in 'The Willow Copse' (1859), *Romy* in 'Paul Lefarge' (1859), *Edith* in *Romeo's 'Undine'* (1859), *Andrew Armstrong* in 'Daisy Fawn' (1858), *Frederick* in 'Giselle' (1857), Sam Reller in Albery's 'Pickwick' (1857), *Cromwell* in Willis's 'Charles I.' (1857), and *Seamus Snyce* in Halliday's 'Nicholas Nickleby' (1855). He was also in the original cast of 'Ruth Tucker' (1857), 'An April Fool' (1854), 'The O'Flahertys' (1854), 'A Day of Mocking' (1853), 'Tom Thrasher' (1852), and Taylor's 'Hiss Isome' in the *Hamlet* (1850). Other parts played by him were *Bob Lovell* in 'Mary Warner' (1850), *Sprout* in 'Fanchette' (1851), *Edwin* in 'The Heir at Law' (1853), *Jacky Trotter* in 'Jacket Price' (1854), and *Spudgy* in 'The Lancashire Lass' (1855). In 1857 he married Miss Alice Cooke.

Belmour. A word occurring frequently in dramatic nomenclature. For example, there is a *Belmour* in Rowe's 'Jane Shore' (q.v.) in CONRUY'S 'Old Bachelor' (q.v.), in WHITEHEAD'S 'School for Lovers' (q.v.), and in WALDRON'S 'Triclinion' (q.v.). There are also a *Mr.* and *Mrs. Belmour* in BEAZLEY'S 'To be Jealous' (q.v.), while *Constance Belmour* is the heroine of WEBSTER'S 'One Touch of Nature' (q.v.).

Belon, Peter (circa 1675-80). Author of a comedy called 'The Mock Duellist', or, 'The French Valet' (q.v.).

Belphegor. A character in DISNEY'S 'Mirror' (q.v.).

Belphegor; or, The Marriage of the Devil. A tragic comedy by JOHN WILSON, licensed in October, 1690, acted at Drury Garden and printed in 1691. The devil finding that the men who go to hell generally complain that it was their wives who sent them there determine that one of their number shall become man marry, and, after ten years experience, return and report. Belphegor accordingly assumes the shape and name of *Isidore*, and espouses *Isabelle*, by whom he is both henpecked and deceived. (2) *Belphegor; or, The Wishes*. A comic opera in three acts, by MISS PETER ANTHONY (q.v.), first performed at Drury Lane on March 17, 1778, with *Banister* as *Belphegor* (a devil), *Verdon* as *Isome* (a woodcutter), *Mrs. Wright* as

Dame Doe (his wife), *Moody* as *Former Wheatscar*, and *Parsons* as *Justice Solomon*. "Dance whippers Belphegor from his pursuers. Belphegor in return gives *Isome* three wishes" (Gannet).

Belphegor, the Mountebank. The hero of several English dramas, adapted from the 'Pallamas' of MM. Dennery and Marc F. Carlier (produced at the Gaite, Paris, on November 9, 1850) with Frederic Lemaître as the hero. (1) 'Belphegor the Mountebank; or, The Pride of North' a play in three acts brought out at the Adelphi Theatre, London, on January 13, 1851, with R. Webster as the hero, *Mme. Celeste* as *Madeline*, *Mrs. Webster* as *Anna*, *Miss Ellen Chaplin* as *Henri*, "O" Smith as *Dr. Rollac*, P. Bedford as *Montrosade*, Wright as *Ayda*, and H. Hughes as *Montbazon*. (2) 'Belphegor the Itinerant' a drama in four acts, adapted by J. COURTNEY (q.v.), and first performed at the Surrey Theatre, London, on January 20, 1851, with Creswick as *Belphegor*, H. Willmott as *Isome de Rochelle*, *Miss Cooper* as *Madeline*, *Miss Mandlebert* as *Henri*, and other parts by T. Mead (*Dr. Rollac*) and the *Misses J.* and *H. Courtney*. (3) 'Belphegor, the Buffoon' a play in three acts, by Thomas HIGGIE and T. HALL'S LACY, first performed at the Victoria Theatre London on January 27, 1851 with J. T. Johnson as *Belphegor*, *Miss Amelia Mercer* as *Madeline*, J. Hurlshaw as *Lamoureux*, and T. Higgie as *Erison*. (4) Contemporaneous with these three versions was a fourth, performed at the City of London Theatre on January 20, 1851, with E. F. Neville as the hero, W. Seville as the *Duke* and *Fredericks* as *Dr. Rollac*. (5) In April 1850, an adaptation in three acts, by HARRIS WILSON, was produced at Waller's Wells Theatre under the title of *Belphegor, the Mountebank, or Woman's Constancy*, and with Charles Dillon as *Belphegor* and Mrs. Dillon as *Madeline*. This play was removed in September to the Lyceum Theatre with the *Dillons* in their original parts, *Miss Harriet Gordon* as *Zephyrina Pelissier*, *Miss Marie Walton* as *Henri*, J. L. Toole as *Isidore*, *Fanchette*, J. G. Shore as *Isome de Rochelle*, P. Stuart as *Lamoureux* (*Dr. Rollac*), and Barrett as the *Duke de Montbazon*. This piece was revived at Drury Lane in 1878, with Dillon in his original part and *Miss Wallis* as *Madeline*. (6) An adaptation by CHARLES LINTON and JOHN BRUTONIAN, entitled 'The Mountebank,' was produced at the Lyceum on April 17, 1865, with Webster as *Belphegor*, *Miss Bantice* as *Madeline*, *Paul Webster* as *Henri*, and other parts by *Miss C. Leclercq*, J. Ryder, S. Emery and Willcomb. (7) An adaptation by JOHN COURTNEY (q.v.). The rôle of *Belphegor* has been played by T. Swinburne (Waller's Wells, 1860), H. Neville (Olympic, 1876), and E. Thompson (in the English provinces 1865). Versions of *Belphegor* were performed in New York in March, 1851, one at the Broadway Theatre, with F. Conway as the hero, *Miss Julia Bennett* as *Madeline*, and

Miss A. Gougenhelm as Nina, the other at the Bowery, with Eddy in the title part. In 1858, Clarence Holt and his wife appeared as *Belphégor* and *Madeline* at Burton's Theatre. — A burlesque of Webb's 'Belphégor,' as performed at the Lyceum, was written by LEICESTER BUCKINGHAM, and produced at the Strand Theatre, London, on September 29, 1858, with Miss Cuthbert as *Belphégor*, H. J. Turner as *Madeline*, and J. Clarke as *Key*.

Belshazzar. A dramatic poem by THOMAS HARRISON; never acted, but printed in 1727 and 1729. (2) A sacred drama by HANNAH MORE (q.v.), printed (with others) in 1782. The *personæ* include *Nisocris*, *Daniel*, courtiers, astrologers, etc. (3) A dramatic poem by HENRY HART MILMAN (q.v.), published in 1822.

Belton, Mary. The heroine of H. J. BYRON'S 'Uncle Dick's Darling' (q.v.).

Belvawney. Friend of *Cheriot Hill* in GILBERT'S 'Engaged' (q.v.).

Belvidera. Daughter of *Prinili* and wife of *Jaffier*, in 'Venice Preserved' (q.v.). Thomson has the line—

"And Belvidera pours her heart in love,"

Belvidere. See ALMAR, GEORGE.

Belvil. Friend of the hero in LAMB'S 'Mr H——' (q.v.).

Belville. (1) Nephew of *Harcourt*, and in love with *Peggy*, in 'The Country Girl' (q.v.). (2) Lord of the manor, and brother of *Captain Belvidere*, in Mrs. BROOKE'S 'Rosina' (q.v.).

Ben. in CONGREVE'S 'Love for Love' (q.v.), is the son of *Sir Sampson Legend*, and a sailor. "What is *Ben*," says Charles Lamb, "but a piece of satire, a creation of Congreve's fancy, a dreamy combination of all the accidents of a sailor's character—his contempt of money, his credulity to women?" "In that legitimate sailor, *Ben*," writes F. Reynolds, "Hannister was inimitable."

Ben, Big. A character in 'Sweeney Todd' (q.v.).

Ben Bolt. A drama in two acts, by J. R. JOHNSTONE (q.v.), first performed at the Surrey Theatre, London, on March 28, 1854, with Shepherd in the title part, H. Widdicombe as *Reuben Hags*, and Miss Clayton as *Alice*. Among the other characters are *Christian Comfort*, *Ivan Ironlink*, *Will Watch*, and *Mary Moonlight*.

Ben Nazir, the Saracen. A tragedy by COLLEY GRATTAN (q.v.), performed at Drury Lane on May 21, 1827, with Kean in the title part, Wadlock as *Charles Martel*, Cooper as *Eudes*, Miss Smithson as *Balthida*, and Mrs. W. West as *Emerance*. *Eudes*, Duke of Aquitaine, has been captured by *Ben Nazir*, and *Emerance*, his daughter, in order to save him, has promised to wed the *Saracen*. However, she loves and is beloved by *Charles*, who penetrates into *Ben Nazir's*

camp, and, suspected of being a spy, is arrested. Thereupon *Emerance* takes poison, and *Ben Nazir* stabs himself. This plot is founded on fact (see Gibbon's 'Roman Empire,' c. 62). The author, in an account of the performance, accuses Kean of mangling his part and killing the play.

Ben the Boatswain. A nautical drama by T. EGERTON WILKS (q.v.), first performed at the Surrey Theatre, London, in August, 1839, with T. P. Cooke in the title part (*Ben Bowling*); revived at Drury Lane in 1858, with John Douglass in the title part.

Bendall, Ernest A., born 1844, became, in 1872, theatrical critic of the London *Piccolo*, and in 1874 was appointed to a similar post on the London *Observer*, which he still retains. He has written on theatrical subjects in the *Daily News*, the *St. James's Gazette*, and the *Theatre* magazine.

Bendo (or Byndo) and Richardo. A play acted at the Rose Theatre, London, March 4, 1601.

Benducar. Chief Minister of Barbary, in DRYDEN'S 'Don Sebastian' (q.v.).

Beneath the Surface; or, The Loss of the Eurydice. A drama in four acts, by MORTIMER MURDOCH, first performed at the Grecian Theatre on June 2, 1873, revived at the Marylebone Theatre, June 8, 1878.

Benedick. A young lord of Padua, in 'Much Ado about Nothing' (q.v.). "When John Kemble played the part, *Benedick*," says Lady Pollock, "was distinguished by a graceful dignity of demeanour, with a sneering bitterness of manner. He smiled, he did not laugh; his jest was satire. He was a courtier and a scoffer. Macready's *Benedick* was a wholly different creation, whose very essence was mirth. Life was a sport to him; love a merry game. He was, from the crown of his head to the sole of his foot, all mirth. He had not a moment of gravity; he laughed through the first scene and laughed away the last."

Benedict, Sir Julius. Musical composer, born at Stuttgart, 1804; died June, 1885; came to England in 1835, conducted (in 1836) a series of Italian comic operas at the Lyceum Theatre (under the management of John Mitchell), and, in 1838, conducted a series of English operas at Drury Lane (under Bunn). In 1850 he directed Jenny Lind's concerts throughout America, and was afterwards employed as orchestral chief at Her Majesty's and Drury Lane Theatres. He was knighted in 1871. He composed the music of the following operas (or operettas) in English:—'The Gypsy's Warning' (1835), 'The Brides of Venice' (1844), 'The Crusaders' (1846), 'The Lily of Killarney' (1862), and 'The Bride of Song' (1864), all of which see. He also contributed recitatives to the score of Weber's 'Oberon,' for performance in Italian at Her Majesty's in 1860.

Benedix, Roderick. The German dramatist from whose 'Cinderella' T. W. Robertson obtained the idea of his 'School' (q.v.), from whose 'Ein Lustspiel' R. Buchanan and H. Vezin adapted 'Bachelors' (q.v. and on whose 'Das Lügen' G. R. Sims and Cecil Raleigh founded 'The Grey Mare' (q.v.). See, also, COUSIN JACK.

Benefice (The). A comedy attributed to Dr. WILD, and printed in 1689. In the first act, *Invention* and *Furor Poeticus* discuss Shakespeare and other writers. The other acts set forth how *Sir Homily* obtains, by a stratagem, a benefice from *Marchchurch*, the patron.

Benefit of Hanging (The). See SMOKED MISER, THE.

Benefit of the Doubt (The). A comedy in three acts, by A. W. PINERO, first performed at the Comedy Theatre, London, on October 16, 1895, with Miss Winifred Emery as *Theophila Fraser*, Miss Lily Hanbury as *Olive Allingham*, Miss R. Leclercq as *Mrs. Cloys*, Miss Henrietta Lindley as *Mrs. Emptage*, Miss Esmé Beringer as *Justina Emptage*, Miss Eva Williams as *Mrs. Quinton Twelves*, Leonard Boyne as *John Allingham*, J. G. Grahame as *Alexander Fraser*, Cyril Maude as *Sir Fletcher Portwood*, Aubrey Fitzgerald as *Claude Emptage*, and other parts by J. W. Pigott, Stuart Champion, J. Byron, and E. Cosham; performed at the Lyceum Theatre, New York, in January, 1896, with Herbert Kelcey as *Allingham*, Stephen Grattan as *Fraser*, Miss Elita Proctor Otis as *Mrs. Allingham*, and Miss Isabel Irving as *Mrs. Fraser*.

Benevolent Cut-throat (The). "A play in seven acts, translated from an original German drama, written by the celebrated Klotzboggenhagen, by Fabius Pictor." A burlesque of the German drama, printed in 'The Meteors' (1800).

Benevolent Man (The). A comedy by MAYNARD CHAMBERLAIN WALKER, played at Smock Alley, Dublin, in 1771.

Benevolent Merchant (The). See ENGLISH MERCHANT, THE.

Benevolent Planters (The). See FRIENDS, THE.

Bengal Tiger (The). A farce in one act, by C. DANCE (q.v.), first performed at the Olympic Theatre, London, on December 18, 1837, with W. Farren as *Sir Paul Pagoda* and Mrs. Orger as *Miss Yellowleaf*; played at New York in April, 1838, with Placide as *Sir Paul*; revived at the Adelphi, London, in 1859, with Alfred Wigan and his wife as *Sir Paul* and *Yellowleaf*, and J. L. Toole as *David*; at the Haymarket in 1863; at the Princess's in 1870, with the Wigans.

Bengough. Actor; mentioned in the 'Thespian Dictionary' (1805) as "a favourite at Manchester," and as being "reckoned a useful actor." After a season at Bath, he appeared at Drury Lane in 1816 as *Baron Wüdenheim* in 'Lovers' Vows,' on which

occasion Hazlitt wrote of him: "Mr. Bengough is an actor who shows considerable judgment and feeling, and who would produce more effect than he does, if he took less pains to produce it. . . . Yet the expression of natural pathos is what he seems to excel in. He treads the stage well." He "created" the chief part in 'Melmoth the Wanderer' (q.v.).

Bengough. Scenic artist; "first displayed his taste and skill" at New York in 1836, in 'The Maid of Cashmere.' Ireland, in his 'New York Stage' (1866), speaks of him as having "died in New York, in poverty, several years ago."

Benham, Arthur. Dramatic writer, died 1896. Author of 'The Awakening' (1892) and 'Theory and Practice' (1893); also, co-author with Estelle Burney of 'The County' (1892).

Benicia Boy (The). See B. B.

Benito. Servant of *Aurelian* (q.v.), in DRYDEN'S 'Assignation' (q.v.). "Benito," says Genest, "instead of promoting his master's schemes, is a very *Marplot*, but without designing to be so."

Beni-Zoug-Zoug. A banditti chief in W. BROUGH'S 'Rasselas' (q.v.).

Benjamin Bolus; or, The New-castle Apothecary. A "comic tale" by MUNDEN, the comedian (q.v.), performed at the Haymarket for his benefit, August 8, 1797.

Benjamin Franklin. A play by JOHN BROUGHAM (q.v.).

Benjamin, Park. American poet and miscellaneous writer, born 1809; author of 'The Fiscal Agent' (q.v.).

Benmoussaf. A character in DIMOND'S 'Æthiop' (q.v.).

Bennet, Philip. Clergyman and poet, died about 1752; author of a farce called 'The Beau's Adventures' (1733). See 'Biographia Dramatica' (1812).

Bennett, George John. Actor and dramatic writer, born at Ripon, 1800; died 1879; was the son of an actor, and joined the navy in 1813. Leaving it in 1817, he made his stage *début* the following year at Lynn, in Norfolk. After some provincial experience, he made his first London appearance at Covent Garden in 1823, as *Richard III.*; next year he was engaged at the Lyceum, and in 1830 he went to Covent Garden, where he played under the management of Charles Kemble, Laporte, and Macready. In 1841 he went with the last named to Drury Lane, where he remained till 1843. From 1844 to 1862, when he retired from the stage, Bennett played at Sadler's Wells under Phelps. Among his original parts were *Conrad* in Logan's 'Der Freischütz,' *Tormagnus* in 'Brian Boroihme,' *Restlereig* in White's 'James VI.,' *Fenton* in 'John Savile of Hasted,' *Douglass* in 'Feudal Times,' etc. His other rôles included *Henry VIII.*, the

*King in 'All's Well that Ends Well, Hotspur, Macduff, Hubert, Caliban, Apemantus, Escalus, Sir Toby Belch, Pistol, Boatswain ('A King and No King'), Bonito ('Duchess of Malf'), Sir John Prolog ('The City Madam'), Master Walter ('The Munchback'), Justice in Payne's 'Brutus,' etc. He was the author of the following plays: 'The Soldier's Orphan' (1844), 'Distribution' (1850), and 'Justitia,' which see. Also, the poet's 'English Mago' (1837); the *Kra* for July 26, 1879, 'Dictionary of National Biography' (1885), and BENNETT, JULIA and ROSA.*

Bennett, James. Actor; died March, 1885, made his first professional appearance in London at the Lyceum Theatre on March 13, 1830 as *Iago*. Among the parts which he "created" were those of *Oliver Cromwell* in E. L. Blanchard's 'Anton Hall' (1854), and *Crown* in Watts Phillips's 'Theodora' (1866). He was seen at Niblo's Theatre, New York, in April, 1871, as *Richard III*. In the latter part of his career he was well known in the English provinces especially, as an impersonator of the leading rôles in the "legitimate."

Bennett, Joseph. Musical critic and dramatic writer, author of the libretto of 'Manon' (1851), 'Thérèse' (1860), 'Djamilah' (1867), 'Jeanie Deans' (1894).

Bennett, Julia. Actress, daughter of O. J. Bennett (q.v.) and afterward Mrs. Barrow, was the original of *Rose de Bellacour* in Planché's 'Caught in a Trap, *Rose Laurels* in Boucicault's 'School for Scheming,' *Miss Rocket* in his 'Young Hearts and Old Heads,' etc. Among her other parts were *Rosalind*, *Mrs Oakley* in 'The Jealous Wife,' *Constance* in 'The Love Chase,' *Anne Franklin* in 'Percival at Court,' *Martha Gibbs* in 'All that Glitters,' *Madeline* in 'Belphegor,' and *Camilla* in Sullivan's 'Old Love and the New.' She was "leading lady" at Manchester in 1847, and made her first appearance in New York in 1851 as *Lady Fanny*.

Bennett, Mrs. Actress; made her professional debut in 1835 at the Gaiety Theatre, London, as *Isolante* in 'The Honeymoon,' and *Juliet* (in the balcony scene). She was afterwards at Sadler's Wells, "on tour," and at the Imperial Theatre, successively, she was then engaged to play "lead" at the Murray where she remained for six years, appearing in popular modern melodrama. At the Strand Theatre in 1860 she represented *Alfabetta* in a performance of 'Fazio' (q.v.), and at the Criterion in 1867 she played *Louise* in a representation of 'Frou Frou' (q.v.). Her "original" parts include *Grace Glynd* in 'The Village Forge' (1860), *Jane* in 'A Nun's Eve' (1861), *Norah* in 'The Plebeians' (1861), *Victoria Dudley* in 'The Gambler' (1861), etc.

Bennett, Rosa. Actress, daughter of O. J. Bennett (q.v.) and sister of Julia Bennett (q.v.); made her London debut at

the Haymarket in October, 1852, as *Sophie* in 'The Road to Ruin,' and her first appearance in America at New York in October, 1854 as *Lady Joy Spontor*. Her repertory included the heroines of 'Like and Unlike, or the Sisters,' *Fanny* in 'Night and Morning,' *Lory Middleton* in 'The State Prisoner,' and *Rose* in 'Tilt for Tilt.'

Bensley, Robert. Actor; had had, apparently some experience in the English provinces before, on October 2, 1768, he made his first (recorded) appearance in London, at Drury Lane Theatre, as *Perce* in 'Venice Preserved' (q.v.). At Drury Lane he remained for two years, migrating in September, 1770 to Covent Garden. There he stayed till 1775, when he returned to Drury Lane for an engagement that extended over four years. In 1779 he was at the Haymarket, and from that date till 1790 he divided his time about equally between that house and Drury Lane. His last professional appearance was on May 6, 1790. He had "created" the following (among many) rôles: *Merlin* in 'Cymon' (1767), *Mithras* in 'Cyrus' (1768), *Elpor* in 'Edrifa' (1770), *Solan* in 'Edward and Eleonora' (1770), *Harold* in 'The Battle of Hastings' (1770), the *King* in 'The Jew of Lombardy' (1770), *Lord Glenmore* in 'The Chapter of Accidents' (1780), *Rosford* in 'The Natural Son' (1784), *Leonidas* in 'The Fate of Sparta' (1784), and *Eustace de St Pierre* in 'The Surrender of Calais' (1791). Among his most notable "stock" parts were *Malcolm*, *Iago*, *Proserpine*, and *Ghost* in 'Hamlet,' *Moses* (in 'The Fox'), and *Moroso* (in 'The Silent Woman'). He was also seen as *Banquo*, *Wolsey*, *Brutus*, *Jachan*, *Jaques*, *Buckingham* ('Richard III'), *Hubert* ('King John'), *Mandy* ('Plain Dealer'), *Moody* ('Country Girl'), and *Hungeword* ('Good Natured Man'). It is believed that in early life he was a lieutenant of marines, and that after he retired from the stage he was made a barrack-master. The exact dates of his birth and his death have not been ascertained. The *Centinel's* *Magazine* places the latter event in 1808. "Bensley," says Hazen, "was a gentleman and a scholar." "I often met Bensley," writes O. Keefe, "and found him an exceedingly well-informed sensible man. As an actor he was most correct to his words, and understood his author. His walk was the serious and sentimental, and very well it was for any author to get him in a new place. George Colman writes that 'Bensley who always maintained an upper rank upon the stage, both in tragedy and comedy, was respectable in all the characters he undertook, in spite of a staid and a stage-stiffness of manner and a nasal twang of utterance' which prevented his being very popular in most of them." Charles Lamb's eulogy of Bensley is well known: "Of all the actors who flourished in my time, Bensley had most of the swell of soul, was greatest in the delivery of heroic conceptions, the emotions consequent upon the presentation of a great idea to the many."

He had the true poetical enthusiasm—the rarest faculty among players. . . His voice had the dissonance, and at times the inspiring effect, of the trumpet. His gait was uncouth and stiff, but no way embarrassed by affectation, and the thoroughbred gentleman was uppermost in every movement. See Bowden's 'Life of Mrs. Inchbald' and 'Life of Mrs. Jordan,' O'Keefe's 'Recollections, Colman's 'Random Records,' Campbell's 'Life of Mrs. Siddons,' 'The Garrick Correspondence,' the 'Dramatic Censor' (1800), Gilliland's 'Dramatic Mirror' (1806), 'Records of a Stage Veteran' (1836), and the 'Dictionary of National Biography' (1886). See, also, LAGO and MALVOLIO.

Benson. Actor and dramatic writer, died 1790, author of 'Britannia's Glory' (q.v.) and 'Love and Money' (q.v.). Having married a sister of Mrs. Stephen Kemble, he became connected with both Drury Lane and the Haymarket Theatres, and was esteemed a useful actor. Seized by brain fever, he committed suicide. His daughter married Vining. See the 'Theatrical Dictionary' (1806) and 'Biographia Dramatica' (1817).

Benson. (1) *Lucy and Rose Benson* are 'the Village Coquettes' in DICKENS'S burlesques of that name (q.v.). (2) *Benson*, a barrister, is the leading figure in TOM TAYLOR'S 'To oblige Benson' (q.v.).

Benson, Francis Robert. Actor and theatrical manager, born at Alresford, Hants, in 1850, made his first professional appearance at the Lyceum Theatre, London, in 1861, as *Paris* in 'Romeo and Juliet' (q.v.), and afterwards had experience with companies travelling through the English provinces. In 1863 he formed a company of his own, with which he has since toured, save for seasons in London (1860-60, 1860, 1861-2), during which he produced 'Hamlet,' 'Othello,' 'Coriolanus,' 'Antony and Cleopatra,' 'The Merchant of Venice,' 'Henry V.,' 'Richard II.,' 'Twelfth Night,' 'The Tempest,' 'As You Like It,' 'A Midsummer Night's Dream,' 'The Merry Wives of Windsor,' 'The Taming of the Shrew,' and 'The Rivals,' himself appearing as *Hamlet*, *Othello*, *Coriolanus*, *Antony*, *Nayloek*, *Henry V.*, *Richard II.*, *Malvolio*, *Caliban*, *Orlando*, *Lysander*, *Dr. Caius*, *Petruchio*, and *Captain Absolute*. His provincial productions include (in addition to the above) 'Macbeth,' 'Much Ado about Nothing,' 'Richard III.,' 'Romeo and Juliet,' 'Timon of Athens,' 'The Belle's Stratagem,' 'The Nipper to Conquer,' 'The School for Scandal,' 'Bob Roy,' 'The Lady of Lyons,' 'Money,' 'Richelieu,' 'London Assurance,' 'New Men and Old Acres,' 'Priest or Painter,' 'Robert Macaire,' 'The Corsican Brothers,' etc. In all of these he has undertaken a leading rôle. For many years in succession he has provided the programme at the Stratford-on-Avon Shakespeare festivals. In February, 1891, he appeared at the Vandeville Theatre, London, as

Korner in Ibsen's 'Rommersholm' (q.v.). —Mrs. F. E. Benson has been seen in London as *Ophelia*, *Desdemona*, *Tissina*, *Katherine* in 'The Taming of the Shrew,' etc.

Bentivoglio. (1) *Francesca Bentivoglio*, in TOM TAYLOR'S 'Fool's Revenge' (q.v.), is the wife of *Galeotto Manfredi*, the lord of Faenza. (2) *Il Conte Bentivoglio* is a character in C. S. CHRISTIAN'S 'Dinner for Nothing' (q.v.).

Bentley, John. Author of 'The Royal Penitent,' a sacred drama (1808).

Bentley, Richard. Dramatic and miscellaneous writer, born 1708, died 1783; son of Richard Bentley, the famous scholar; author of three plays—'The Wisher' (1761), 'Philodamus' (1767), and 'The Prophet' (1768)—all of which see. See 'Dictionary of National Biography' (1886).

Bentley, Thomas. Dramatic writer; son of Dr Bentley, the scholar, died 1782; author of 'The Wisher,' a comedy; 'Philodamus,' a tragedy, and 'The Prophet,' an opera—all of which see.

Bentley, Walter (Begg). Actor, born at Edinburgh in 1840, made his first appearance on the stage in New Zealand. His London debut took place at the Court Theatre in October, 1874, when he played *Stephen Fickles* (q.v.) in 'Peacock's Holiday' (q.v.). In 1875 he "starred" in Scotland in leading "legitimate" parts, such as *Hamlet*, *Macbeth*, *Othello*, *Iago*, *Richard III.*, *Shylock*, *Richelieu*, *Claude Melnotte*, etc. At the Lyceum, London, in 1875-76, he figured as *Lothario*, *Malvolio* ('Macbeth'), *Clarnous* ('Richard III.'), *Moray* ('Charles I.'), *Noah* ('Queen Mary'), *Nef* ('Vanderdecken'), *Tristan* ('Louis XI.'), *Christian* ('The Hells'), etc. In 1878 he appeared at the Haymarket as *Ass Trenchard* in 'Our American Cousin,' and in 1879 he played *Rob Roy*, *Sir Thomas Clifford*, and other leading parts at Sadler's Wells.

Benvolio. Nephew of Montagu and friend of Romeo, in Shakespeare's tragedy. He figures in DOWLING'S travesty of 'Romeo and Juliet' as *Mr. Ben Volio*, "a steady basket-man."

Benyowsky, Count. The 'Memoirs and Travels' of this worthy, written by William Nicholson, were printed in 1793 and reprinted in 1893. His adventures were made the subject of a drama by Kotzebue, 'Count Benyowsky, or, The Conspiracy of Kamtschatka.' English translations of which were issued by the Rev. W. REVEREK in 1798 and by BENJAMIN THOMPSON in 1800. Two English plays have been founded on Kotzebue's work. (1) 'Kamtschatka, or, The Slave's Tribute' (q.v.), said to have been written by CHARLES KEMBLE (1811), and (2) 'Benyowsky, or, The Exile of Kamtschatka,' a musical piece, adapted by JAMES KENNEY (q.v.), and first performed at Drury Lane on March 16, 1826, with Bennett in the title part, Wallace as *Stephanoff*, Harley as

Tristram Shank (a poet). Miss Foote as *Athanasia* etc. In this piece, *Benbow* and *Stephanoff* are both conspirators against the Governor of Kamtschatka, and in love with his daughter *Athanasia*. She is given to *Benbow*, and *Stephanoff* in revenge betrays his comrade. In the end, the governor makes common cause with *Benbow* against his sovereign, and joins him and *Athanasia* in flying from Kamtschatka.

Benson, Otto. See MAKE BELIEFS.

Bernard, Peter. Translator of 'The Uncle's Will,' a farce (1808).

Berengaria, Queen. figures in McNALLY'S 'Cœur de Lion' (q.v.), HALLIDAY'S 'Richard Cœur de Lion' (q.v.), and BALFE'S 'Talisman' (q.v.).

Berenice. Princess of Egypt, in Mrs. WISEMAN'S 'Antiochus the Great' (q.v.).

Bergmann, Madame. The chief character in W. COLLINS'S 'Red Vial' (q.v.).

Beppo. A burlesque produced in America by W. F. FLORENCE (q.v.).

Beppo. (1) A young goatherd in J. M. MOXTON'S 'Prince for an Hour' (q.v.). (2) A character in BYRON'S 'Young Fra Diavolo' (q.v.). (3) A horseman in ALDRAN'S 'Mascotte' (q.v.).

Beringer, Esmé. Actress, daughter of Mrs. O. Beringer (q.v.), made her professional debut in 1868 as *Dick Tipton* in Mrs. Barnett's 'Little Lord Fauntleroy' (q.v.). She was also in the London cast of her mother's drama, 'Boss' (1893). Her original roles have included *Nesam* in 'The New Boy' (1864), *Lady Helen* in 'The Ladies' Idyll,' *Euphemia Schwartz* in 'The Strange Adventures of Miss Brown,' and *Justina Pimpston* in 'The Benefit of the Doubt' (1895), *Arce Rickerduke* in 'The Late Mr. Castello,' *Casnopria* in 'A Mother of Three,' *Constance* in 'Woman's World,' *Speciosa* in 'The Pilgrim's Progress' (1896), and *Ethel* in 'The Free Pardon and Kathleen' in 'On Leave' (1897). She was in the original cast of 'In Days of Old' and 'Rupert of Hentzau' (1899) and "created" the leading female rôle in 'Captain Kettle' (1892), 'Man and Himself' (1893), 'When a Man Marries' (1894), and 'The Wheat King' (1904). She played *Romeo* at the Prince of Wales's Theatre, London on the afternoon of May 15, 1896, the heroine of Gilbert's 'Pygmalion and Galatea' at the same theatre, June 1, 1897, and *Hermia* in 'A Midsummer Night's Dream' at the Theatre Royal, Glasgow, June 14, 1897.

Beringer, Mrs. Oscar (Aimée Daniell) Dramatic writer, author of 'Taras' (1898), 'The Prince and the Pauper,' an adaptation (1899), 'Bess' (1901), 'Snowdrop' (1901), 'The Holly Tree Inn,' an adaptation (1901), 'Salve' (1901), 'A Bit of Old Chelsea' (1897), 'Jim Belmont' (1900), and 'Penelope' (q.v.), co-author with Henry Hamilton, of 'That Girl' (1900), and with Miss Clo Graves of 'Katherine Kavanagh' (1901).

Beringer, Véra. Actress, daughter of Mrs. O. Beringer (q.v.), made her professional debut as *Jack* (a child) in her mother's play, 'Taras' (1898). She was the original *Little Lord Fauntleroy* in Mrs. Barnett's dramatization of her story (1898), and afterwards "created" the parts of the *Prince* and *Tom Canty* in 'The Prince and the Pauper' (1900), *Aspérodite* in 'That Girl' (1900), *Harry* in 'The Holly Tree Inn' (1901), and *Florence* in 'The Pilgrim's Progress' (1906). She played *Olaf* in 'The Pillars of Society' (q.v.) in 1909, *Juliet* at the Prince of Wales's Theatre, London, on May 15, 1906, *Julie* in 'Richelieu' at Holloway in November 1906, and *Hermia* in 'A Midsummer Night's Dream' at the Theatre Royal, Glasgow, June 14, 1907.

Beringhen, The Sieur de, le LUTTON'S 'Richelieu' (q.v.), is one of the king's attendants, and a conspirator.

Berinthia. A young widow in VAN BRUNN'S 'Belaspe' (q.v.).

Berkeley, George Monck. Miscellaneous writer, born 1763, died 1799; author of 'Nina,' a comedy (1785), and 'Love and Nature,' a musical piece (1797).

Berkeley, Sir William. Governor of Virginia, 1690-1676, died 1677; author of 'The Lost Lady,' a tragedy-comedy (q.v.), and, possibly, of 'Cornelia' (q.v.).

Berliot, Madame. See MADAME BERLIOT'S BALL.

Bermudas. A "side-walk merchant" in A. DALY'S 'Under the Gaslight' (q.v.).

Bernard, Charles. Actor, vocalist, and theatrical manager; made his debut in the two first named capacities in 1846 at the Strand Theatre, London, as the cook in 'Love in a Village.' In the following year he was employed as "second low comedy" at Sadler's Wells under Phelps, returning afterwards to the Strand, where he remained for two or three seasons. Next came engagements at Drury Lane under James Anderson and Alfred Bunn; later, Bernard was the *Ferrando* in the original production of 'Il Trovatore' (q.v.), playing many other similar parts in Italian and English opera. He was for three short seasons in succession at the Standard with Sims Reeves, and subsequently at Drury Lane. In 1843 he took a comic operatic company on tour, and for the next three or four years travelled through the provinces. In 1847 he was stage-manager at the Prince of Wales's, Liverpool. In 1853 he began to build the Gaiety Theatre, Glasgow, where for some years he maintained a stock company of unusual excellence, and undertook several successful revivals, notably of 'Acis and Galatea' (q.v.) and 'The Gentle Shepherd' (q.v.). During the next few years he became lessee also of the Theatre Royal, Newcastle, the Theatre Royal, Carlisle, and

the Prince's, Manchester, besides controlling several touring companies. In 1892 he was appointed manager of the Palace Theatre, London, but was soon attacked by the illness to which he finally succumbed in 1904. In 1895 he married Miss Annie Allyn (q.v.), who died in 1908. He was the author of several dramatic adaptations— notably of a version of 'The Vicar of Wakefield' called 'Primrose' (q.v.).

Bernard, Charles de. See MAUD'S PRILL and STILL WATERS RUN DEEP.

Bernard, John. Actor, born at Portsmouth, 1766, died in London, 1828. was the son of a naval lieutenant, and made his debut at Chesham Magna in 1773 as *Jagier*. He afterwards joined the Norwich circuit, and married Mrs. Cooper, a member of the company. In 1790 he became manager at Swansea, and in October, 1791, made his first appearance in London at Covent Garden as *Archer* in 'The Heavly Stratagem'. In 1791 he left the metropolis for the provinces, and in 1792 his wife died. From 1793 to 1796 (when he married Miss Fisher) he was at Covent Garden again, and in 1797 he accepted an American engagement. His debut was made at New York in August, as *Guldstark* in 'The Road to Ruin'. Later in the year he went to Philadelphia, where he stayed six years, going thence to Boston in 1803. In 1808 he went into partnership with Powers at the Federal Street Theatre, Boston, remaining there till 1810. During 1810-17 he travelled in the States and Canada. His last appearance was at Boston in April, 1819. Ireland says (1831) 'A contemporary critic wrote "Bernard has represented *Phibbs*, *Jack Marriot*, *Sir Brilliant Ashdown*, etc., with success. There is a light sweetness in his figure, countenance, and manner that is happily adapted to such parts." He was the author of 'The Poor Sailor; or, Little Bob and Little Ben,' an operetta (1798), and of a few other pieces, played in the provinces. He was the father of Lionel and William Bayle Bernard, both of which see. His 'Retrospections of the Stage' were published in 1830, further 'Retrospections' appeared in the *Manhattan and New York Magazine* (1834) and *Tallies' Dramatic Magazine* (1840). See also *Biographia Dramatica* (1812), *Genest's English Stage* (1832), *Dunlop's American Stage* (1833), Ireland's 'New York Stage' (1808), and 'Dictionary of National Biography' (1895).

Bernard, Lionel. Actor, born at Boston, U.S.A., 1818, died at Columbus, U.S.A., 1882; son of John Bernard (q.v.); made his debut at Philadelphia in April, 1840.

Bernard, Mrs. Charles (née Tilden). Actress; made her debut at New York in 1797, appeared at Washington in 1816, returned to New York in 1823, and played at Philadelphia in 1831. She died before 1870.

Bernard, Mrs. John (née Roberts). Actress; died 1791; first wife of John

Bernard (q.v.), after her marriage played at Dublin (1780), obtaining popularity as *Lacy* in 'The Beggar's Opera'; succeeded Mrs. Siddons as 'leading lady' at Bath, and made her London debut (with her husband) at Covent Garden in 1787. See the 'Theatrical Dictionary' (1808).

Bernard, Mrs. John (née Fisher). Actress, second wife of John Bernard (q.v.); died at Boston, U.S.A., in 1808.

Bernard, Richard. Clergyman and miscellaneous writer, born 1568-7, died 1641; published a complete translation into English of the plays of Terence (1599, 1604, and 1617).

Bernard, Victor. See OUT OF THE HUNT.

Bernard, William Bayle. Dramatic writer, born at Boston, U.S.A., 1807, died at Brighton 1875, son of John Bernard, the actor (q.v.), was clerk in the army accounts office, London, from 1830 to 1831, and from the last named year devoted himself to dramatic composition, having already produced (in 1827) a nautical drama, 'The Pilot'. He wrote over a hundred pieces, of which the following are the best known: 'Cacao Bay' (1827), 'The Midempsychosis' (1830), 'The Four Sisters' (1831), 'The Bomb Belle' (1832), 'Rip Van Winkle' (1832), 'The Kentuckian' (1833), 'The Mummy' (1833), 'The Nervous Man' (1833), 'Lucille, or, The Story of a Heart' (1836), 'The Farmer's Mary' (1836), 'The Muddy Ashore' (1836), 'The Man about Town' (1836), 'The Yankee Pedlar' (1836), 'St. Mary's Eve' (1837), 'Marie Drocange' (1837), 'His Last Legs' (1839), 'The Irish Attorney' (1839), 'The Boarding School' (1841), 'Blanche de Valmy' (1843), 'The Round of Wrong' (1846), 'The Passing Cloud' (1848), 'The Balance of Comfort' (1854), 'Leon of the Iron Mask' (1855), 'The Evil Genius' (1856), 'A Life's Trial' (1857), 'The Tide of Time' (1858), 'Faust, or, The Fate of Marguerite' (1859), 'The Duke of Venice' (1867), 'Love's Revenge' (1868), 'The Man of Two Lives' (1869) also, 'The Conquering Game', 'The Happiest Man Alive', 'Locomotion', 'A Maiden's Fame', 'No Name', 'The Old Regimentals', 'Platonic Attachments', 'A Practical Man', 'Robespierre', 'A Splendid Investment', 'A Storm in a Teacup', 'The Woman Hater', and 'Woman's Faith' (all of which see). He was also co-author, with Westland Marston, of a play called 'Travesties' (1849). Henry Morley wrote of him in 1858 as 'a playwright who does not look to France for his material, and though he wants the Frenchman's art in the construction of a plot is well furnished with English wit and English earnestness of feeling'. He wrote a good deal of theatrical criticism for the newspapers, and besides editing his father's 'Retrospections', was the author of a 'Life of Samuel Taylor' (1874). See 'Men of the Time' (6th edit.), *Kra's Newspaper for August*, 1876, and 'Dictionary of National Biography' (1895).

Bernard-Beere, Mrs. See **BEERE, MRS. BERNARD.**

Bernardo. An officer in 'Hamlet' (q.v.).

Bernauer, Agnes. See **AGNES BERNAUER.**

Berners, Lord (John Bouchier). Translator of Froissart; died 1552; author of 'It's in Vineam Meum,' a sacred play. See Wood's 'Athens Oxoniensis,' Fuller's 'Worthies,' and Walpole's 'Royal and Noble Authors.'

Berry. Actor, died January, 1760; "was engaged at Drury Lane in 1728-9. For some years he chiefly played singing parts, in 1734 he came into a more regular line of acting. The *Dramatic Censor* says he was respectable in some parts, but drowy in others" (Genest).

Berry, Mary. One of the famous Misses Berry, the friends of Horace Walpole; born 1703, died 1852; was the author of a comedy called 'Fashionable Friends,' produced at Drury Lane in 1802; also, of a farce, called 'The Martins.' Her 'Journals and Correspondence' (1753-1852) appeared in 1866.

Bertha. (1) Daughter of the Duke of Brabant in **BEAUMONT and FLETCHER's** 'Beggars Bush' (q.v.). (2) Daughter of *Caleb Plummer* in **E. STIRLING's** 'Cricket on the Hearth' (q.v.). (3) A character in **W. S. GILBERT and F. CLAY's** 'Gentleman in Black' (q.v.). (4) A character in 'The Point of Honour.'

Bertha, the Sewing-Machine Girl. A play by **CHARLES FOSTER** (q.v.), founded on a novel, and first performed at the Bowery Theatre, New York, in August, 1871.

Bertha, the Daughter of Roland. A play adapted from 'La Fille de Roland' of **Henri de Bornier**, and produced in America in November, 1878, with Miss Mary Anderson as the heroine. "The nobility and purity of this tragic drama," writes Miss Anderson, "always touched the audience. The period it pictures is chivalric Charlemagne, still on the throne, full of honourable years, and the blood of Oliver, Roland, and their noble companions showing in the vallant deeds of their sons, and the pure and courageous characters of their daughters."

Berthold. (1) A character in **MATURIN's** 'Fredolpho' (q.v.). (2) *Prince Berthold*, in **BROWNING's** 'Colombe's Birthday' (q.v.).

Bertholde, Marie. The heroine of **H. E. ADDISON's** 'Marie' (q.v.).

Bertoldo, Prince. Brother of King Roberto of Sicily, in **MASSINGER's** 'Maid of Honour' (q.v.).

Bertram; or, The Castle of St. Aldobrand. A tragedy in five acts, by **E. C. MATLAIN** (q.v.); first performed at

Drury Lane on May 9, 1816, with Kean in the title part, Pope as *St. Aldobrand*, Miss Somerville as *Imogene*, etc.; first played at New York in September of the same year, with Mrs. Barnes as the heroine; performed at Sadler's Wells in 1847, with Phelps in the title part, revived at Marylebone Theatre in 1863, with Mrs. Wallack as *Imogene*. "*Imogene*, loving and loved by an exiled ruffian (*Bertram*), marries, in his absence, *Bertram's* enemy, *St. Aldobrand*, in order to save her sire from ruin. *Bertram*, the outcast, is wrecked near the castle of the wedded pair; and of course the old lovers encounter each other. *Imogene* forgets her duty to her husband, whom *Bertram* kills, after seducing his wife. . . . *Imogene* goes mad, and dies; whereupon *Bertram* . . . kills himself" (Doran).

Bertram. (1) Count of Roussillon in 'All's Well that Ends Well' (q.v.). (2) A conspirator in **BYRON's** 'Marino Faliero' (q.v.). (3) The "step-father" in **E. LACY's** 'Robert the Devil' (q.v.), and **W. S. GILBERT's** burlesque so named (q.v.). (4) *Captain Bertram* is a character in **DR. SLAP's** 'Fraternal Discord' (q.v.), and a person so named figures (5) in 'The Birthday' (q.v.). (6) *Henry* and *Lucy Bertram* are characters in the various versions of **SCOTT's** 'Guy Rannering' (q.v.). (7) There is a *Prince Bertram* in **DRYDEN's** 'Spanish Friar' (q.v.), and (8) *Sir Stephen* and *Frederick Bertram* are father and son in **CUMBERLAND's** 'Jew' (q.v.).

Bertrand. A character, respectively, in (1) 'The Foundling of the Forest' and (2) 'The Woman of the People' (q.v.). (3) There is a *Dr. Bertrand* in **LADY DUFF-FRAZER's** 'Finesse' (q.v.).

Bertrand, E. C. English playwright, born about 1842, died 1887; author of 'Grandfather's Clock,' 'Blind Justice,' 'In Black and White.'

Bertrand et Raton. See **MINISTER AND THE MERCER.**

Bertuccio, Israel. A character in **LORD BYRON's** 'Marino Faliero' (q.v.). (2) *Bertuccio* is the name of the "fool" in **TOM TAYLOR's** 'Fool's Revenge' (q.v.).

Bertulphe. "Provost of Bruges," in **SHERIDAN KNOWLES's** play of that name (q.v.).

Berynthia. An heiress in **BAKER's** 'Hampstead Heath' (q.v.).

Besant, Sir Walter. Novelist and miscellaneous writer; co-author, with James Rice, of dramatic versions of 'Ready-money Mortiboy' (1874) and 'Such a Good Man' (1880), and, with Walter Herries Pollock, of 'The Charm' (1884), 'The Ballad-Monger' (1887), and some 'Drawing-Room Comedies' published in 1896. His novel, 'They were Married,' has been dramatized. See, also, **ARMOREL OF LYONESSE** and **MY LITTLE GIRL.**

Besemerer, John. See DALY, JOHN.

Bess. A play in three acts, by Mrs. OSCAR BERINGER (*q.v.*), produced at the Theatre Royal, Cape Town, December, 1891; first performed in England at Peterborough on November 7, 1892, with W. H. Vernon as *Joe*, Miss Esmé Beringer as *Nan*, and Miss Geneviève Ward as *Bess*; in London, at the St. James's Theatre, on the afternoon of June 12, 1893, with the above players in their original rôles, H. V. Esmond as *Phil*, Seymour Hicks as *Ambrose*, J. D. Beveridge as *Dr. Wenham*, Miss H. Forsyth as *Mrs. Wenham*, Miss K. Phillips as *Keziah*, etc.

Bess. Daughter of the beggar of Bethnal Green, in SHERIDAN KNOWLES'S 'Beggars Daughter' (*q.v.*). *Bessy* is the name of the corresponding character in DODSLEY'S 'Blind Beggar of Bethnal Green' (*q.v.*).

Bess, Queen. See GOOD QUEEN BESS.

Bess, Starlight, figures in J. B. BUCKSTONE'S 'Flowers of the Forest' (*q.v.*).

Bessie. A "petite drama" by E. H. BROOKE (*q.v.*), produced at the Royalty Theatre, London, on May 1, 1878.

Bessie, Elizabeth. Actress; author of 'The Understudy' (1892), and co-author, with S. Herbert-Basing, of 'Gringoire' (1890).

Bessus, in BEAUMONT and FLETCHER'S 'A King and No King' (*q.v.*), is "a swaggering coward, something between *Parolles* and *Falstaff*" (Hazlitt). See BOBADIL.

Bessy. See BESS.

Best, William. See BELLINGHAM, HENRY.

Best Bidder (The). A farce in two acts, by M. P. ANDREWS (*q.v.*), first performed at Drury Lane on December 11, 1782, with Parsons as *Sir Tedious*, Palmer as *Count Bam*, Dodd as *Lord Beauboot*, Barrymore as *Captain Standard*, Baddeley as *Snare'em*, Suett as *Inkhorn*, and Mrs. Wrihten as *Mrs. Brocade*.

Best Intentions (The). A play in one act, by PERCY F. MARSHALL and RICHARD PURDON, Opera House, Northampton, December 11, 1890.

Best Man (The). A farce in three acts, by RALPH LUMLEY (*q.v.*), first performed at Toole's Theatre, London, on March 6, 1894, with J. L. Toole in the title rôle (*Price Puttlow*), Miss B. Lamb as *Mrs. Montaubyn*, and other parts by J. Billington (*Sir Lovel Gage*), G. Shelton, Miss E. Johnstone, etc.; first performed in America at Syracuse, New York State, October, 1894.

Best Man Wins (The). A farce by MARK MELFORD, first performed at the Novelty Theatre, London, January 27, 1890.

Best People (The). A comedy in four acts, by Mrs. FAIRFAX, produced at the Globe Theatre, London, on July 14, 1890.

Best Way (The). A "petite comedy" in one act, by HORACE WIGAN (*q.v.*), first

performed at the Olympic Theatre, London, on September 27, 1886, with J. Clayton as *Erskine Speed*, the author as *Theodore Tonic*, and Miss Lydia Foote as *Alice*.

Bethlehem Gabor. A play by JOHN BURK.

Betly. An opera by Donizetti, performed with an English libretto at the Gaiety Theatre, London, in September, 1870, with Miss F. Lancia, Cummings, and Aynsley Cook in the principal parts.

Betrayed. (1) A play by W. G. WILLS (*q.v.*), adapted from Sardou's 'Patrie,' and first performed at the Theatre Royal, Edinburgh, on August 18, 1873, with Miss Sophie Young as *Dolores*, and other parts by Miss Ellen Meyrick, J. Dewhurst, T. N. Wenman, Carter Edwards, E. D. Lyons, R. Lyons, and F. Harvey. (2) 'Betrayed; or, The Vicar's Daughter:' a drama in five acts, adapted by R. MANSELL from Goldsmith's 'Vicar of Wakefield,' and first performed at the Queen's Theatre, Manchester, on June 28, 1886.

Betrayer of his Country (The). A tragedy by HENRY BROOKE (*q.v.*), acted at Dublin in 1741; revived in 1754 under the title of 'Injured Honour,' and printed in 1778 as 'The Earl of Westmorland.'

Betrothal (The). A drama in five acts, by G. H. BOKER (*q.v.*), performed at Philadelphia in September, 1850; at the Broadway Theatre, New York, on November 18, 1850, with Richings, Couldock, F. Conway, Fredericks, Davidge, Whiting, Mrs. Abbott, and Mdme. Ponisi (*Constanza*) in the cast; produced at Drury Lane Theatre, London, on September 19, 1853, with G. V. Brooke as *Marsio*, Miss Anderton as *Constanza*, and other parts by E. L. Davenport, Belton, Miss Fetherstone, and Mrs. Belton.

Betsy. A comedy in three acts, adapted by F. C. BURNAND (*q.v.*) from the 'Bébé' of Hennequin and De Najac (Gymnase, 1877), and first performed at the Criterion Theatre, London, on August 6, 1879, with Miss Lottie Venne in the title part, W. J. Hill as *Alexander Birkett*, Lytton Sothern as *Adolphus Birkett*, H. Standing as *Redmond McManus*, G. Giddens as *Richard Talbot*, A. Maltby as *Sam Dawson*, Mrs. Stephens as *Mrs. Birkett*, Miss M. Rorke as *Mrs. McManus*, and Miss M. Taylor as *Nellie Bassett*; revived at the same theatre in October, 1882, with W. J. Hill, L. Sothern, H. Standing, and A. Maltby in their original parts, H. Reeves Smith as *Talbot*, Miss Eleanor Bufton as *Mrs. Birkett*, Miss K. Rorke as *Mrs. McManus*, Miss A. Hewitt as *Mdme. Polenta*, and Miss Nelly Bromley as *Betsy*; at the same theatre in August, 1888, with Miss Venne, H. Standing, G. Giddens, and A. Maltby in their original parts, W. Blakeley as *Alexander Birkett*, Aubrey Boucicault as *Adolphus*, Miss F. Robertson as *Mrs. Birkett*, Miss E. Terriss as *Nellie*, Miss F. Frances as *Mrs. McManus*, and Miss R. Saker as *Mdme. Polenta*; at the same theatre in August, 1889, with all the players

just named, gave Miss Baker, at the same theatre in August, 1892, with W. Blakeley and G. Gullens as before, Miss Jenny Rogers as *Betsy*, D. James, jun., as *Darwin Walton Dale* as *Adolphus*, H. Valentine as *McManus*, Miss F. Frances as *Mrs. McManus*, Miss M. Minsholme as *Nellie* and Miss Lillie Jeffreys as *Edna*. *Edna*, at the same theatre in December, 1896, with Miss Annie Hughes as *Betsy*, Miss C. Addison as *Mrs. Birckett*, Miss Sybil Carlisle as *Edna*, A. Bishop as *Birckett, sen.*, Aubrey Bouckault as *Birckett, jun.*, J. H. Barnes as *McManus*, K. Douglas as *Talbot* and J. Welch as *Darwin*, at Wyndham's Theatre July, 1902.

Betsy Baker; or, Too Attentive by Half. A farce in one act, by J. MADDISON MORTON (q.v.), first performed at the Princess Theatre, London, on November 12, 1850, with Mrs. Keeley in the title part, Miss Murray as *Mrs. Mower*, Keeley as *Marionette Mower*, and J. Vining as *Crummey*, first played at New York in February, 1857, with Burton as *Mower*, G. J. Van as *Crummey*, Miss Weston as *Mrs. Mower*, and Mrs. Sherrett as *Betsy*. *Betsy* has also been played in America by Mrs. John Drew and Mrs. W. H. Smith. The farce was revived at the Gaiety, London, in March, 1871, with Mrs. Keeley in her original part, and at Toole's Theatre, London, on July 1, 1872, with Mrs. Keeley, J. L. Toole as *Mower*, John Billington as *Crummey*, and Miss Effie Liston as *Mrs. Mower*. Fitted with lyrics by Sheldon Wilson and with music by Meyer Lutz, it was performed at the Gaiety, London, in December 1893, as 'The Laundry Belle' (q.v.). Another musical setting of the farce, by Lawrence Murray, was brought out at the Bijou Theatre, Baywater, in February, 1896.

Better Angel (The); or, The Legacy of Wrong. A drama in two acts, by WYBERT REVE, first performed at the Theatre Royal, South Shields, in February 1896.

Better Half (The). A comedietta in one act, by T. J. WILLIAMS (q.v.), adapted from 'Madame Andre' first performed at the Strand Theatre, London, on June 22, 1885, with a cast including Parcell, Bedford, and Miss K. Johnstone. See WOMAN OF BUSINESS.

Better Late than Never. (1) A comedy by WILLIAM DAVIES (q.v.), written for a private theatre and published, with four other pieces, in 1786. (2) A comedy by M. P. ANDERSON and F. HENNING (q.v.), first performed at Drury Lane on November 17, 1790, with Mrs. Jordan as *Augusta Palmer* as *Sir Charles Chesser*, Kemble as *Verde*, Maddoley as *Crummey*, Mrs. Gossall as *Mrs. Flurry*, Dodd as *Flurry*, Hannister, jun., as *Leopoldus*, R. Palmer as *Pallet*, and Miss Pope as *Diary* (a maid). *Verde*, nephew of *Crummey* is a gambler, and *Augusta*, who is in love with him, endeavours to cure him of the vice. In the end she gives him her hand and fortune. *Chesser* has an intrigue with *Mrs. Flurry*. The piece was played in

America in 1796. (3) A comedy in two acts, by JOHN BRIDGMAN (q.v.), first performed at Brougham's Theatre, New York, on January 25, 1800, with the author as *Major Perquart Shaw-shewey*. (4) A drama by EDWIN PALMER, Middlesborough, September 5, 1870. (5) A comedy by F. C. HENNING (q.v.), adapted from 'L'Homme qui Manque le Coche', and first performed at the Royalty Theatre, London, on June 27, 1874, with a cast including C. Kelly, F. E. Egan, W. Sidney, J. Hannister, Postbrouke, and Miss Maggie Brennan.

Better Luck Next Time. A comedy-drama in three acts, by RALPH VAN NOORD, Theatre Royal, York, May 10, 1870.

Betterton, Julia. See GLOVER, MRS.

Betterton, Lord and Lady. figure in H. SULLIVAN'S 'Eloquence in High Life.'

Betterton, Mrs. Thomas. (Mary Saunderson). Actress, died April, 1712, was married to Betterton in December 1662. She created the following (with others) parts: *Mrs. Aurland* in 'The Tattle of Coleman Street' (1661), *Fernia* in 'The Adventures of Five Hours' (1663), *Gertrude* in 'The Comical Revenge' (1664), in 'The Amorous Widow' (1671), *Virginia* in 'The Unjust Judge' (1670), *Belinda* in 'The Man of the Mode' (1676), *Phyllis* in 'Alchibazzer' (1677), *Isabella* in 'Love and Dryden's' (1679), *Lucetta* in 'Lucius Junius Brutus' (1681), and the *Duchess of Suffolk* in 'The Innocent Usurper' (1684). Among her other roles were *Isabelle* in 'The Siege of Rhodes' (1681), *Opheelia* (1681), *Juliet* (1687), *Lady Macbeth* (1684), *Queen Katherine* in 'Henry VIII.' (1684), and the *Duchess of Melfi* (1684). After her husband's death in 1710 (they had had a happy married life of forty-eight years, she lost it would seem), at least for a time, her reason, and the calamity no doubt hastened her own decease. Pepys was so struck by her performance as *Isabelle* that it is by that name he refers to her usually in his 'Diary'; evidently he admired her acting greatly. Colley Cibber says of her: "Time could not impair her skill, though he had brought her person to decay. She was, to the last, the admiration of all true judges of nature and lovers of Shakespeare, in whose plays she chiefly excelled, and without a rival. When she quitted the stage, several good actresses were the better for her instruction. She was a woman of an unblemished and sober life."

Betterton, Thomas. Actor, born 1635 (?), died April 28, 1710, son of Matthew Betterton, who is described as an under-cook to Charles II. but described himself in his will as "gentleman." Thomas Betterton was early apprenticed to a bookbinder—according to some authorities to John Holden, a friend of Sir W. Bavenant and the father of one of Sir William's lady-players, according to other writers to John Rhodes, formerly wardrobe-keeper to the actors at Blackfriars. Betterton, it is

believed, was himself for a short time in business as a bookseller. In 1682 he joined the company with which Rhodes reopened the Cockpit in Drury Lane as a theatre. He seems to have come to the front at once among his early partners (there of *Pericles, Archus* in Fletcher's 'Loyal Subject, *Belshazzar* in Rowley and Middletons' 'hanging and *Mariella* in Massinger's *Woodman*). When in June, 1681 Haymatt opened the new theatre in Portugal St. Lincoln's Inn Fields, with company known as the Duke's, better known as his 'leading man' and is supposed to have assisted him largely in the production of his success of Rhodes (in which *Belshazzar* played *Indamant*, which was brought out with 'new scenes and decorations' being the first that were introduced in King's Hall). Between 1681 and 1686 when performance were temporarily stayed by the Plague *Belshazzar* was seen at Lincoln's Inn Fields as *Hamlet* (1681), *Mr. T. J. Touch* (1681), *Mercutio* (1682), *Boadicea* in 'The Purchase of Money' (1682), *Henry VIII* (1683), *Mariella* (1684) as well as in the following 'original' parts: *Lord Jolly* in 'The utter of Coleman Street' (1681), *Brace* in 'The Villain' (1682), *Don Henriquez* in 'The Adventures of Five Hours' (1683), *Lord Beaumont* in 'The Comical Revenge' (1684), etc. Between 1687 (when the theatre was reopened) and 1693, *Belshazzar* created *Richard III* in 'The English Princess' (1687), and *Belshazzar* in 1693 a play so named (1693). Haymatt had died in 1686, and the new management had been assumed by his son, Dr. Charles Haymatt, with *Belshazzar* and Harris (?) as his subordinates. The company was not too prosperous and it was decided to remove to a larger theatre. 'The site chosen was in Salisbury Court, Fleet Street, where once had been the Earl of Devon's garden and where a magnificent building was erected. In this very opportunity was afforded for such wide scenery and stage appointments. *Belshazzar* is said to have visited Paris, by the special command of the king, in order to observe how the English theatre could be improved in the matter of scenery and decorations. If he made such a journey, observes his latest biographer (1891), "it was most probably about this time." The Dorset Garden Theatre was opened in November 1697, and *Belshazzar* continued to be associated with it till 1702. During this period he "created" the following (with other roles): *Dormant* in 'The Man of the Mode' (1698), *Philip II* in *Henry's* 'Don Carlos' (1698), *Titus* in *Titus* and *Antony* (1697), *Antony* and *Thymetes* (1697), *Antony* in 'Sir Patient Fancy' (1698), *Gondalo* in *Onwards* 'Friendship in Fashion' (1698), *Forrest* in *Love's Threnology* (1698), *Calpurnius* in *Dryden* and *Love* a play so named (1699), *Caesar Borgia* in *Love* a play so named (1699), *Calpurnius* in *Onwards* 'Orphan' (1699), *Lucius Junius Brutus* in *Love* a play so named (1699), *Brutus* in *Onwards* 'Kobler's Fortune' (1699), *Forrest* in *Onwards* 'Lionel's

Spanish Friar (1681), and *Jaffer in Morocco* ('Venice Preserved') (1697). Besides appearing as Macbeth in De Witt's adaptation (1677), *Tamara of Athens* in Shadwell's adaptation (1679), *Pedro de Medina* in Dryden's adaptation (1679), and *King Lear* in Tate's adaptation (1681). By 1681 both 'the Duke's' company and its rival - the King's - had begun to suffer from lack of public support. Accordingly it was determined to unite the two enterprises removing them to the Theatre Royal, where they began operations in November. Betterton's performances at this time included the creation of the Duke of Alva in *Dryden and Love* (play) (1682), *Macbeth* in The Abbot (1682), *Cayman* in Behn's 'Lucky Chance' (1687), *Jupiter* in Dryden's *Amyntor* (1688), *Henry Arthur* in Dryden and Trecourt's *The Rival*, and thus *Old Richard* and the *Double Dealer* in Congreve's extensive material (1688). Besides figuring as *Don John* in *De Witt's Athens* in King and Noyes (1691), *Fernando* in Rochester's adaptation of Valentinus (1694) and *Bruno* in Juliana (near 1694). In 1695 Betterton let through shipwreck all the money he had invested in the East India venture of a friend. About this time the managers of the Theatre Royal sought to reduce expenses by cutting down the salaries of the under-players, who as being overpaid from the theatre and fortified with a royal licence opened in April 1695 a building erected for them on the Tennis Court, Lincoln's Inn Fields, and popularly known as the New Playhouse. There they started with Congreve's 'Love for Love' (q.v.), in which Betterton created 'Isabelle his eldest, vent original roles including Sir John Brute in The Provoked Wife' (1707), *Antony* in Ingraham's *Ingraham's Heroic Love* (1698), and *Orestes* in Dennis's *Iphigenia* (1699). In 1700 Betterton received the royal command to assume the management of the company, which had become somewhat disorganised. He occupied this position till 1706, his original part in the interval including *Falsick* in 'The Way of the World' (1700), *Mormon* in Rowe's *Ambitious Step-mother* (1701), *Tamerlane* in Rowe's play so named (1702), *Hector* in Rowe's *Fair Penitent* (1702), and *Sir Timothy Talcott* in Rowe's *Riters* (1703). In the course of these five years he was also seen as *Falsick* in the first and second parts of 'Henry IV.' (1700) and 'The Merry Wives of Windsor' (1703), *Amphil* in *Thomas* adaptation of 'Measure for Measure' (1700), *Reynolds* in Lande's adaptation of 'The Merchant of Venice' (1701), and *Anthony* in 'All for Love' (1704). March 1705 was the date of his last appearance at Lincoln's Inn Fields and as a manager. From that day to his death he was a salaried actor only, having engaged at Swanage a Theatre in the Haymarket where he created *John* in *Charles* in Vanburgh's 'Mistake' (1706), *Theodosius* in Smith's *Phaedra* and Hippolytus (1706), and *Coriolanus* in Dennis's 'Appian and Virginia' (1706), also appearing as *Mormon* in 'The Maiden Tragedy', *Mormon* in 'The Silent Woman', *Demetrius* in 'The Spanish Knight

and *Leontius* in 'The Humorous Lieutenant.' On April 7, 1700, 'Love for Love' was performed at Drury Lane for the benefit of Betterton, who reappeared as *Valentine*, with Dogget, Mrs. Barry, and Mrs. Bracegirdle also in their original parts; the receipts amounted, it is said, to over 500 guineas. He died, of gout, on April 28, 1710, and was buried in Westminster Abbey on May 2. He had married, in 1682, Mary Saunderson, who survived him. (See BETTERTON, MRS. THOMAS.) Although the leading actor of his day, at no time (it is said) did he receive a larger salary than four pounds a week. Betterton was the author (or compiler) of the following adaptations, all of which see: 'The Amorous Widow; or, The Wanton Wife,' and 'The Woman made a Justice' (circa 1670), 'The Roman Virgin; or, The Unjust Judge' (1670), 'The Revenge' (1680), 'The Prophetess' (1690), 'King Henry IV.' (1700), 'Sequel to Henry IV.' (1710), and 'The Bondman' (1719). Pepys has many references to Betterton. On November 4, 1661, he records that in his opinion, and in that of his wife, Betterton is "the best actor in the world." On May 28, 1663, he writes "Saw 'Hamlett' done, giving us fresh reason never to think enough of Betterton." "Betterton," writes Colley Cibber, "was an actor, as 'Shakespeare' was an author, both without competitors! form'd for the mutual assistance and illustration of each other's genius! How Shakespeare wrote, all men who have a taste for nature may read and know; but with what higher rapture would he still be read could they conceive how Betterton play'd him! Then might they know the one was born alone to speak what the other only knew to write: . . . To preserve this medium, between mouthing and meaning too little, to keep the attention more pleasingly awake by a temper'd spirit than by over vehemence of voice, is of all the master-strokes of an actor the most difficult to reach. In this none yet have equal'd Betterton. . . . A farther excellence in Betterton was, that he could vary his spirit to the different characters he acted. Those wild impatient starts, that fierce and flashing fire which he threw into *Hotspur*, never came from the unruffled temper of his *Brutus*. . . . He had so full a possession of the esteem and regard of his auditors, that upon his entrance into every scene he secur'd to seize upon the eyes and ears of the giddy and inattentive. . . . In all his colloquies of moment, the strong intelligence of his attitude and aspect drew you into such an impatient gaze and eager expectation, that you almost imbib'd the sentiment with your eye before the ear could reach it. . . . I never heard a line in tragedy come from Betterton wherein my judgment, my ear, and my imagination were not fully satisfy'd. . . . Betterton had a voice of that kind which gave more spirit to terror than to the softer passions, of more strength than melody. The rage and jealousy of *Othello* became him better than the sighs and tenderness of *Castio*. . . . The person of this excellent actor was

suitable to his voice, more manly than sweet, not exceeding the middle stature, inclining to the corpulent, of a serious and penetrating aspect, his limbs nearer the athletic than the delicate proportion; yet however form'd, there arose from the harmony of the whole a commanding mien of majesty, which the fairer-fac'd or (as Shakespeare calls 'em) the curled darlings of his time ever wanted something to be equal master of." "Such an actor as Mr. Betterton," wrote Steele in the *Tatler*, "ought to be recorded with the same respect as *Roscus* among the Romans. I have hardly a notion that any performer of antiquity could surpass the action of Mr. Betterton in any of the occasions in which he has appeared upon our stage." Betterton, it may be noted, is one of the characters in Douglas Jerrold's 'Nell Gwynne' (q.v.). See Pepys' 'Diary,' Langbaine's 'Dramatic Poets' (1691), 'Roscus Anglicanus' (1708), Gildon's 'Life of Mr. Thomas Betterton' (1710), Cibber's 'Apology' (1740), Curll's 'English Stage' (1741), 'Life of Mr. Thomas Betterton' (1749), T. Cibber's 'Lives of the Poets' (1753), 'Biographia Britannica' (1777-1793), Davies' 'Dramatic Miscellanies' (1784), Dibdin's 'History of the Stage' (1795), 'Biographia Dramatica' (1812), Galt's 'Lives of the Players' (1831), Genest's 'English Stage' (1832), 'Dictionary of National Biography' (1885), and E. W. Lowe's 'Betterton' (1891).

Betterton, William. Actor; a member of the company with which John Rhodes reopened the Cockpit in Drury Lane in 1660; drowned while swimming in the Thames at Wallingford.

Bertina. (1) The "blossom of Churnington Green" in H. J. BYRON'S burlesque so named. (2) The heroine of AUDRAN'S 'La Mascotte' (q.v.).

Betty, Henry. Actor, son of W. H. W. Betty (q.v.); born in London, September, 1819, was educated for the ministry, but after a few years' study elected to join the histrionic profession. He appeared at Gravesend in October, 1835, as *Sehm* in 'Barbarossa,' but his first regular engagement was at Hereford, where he made his debut in August, 1838. After this, he played a round of leading "legitimate" parts in all the chief towns in the provinces, receiving in 1840 an invitation to appear in London, which he declined. His first appearance in the metropolis was made at Covent Garden on December 28, 1844, when he was seen as *Hamlet*. Representations of *Macbeth*, *Othello*, *Rolla*, *Alexander the Great*, *William Tell*, and *Claude Melnotte* followed. In September, 1845, he acted at the Pavilion Theatre, and in February, 1846, at the Queen's, whence he returned to the Pavilion. His last engagement was at the Olympic. He died in 1897. See 'Theatrical Times,' November 14, 1840.

Betty, William Henry West. Actor, born at Nurewsbury, September, 1791; died in London, August, 1854; lives

in theatrical history as "The Infant Hercules." While he was still very young his parents removed from Shrewsbury to County Down, Ireland, where his father traded as farmer and horse-breeder. The boy early showed aptitude for learning and reciting dramatic verse in which he was encouraged and instructed by his accomplished mother. A performance by Mrs. Madden at Belfast led him to have from him with the desire to "break the boards," and he made his debut as Hector at Belfast on August 1, 1821, appearing in the "Lear" (1821) of Anne Hill, also appearing there during the entire month as Douglas, Anna, and Romeo. His success was immediate and great, and to the following November and December he figured at the Cross Street Theatre, Dublin, adding to his list of parts Hamlet, Prince Arthur, King John, Lear, Timon, in "The Two Noble Kinsmen," and "Proserpine in Leontes' Veil." After this came engagements at Cork, Waterford, Glasgow, May and June, 1822, Edinburgh and Birmingham (August, 1822), his efforts exciting "ecstasy" and the utmost of equal enthusiasm. His first appearance in London took place at Covent Garden on December 1, 1822, the role being John in "Barbarism." He was engaged for twelve performances at fifty guineas each, with a benefit. On December 10 he began at Drury Lane (as Douglas) an engagement for twenty-eight nights, the gross takings for the period amounting to more than £17,000. The youthful player quite turned the head of the public; he was presented to royalty, and on one occasion, he was told, the House of Commons adjourned in order to be in time to see his representation of Hamlet. A provincial tour was followed by a London tour in 1823; he then appeared for twenty-four nights at Covent Garden and Drury Lane alternately. Later in the year he added, in London, to his repertory the roles of Richard III., Macbeth, King in "The Revenge," and Desires in "Morris." Afterwards came further representations in the country, and on March 28, 1823, young Betty made, at Bath, his last appearance as a boy actor. He studied for a time under a private tutor and then at Christ's College, Cambridge (July 1823, to June, 1824), which he left at the death of his father. On February 12, 1825, he made his debut as an adult player at Bath, and in the character of the Duke of Alva. In London (Covent Garden) he appeared on November 2, 1825, in his old part of John. His triumphs as a young man were not so conspicuous as those obtained when he was a prodigy; and though he remained on the metropolitan and provincial stage till August 2, 1850 (when he said farewell at the Southampton Theatre) he did not arouse the same measure of enthusiasm as of yore. For the next fifty years he lived in retirement. See *Life of the celebrated and Wonderful Young Hercules* (1823), *Comet's English Stage* (1837), and the *Dictionary of National Biography* (1885).

Betty, or, The Country Bumpkin. A failed farce by HENRY CANNY (q.v.) performed at Drury Lane in December 1731.

Betty Martin. A farce, adapted by A. HARRIS (q.v.) from *Le Chapeau de L'Hortier* of Edme Otterdin and first performed at the Adelphi Theatre, London, on March 2, 1824, with Mrs. Keeley in the title part. "Mrs. Keeley," wrote Henry Morley, "in her role as Betty Martin, the dishevelled maid of a choleric major, who has broken the house clock, and inflicts tortures on Major Keblest, not only by her terrors at the catastrophe, but by her ingenious efforts to prevent its discovery." See *CLAREMONT'S HAY*.

Between you and me and the Post. A burlesque of *'Arabia's Progress'* (q.v.) by J. SCHOUROFF, Buxton's Theatre, New York, 1824.

Between the Poets. A comedy in one act by Mrs. HELEN BELL (q.v.) first performed at Newcastle-on-Tyne in September 1827, turned by the author into French under the title of *'L'Indécence'*, and represented at the Royalty Theatre, London, in November 1827 with M. Cagliostro in the chief part. See *MAN THAT HUNGERS*, *THE*.

Boulah Spa, or, Two of the Boys. A farce by WILLIAM DANCE (q.v.) first performed at the Olympic Theatre, London, on November 18, 1822, with Maria Vestris as Christiana Gwendolyn, and other parts by Mrs. Tipton, J. Tipton, J. Brougham, F. Matthews, Keeley and Webster. See first performed at New York in October, 1823.

Deveridge, James D. Actor, born at Dublin in 1822 (made his professional debut at Oldham in August, 1821, in *'Plutus'*, and his first appearance in London at the Adelphi in October 1822, as Lord Alfred (celebrity in *Byron* and *Bourgeois's 'Lost at Sea'* (q.v.). At the Princess's he played *Lacerte* to the *Hamlet* of Forbes Sturges, afterwards returning to the Adelphi to *'Cecilia'*. *Street Musician* in *Byron's 'Prompter's Box'* (1823). After a three years' tour with the "Cecilia" company he reappeared in London as the original *Cecilia* *Byron* in *Byron's 'The Triumph'* (1823). He was then seen as *Fort Sore* in *Hamlet* at the Lyceum (1823-4). Among subsequent performances in the provinces were his *Sam* *Sammy* in *'Julius'* (as *Henry* *Reverend* in *'Diplomacy'* and the *Prince* in *Broken Hearts*. Since 1872 J. D. Deveridge has figured in London in the original casts of *'Mary Stuart'* (1872), *'His Wife'* (1871), *'Taken from Life'* (1871), *'In the Ranks'* (1871), *'The Last Chance'* (1871), *'The Harbour Lights'* (1871), *'The Bells of Hoxton'* (1871), *'The Lion Jack'* (1871), *'The River Falls'* (1871), *'London Day by Day'* (1871), *'Joss'* (1871), *'The English Rose'* (1871), *'The Trumpet Call'* (1871), *'The White Rose'* (1871), *'The New Boy'* (1871), *'Old Heidelberg'* (1871), etc. He has also been seen in London in revivals of

'An English Gentleman' (1879), 'The Castle Spectre' (*Diamond*) (1880), 'Adrienne Lecouvreur' (*Prince de Bouillon*) (1880), 'Macbeth' (*Macduff*) (1888), 'The Shaughraun' (*Kimberlin*) (1880), 'Black Eyed Susan' (1886), etc. In 'Hazel Kirke,' at the Vaudeville in 1880, he played *Aaron Rodney*.

Beverley. (1) The hero of MOORE'S 'Gamester' (q.v.), described by a critic as "but a poor creature, who at no time enlists the sympathies of his audience. His passion for play is without the enthusiasm that might have gained for it some measure of respect. The spectator can only feel contempt for a man who so readily permits himself to be duped, and endures his misfortune with so little fortitude. Still, *Beverley* is permitted one of those agonizing death scenes which have always been dear to tragedians." (2) *Beverley*, in A. MURPHY'S 'All in the Wrong,' is in love with *Belinda*. (3) *Beverley*, in 'The Virtuous Wife' (q.v.), is the husband of *Olivia*.

Beverley, Mrs. Wife of "the gamester" in MOORE'S play of that name (q.v.). Of Mrs. Siddons's assumption of this character Hazlitt wrote "We remember her manner in 'The Gamester,' when *Stukely* declares his love to her. The look, first of incredulity and astonishment, then passing suddenly into contempt, and ending in bitter scorn, and a convulsive burst of laughter, all given in a moment, and laying upon every movement of the soul, produced an effect which we shall never forget." *Charlotte Beverley* in the same play is sister to the hero, and beloved by *Leeson* (q.v.).

Beverley, Ensign. The name under which Captain *Absolute* in 'The Rivals' (q.v.) is first known to *Lydia Languish*.

Beverley, Henry. Actor, born at Hull; after playing in the provinces, made his London debut at Covent Garden in 1800 as *David* in 'The Rivals,' was the original of *Borras* in J. N. COYNE'S 'All for Love,' *Gripe* in Kerr's 'Intimate Friend,' etc.; and shared low-comedy parts with Keeley at the West London Theatre (1817-18). In Oxberry's 'Dramatic Biography' (1836) we find him described as "an actor who, with many things to forget, possesses more genuine humour than half the comedians of our national theatres." His wife, a Miss Chapman, made her first appearance in London at Covent Garden in 1801, as *Cherry* in 'The Beau's Stratagem.' See the 'Theatrical Dictionary' (1805).

Beverley, Henry Roxby. Actor, son of William Beverley, born 1796, died 1863; made his first professional appearance at the theatre in Tottenham Street, London, then called the Regency, and managed by his father. He is best remembered for his performances at the Adelphi Theatre in 1833, when he enacted *Newman Noggs* in 'Nicholas Nickleby,' and figured in 'The Dancing Barber' and other pieces. In 1839 he became lessee of the Victoria Theatre,

and afterwards played many engagements in the provinces. According to John Hyder (J. Coleman's 'Players and Playwrights'), H. Beverley was called "The Beauty," because he was so ugly, and was "the drollest comedian I ever saw in my life, not even excepting Liston."

Beverley, Robert Roxby. See ROXBY, ROBERT.

Beverley, Samuel Roxby. See ROXBY, SAMUEL.

Beverley, William [Roxby]. Theatrical manager, originally in the navy, at one time (1815-1821) lessee of the theatre in Tottenham Street, London then called the Regency, where he introduced French plays and players to London audiences; afterwards director of the Theatre Royal, Manchester, and later, of the theatrical circuit comprising Shields, Stockton, Durham, Sunderland, and Scarborough. His sons, Robert, Samuel, and Henry (q.v.), were all actors, his son William (q.v.) was a well-known scenic artist. See ROXBY, ROBERT and SAMUEL.

Beverley, William Roxby. Scenic artist, born 1810, died 1880; son of W. R. Beverley (q.v.); is said to have begun his career as a provincial actor, under his father's management. He seems, however, to have found out speedily that his forte was the pictorial, not the histrionic, and soon acquired local distinction as a painter for the theatres, notably at Manchester. Among his earliest engagements was one at the Coburg (afterwards the Victoria) Theatre, which was followed by one at the Princess's, then under the management of J. Medley Maddox. From 1847 to 1855 he was at the Lyceum, then under the direction of Charles Mathews and Mme Vestris, and there he supplied most of the scenery for the long series of fairy extravaganzas by J. R. Planché. From the Lyceum he passed to Drury Lane and Covent Garden, working at the former during the winter and at the latter during the summer, for a period of sixteen years (1855-71). At the latter house he painted the principal scenes for the operas produced by Gye; at the former, he provided the pictorial background for many of Shakespeare's plays, for plays based on the novels of Walter Scott, and for numerous pantomimes. He also furnished the scenic decoration for Albert Smith's 'Mont Blanc' entertainment at the Egyptian Hall (1862).

Bevil is the name of a character in, respectively, (1) Lord ORRERY'S 'As You Find It,' (2) STEELE'S 'Conscious Lovers,' and (3) MILES'S 'Artifice.' (4) *Francis, George, and Harry Bevil* are three brothers (an M.P., a soldier, and a lawyer) in O'BRIEN'S 'Cross Purposes' (q.v.).

Bewitched. "A three-act farcical scream" by E. K. KIDDER (q.v.), performed in America in 1887-8, with Sol Smith Russell in the principal rôle. The plot turns on the charms worked by a wonderful amulet

which Colonel Chatterbury brings home with him from India.

Beyond. A dramatic "study," founded on a story by René Maizeroy, and performed at the Criterion Theatre, London, on the afternoon of February 1, 1894, by Mrs. Bernard Beere and Arthur Bourchier.

Bhlotaherranbhothrum; or, The Dwarf of the Diamond Dell. A pantomime by FREDERICK MARCHANT, produced at the Britannia Theatre, London, December 28, 1886.

Bianca. (1) Mistress of Cassio in 'Othello' (q.v.). (2) Daughter of Baptista and sister of Katherine in 'The Taming of the Shrew' (q.v.). (3) A character in MIDDLETON'S 'Women beware Women' (q.v.). 'The proneness of Bianca to tread the primrose path of pleasure after she has made the first false step, and her sudden transition from undimmed virtue to the most abandoned vice form a true and striking picture.' (4) *Bianca*, in MILMAN'S 'Fazio' (q.v.), is the wife of the hero.

Bianca. (1) A tragedy by R. SHEPHERD, printed in 1772. (2) 'Bianca,' or, 'The Bravo's Bride,' a "legendary opera," in four acts, written by J. PALGRAVE SIMPSON (q.v.), composed by M. W. Balfe (q.v.), and first performed at Covent Garden Theatre on December 6, 1860, with Miss Louisa Pyne as *Bianca*, W. Harrison as *Fortesqueto*, the bravo, and H. Corri and C. Lyall in other parts.

Bianca Capello. A dramatic narrative, translated from the German of Meissner by A. THOMSON, and printed in 1706. *Bianca*, who was the wife of Cosmo de Medici, is the heroine of a novel by Lady Lytton.

Bianca Visconti. A tragedy by N. P. WILLIS (q.v.), first performed at the Park Theatre, New York, on August 25, 1837, with Miss Clifton in the title part *Blacide* as *Persuade*, and C. Mestayer as *Gualdo*.

Biarritz. A musical farce in two acts, dialogue by J. K. JEROME, lyrics by ADRIAN BOW, and music by F. Osmond Carr, first performed at the Prince of Wales Theatre, London, on April 11, 1890, with Arthur Roberts as *John J. Jealine* and other parts by F. Kaye, E. Thorne, Miss D. Broughton, Miss M. Hyllon, Miss K. Loftus, etc.

Bias, Justice. A character in J. WALKER'S 'Factory Lad' (q.v.).

Bibb and Tucker. A comedy in two acts, adapted from 'Tricouche et Cacouet' (q.v.), and first performed at the Gaiety Theatre, London, on August 11, 1873, with L. Brough and J. L. Toole in the title parts, and other roles by R. Doutar, T. Maclean, and Miss E. Farren.

Bibber. (1) A tailor in DRYDEN'S 'Wild Gallant' (q.v.), the original of *Fuss Thrumbler* (q.v.) in 'The Rehearsal' (q.v.). (2) A captain in JONES'S 'Green Man' (q.v.).

Bibbs. The name of four characters in W. K. MITCHELL'S 'Quiet Family' (q.v.)—Mr. and Mrs. Barnaby Bibbs, and Mr. and Mrs. Benjamin Bibbs.

Bibby. The name of an actor who appeared at the Park Theatre, New York, in February, 1815, as *Sir Archy McGarrism*, subsequently playing *Richard III.*, *Shylock*, *Sir Pertinax McGypcrant*, and other parts. In 1816 he was seen at Covent Garden as *Sir Pertinax* and in other roles, and Hazlitt then wrote of him that he had "a great deal of that assumed decorum and imposing stateliness of manner which, since the days of Jack Palmer, has been a desideratum on the stage. In short, we have had no one who looked as noble in a full dress coat and breeches. Besides the more obvious requisites for the stage, the bye-play of the new actor is often excellent; his eye points what he is going to say; he has a very significant smile; and a very alarming shrug with his shoulders." 'The English Stage' (1818). Bibby afterwards returned to New York, left the stage, and turned his attention to the law. Ireland, in his 'New York Stage' (1860), speaks of him as having attracted attention by the perfection of his imitations of George Frederick Cooke.

Bibliothekar Der. A farcical comedy in four acts by Von MOSER, English adaptations of which have appeared under the titles of 'The Librarian' (q.v.) and 'The Private Secretary' (q.v.). It was performed, in the original German, at the Bowery, New York, in November 1864, and at the Opera Comique, London, on October 20, 1864.

Biceps, Frank. A medical student in T. PARKIN'S 'Fugenia' (q.v.).

Biche au Bois (La). See BLACK CROOK. THE PRINCE HAS CHANGED INTO A DEER, AND WHITE FAWN.

Bickerstaff, Isaac. Dramatist, born 1735, died 1787, author of 'Leucanthos' (1761), 'Thomas and Sally' (1761), 'Love in a Village' (1763), 'The Maid of the Mill' (1765), 'Daphne and Ariadne' (1765), 'The Plain Dealer' (1766), 'Love in the City' (1767), 'Lionel and Clarissa' (1768), 'The Absent Man' (1768), 'The Royal Garland' (1768), 'The Padlock' (1768), 'The Hypocrite' (1768), 'The Ephesian Matron' (1769), 'He Last in his Character' (1769), 'The Captive' (1769), 'A School for Fathers' (1770), 'Tis Well it's No Worms' (1770), 'The Recruiting Sergeant' (1770), 'He Would if He Could' (1771), and 'The Sultan' (1775). He also wrote an oratorio 'Judith' (1764), and is said to have been the author of 'The Spoiled Child' (q.v.). See 'The British Theatre,' 'The British Acting Drama,' Inchbald's 'Collection of Farces,' 'The Hiccupus Dramaticus' (1818), Hazlitt's 'Comic Writers.'

Bickerstaff's Burial (A); or, Work for the Upholders. A farce by Mrs. CANTLIFER (q.v.), first performed at Drury Lane on March 27, 1710, with Norris, Bickersfield, and Mrs. Knight in the chief parts.

"The scene lies in an island in which it is the custom of the country for a wife to be buried with her husband, if he should happen to die first, and vice versa. The plot is taken from one of Sindbad's voyages in the 'Arabian Nights' (Genest). The piece seems to have been revised, some years afterwards, under the title of 'The Custom of the Country.' See GALLIC GRATITUDE; ILLUSTRIOUS STRANGER.

Bickerstaff's Unburied Dead. A moral drama in two acts, first performed at Lincoln's Inn Fields on January 14, 1743. "It is, of course, founded on the *Tatler*. The Unburied Dead are persons of both sexes, who lead useless lives. They are brought before Bickerstaff for examination" (Genest). Two of the characters are called *Braccorper* and *Coyette Lady*. The piece was revived at Covent Garden in 1760, under the title of 'Live Lumber; or, The Unburied Dead.'

Bicknell, Alexander. Author of 'The Patriot King,' a tragedy (1789).

Bicknell, Mrs. Actress, died 1729; was the original representative of Cherry in 'The Beaux' Stratagem,' Alison in 'The Wife of Bath' (q.v.), Kitty in 'What d'ye call it?' Mrs. Clinkett in 'Three Hours after Marriage,' Lady Wrangle in 'The Refusal,' etc. She also undertook *Phaedra* ('Amphitryon'), *Miss True* ('Love for Love'), *Miss Hayden* ('The Relapse'), *Spirina* ('Recruiting Officer'), *Lady Sadlife* ('The Double Gallant'), and other parts. The *Tatler* (1700) speaks of her as having "a certain grace in her rusticity." See Genest's 'English Stage' (1832).

Bicycle Girl (The). (1) A play by M. A. WOLF, first performed at Red Bank, New Jersey, U.S.A., August 21, 1896. (2) A play by LOUIS HARRISON, first performed at Park Theatre, Philadelphia, September 23, 1895. (3) 'Bicyclers' a dramatic piece by JOHN KENDRICK HARRIS, first performed at the Tremont Theatre, Boston, U.S.A., November 14, 1895. (4) 'The Bicycle' a comedietta by Mrs. HUGH BELL (q.v.), performed at the Comedy Theatre, London, March 12, 1899. See CYCLING and LADY CYCLIST.

Biddle, Edward. Author of a dramatic fragment called 'Augustus' (1717).

Biddy, Miss. The heroine of GARRICK's 'Miss in her Teens' (q.v.).

Bide the Bent. A character in operatic and dramatic versions of 'The Bride of Lammermoor' (q.v.).

Bidlake, Rev. John. Master of Plymouth Grammar School; author of 'Virginia,' a tragedy (1800).

Bier Kroeg. See BARNETT, C. Z.

Biffin. (1) A character in 'A Fast Train' (q.v.). (2) *Arabella Biffin* is aunt to *Clara* in 'Aggravating Men' (q.v.). (3) There is a *Miss Biffin* in J. B. BUCKSTONE's 'Popping the Question' (q.v.).

Big Bandit (A). A musical piece in one act, written by MALCOLM WATSON, composed by Walter Slaughter, St. George's Hall, London, April 30, 1894.

Big Bonanza (The). A farcical comedy in four acts, adapted by AUGUSTIN DALY (q.v.) from the 'Ultimo' of Von Meyer, and first performed at the Fifth Avenue Theatre, New York, in February, 1875, with James Lewis as *Prof. Caducallader*, Miss F. Davenport as *Eugenia Caducallader*, Mrs. Gilbert as *Carolina Caducallader*, Miss E. Rigg as *Virgie*, and John Drew as *Bob Ruggles*; revived in August, 1875, with Maurice Barrymore as *Bob*. See ON 'CHANGE.

Big Pony (The). A comic opera, written by A. C. WHEELER and composed by E. J. Darling, produced in New York in March, 1897, with N. C. Goodwin in the title part and Miss Lillian Grubb as the heroine.

Big Rise (The). A play by AUGUSTUS THOMAS (q.v.), suggested by the Mississippi floods, and performed in America.

Bigot (The). A play by F. C. GROVE, performed at the Lyric Hall, Ealing, November 19, 1890.

Bigwigga. A fairy "counsellor" in F. TALFOURD's 'Abou Hassan' (q.v.).

Bijou. A character in G. A. BUCKETT's 'Postillon' (q.v.). See BART and BLOU.

Bilberry. (1) A ploughboy in H. T. CRAVEN's 'My Preserver' (q.v.). (2) There is a *Billy Bilberry* in C. H. HAZLEWOOD's 'Ashore and Afloat' (q.v.), and (3) a *Mrs. Bilberry* figures in J. M. MORTON's 'Irish Tiger' (q.v.).

Bilboa. See BAYES.

Biles. A lawyer's clerk in H. T. CRAVEN's 'Miriam's Crime' (q.v.).

Bilious Attack (A). A farce in one act, by ARTHUR WOOD (q.v.), first performed at the Holborn Theatre, London, on April 18, 1870, with the author as *Job Jannetia*, "a bilious subject."

Bilkins, Taylor. Author of 'In Three Volumes,' a farce (1871), 'A Christmas Pantomime' (Court Theatre, London, 1871), etc.

Bill, Bloodred. A character in STEPHENS and SOLOMON's 'Claude Duval' (q.v.).

Bill Johnson, the Hero of the Thousand Isles. A patriotic drama, first performed at New York in 1839, with J. P. Adams in the title part.

Bill Jones. See ANKERST, G. A.

Bill of Exchange. A comedy by DAVID FISHER, Theatre Royal, Brighton, September 15, 1873.

Bill of Fare (The); or, For Further Particulars Enquire Within. A farcical sketch in one act, first performed at the Haymarket on June 15, 1822, with Terry as *Solomon Strutt* (a country manager),

Oxberry as *Samuel Stingo*, W. West as *Robin Rattletrap*, Lee as *Looney Mactwooter*, and Mrs. Chatterley as *Cicely Homespun* and in six other characters.

Bill of the Play (The). See **PLAY-BILLS**.

Billee Taylor. A nautical comic opera, words by H. P. STEPHENS (*q.v.*), music by Edward Solomon (*q.v.*), first performed at the Imperial Theatre, London, on October 30, 1880, with Frederick Rivers in the title part, Fleming Norton as *Captain Flapper*, Arthur Williams as *Sir Mincing Lane*, J. D. Stoye as *Ben Barnacle*, F. A. Arnold as *Christopher Crab*, Miss Kathleen Corri as *Phæbe Fairleigh*, Miss Emma Chambers as *Arabella Lane*, Miss Edith Vane as *Susan*, Miss Harriett Coveney as *Eliza Dabbsey*, and Miss Ewell as *Jane Scraggs*; performed at the Standard Theatre, New York, in 1881; at the Gaiety Theatre, London, in November, 1886, with Miss Coveney as *Eliza*, Miss Marion Hood as *Phæbe*, Arnold Breeden as *Billee*, Arthur Roberts as *Barnacle*, and Squire, Jarvis, and G. Honey in other parts; at Toole's Theatre, London, in August, 1886, with Miss Emily Spiller as *Billee*, Miss Harriett Vernon as *Phæbe*, Miss Coveney as *Eliza*, H. De Lange as *Ben Barnacle*, and Arthur Williams as *Flapper*. See **BILLY TAYLOR**.

Billiards. A comedy by E. F. THORNE, produced at Niblo's Garden, New York, on the afternoon of September 5, 1878, with the author as *Sam Sample*. In the course of the performance a "match" game of billiards was played.

Billibarlo. A gamin of Naples in R. B. BROUGH's *'Masaniello'* (*q.v.*).

Billing and Coaling. A comedy in two acts, by JOHN OXENFORD (*q.v.*), first played at the Royalty Theatre, London, on June 16, 1865, with J. G. Shore as *Sir Thomas Turtle*, who, in the end, pairs off with *Lady Bell Honeycombe*, *Gilbert Easy* marrying *Julia Stately*, and *Theodore Pretleigh* espousing *Clarissa Tantrum*.

Billington, Adeline [Mrs. John Billington]. Actress; after experience in the provinces (including an appearance as *Juliet* to the *Romeo* of Miss Charlotte Cushman), made her first appearance in London in 1857 at the Adelphi, as *Venus* in Selby's *'Cupid and Psyche'* (*q.v.*). She remained at that theatre till 1863, appearing in the original London casts of *'The Colleen Bawn'* (*Mrs. Cregan*), *'The Life of an Actress'* (*Julia*), *'Aurora Floyd'* (*Mrs. Powell*), *'Rip Van Winkle'* (*Gretchen*), *'No Thoroughfare'* (*The Veiled Lady*), Byron's *'Babes in the Wood'* (*Lady Macassar*), *'A Woman of Business'* (*Hon. Shrimpington Smallpiece*), and *'Maud's Peril'* (*Susan Taperley*), as well as in revivals of *'The Flowers of the Forest'* (*Cynthia*), *'Lost in London'* (*Tiddy Draggylethorpe*), *'Green Bunches'* (*Missus*), and *'Fazio'* (*Aldabella*). She afterwards "created" the rôles of *Mrs.*

Boker in *'Formosa'* (1869), *Margaret* in *'Hinko'* (1871), *Pragma* in *'Babil and Bijou'* (1872), *Mrs. Valentine* in *'Rough and Ready'* (1874), *Duchess d'Aubeterre* in *'Proof'* (1878), *Iona Hessel* in *'Quicksands'* (1880), *Mrs. Darlington* in *'Youth'* (1881), *Dame Christiansen* in *'Storm-Beaten'* (1883), *Lady Sherlock* in *'Rank and Riches'* (1883), *Mdme. de Perigny* in *'Princess Georges'* (1885), *Lady Charteris* in *'Mr. Barnes of New York'* (1888), and *Marie Anne* in *'The Grand-sire'* (1889), besides appearing as *Mrs. Brulgruddery* in *'John Bull'* (Gaiety, 1872), *Servia* in *'Virginus'* (Surrey, 1880), the *Widow Melnotte* (Lyceum, 1883), *Mrs. Hardcastle* (Opéra Comique, 1887), *Mrs. Malaprop* in *'The Rivals'* (Opéra Comique, 1887), *Paulina* in *'The Winter's Tale'* (1887), the *Nurse* in *'Romeo and Juliet'*, and *Daphne* in *'Pygmalion and Galatea'* (*q.v.*). Mrs. Billington has been seen in the country in the leading female rôle of *'Chained to the Oar'*, *'Olive Branch'*, and *'Rough and Ready.'*

Billington, John. Actor, born 1830; began his professional career in the English provinces, and in April, 1857, made his London debut at the Adelphi as *Harry Mowbray* in *'Like and Unlike'* (*q.v.*). During the next eleven years he appeared at the same theatre in the following original rôles: *Walter* in *'The Poor Strollers'* (1858), *Dubois* in *'Ici on Parle Français'* (1859), *Frederick Wardour* in *'The House or the Home'* (1859), *Beaumont Fletcher* in *'One Touch of Nature'* (1859), *St. Valérie*, father and son, in *'The Dead Heart'* (1859), *Owen Percival* in *'Paper Wings'* (1860), *Count D'Arcy* in *'Magloire'* (1861), *Ned Plummer* in *'Dot'* (1862), *John Mellish* in *'Aurora Floyd'* (1863), *Alfred Casby* in *'Hen and Chickens'* (1863), *Mr. Hall* in *'A Woman of Business'* (1864), *Kit Coventry* in *'Through Fire and Water'* (1865), *Ahmedoolah* in *'A Sister's Penance'* (1866), *Luke Blomfield* in *'Dora'* (1867), *Sir Ralph* in *'Maud's Peril'* (1867), *Walter Wilding* in *'No Thoroughfare'* (1867); as well as in the original London casts of *'The Colleen Bawn'* (*Hardress Cregan*), *'The Octoroon'* (*George Peyton*), *'Rip Van Winkle'* (*Hendrick* in the last act), and as *Modus* in *'The Hunchback'* (1866). Among other parts of which he has been the first representative may be named *Bob Olive* in *'Behind the Curtain'* (1870), *Sir Percival Glyde* in *'The Woman in White'* (1871), *Martin Guder* in *'Dead Man's Point'* (1871), *Mark Musgrave* in *'Rough and Ready'* (1874), *Gottfried* in *'Gretchen'* (1879), *Lord Heaketh* in *'The Upper Crust'* (1880), *Major-General Mogador* in *'Auntie'* (1882), *Joniah Pappworth* in *'Girls and Boys'* (1882), *Mr. Pappendick* in *'The Don'* (1888), and *Sir Lovel Gage* in *'The Best Man'* (1894); besides figuring in the original London casts of *'The Jilt'* (*Colonel Tudor*) and *'The Butler'* (*Sir J. Tracy*). John Billington has also been seen in London in the following parts: *Joe Tiller* in *'Poll and my Partner Joe'* (1857), *De Lacy* in *'Rory O'More'* (1864), *Harry Stanley* in *'Paul Pry'* (1866), *Mercutio*

(1867), *Laertes* (1868)—all at the Adelphi, *See Francis Claude* in 'The Golden Plover' (1871), *Jonah* in 'Married in Haste' (1880), *Major Terhorne* in 'Cyril's Success' (1880), *Mr. Crumey* in 'Helay Baker' (1880), *John Perceval* in 'Dot' (1880), and *William Penn Holder* in 'One Touch of Nature' (1882).

Billington, Mrs. [Elizabeth Weichsell. Actress and vocalist, born, probably, in 1766; died 1815, daughter of Carl Weichsell, pianist, and Frederica Weirman, vocalist, at sixteen married James Halington, a performer on the double bass, began her career as an operatic artist at Dublin in 'Orpheus and Eurydice,' and made her London debut at Covent Garden on February 15, 1786, as *Isabella* in 'Love in a Village.' After many successful appearances on the stage and the platform, she went in 1794 to Italy, where she sang in several operas composed for her by Bianchi, Hummel, Paer, and Paisiello. Napoleon heard her there and said she had "une belle voix." In October, 1801, she made her London re-entry at Covent Garden as *Mondane* in Arne's 'Antisnoezes,' and from that time till 1808, when she retired, she was a great favourite both in the theatre and in the concert room. The compass of her voice was remarkable—"three octaves from A to A in altissimo, the upper notes being exquisitely beautiful." Sir Joshua Reynolds painted her as St. Cecilia listening to the angels, and Haydn's comment was that she should have been painted with the angels listening to her. "Her voice," writes W. Robinson, "was full and powerful, and her science great, in fact, she was the prima donna of her day, when Maria's sun had set" ('The Old Playgoer'). Osberry says she was "an indifferent actress." See Osberry's 'Dramatic Biography' (1825). 'Dictionary of Music and Musicians' (1879).

Billiter. (1) A hotel proprietor in H. T. CRAYNE'S 'Gains of Fire' (q.v.). (2) There is a *Major Billiter* in H. J. BYRON'S 'Partners for Life' (q.v.).

Billstickers Beware. A farce produced at the Prince of Wales Theatre, Birmingham, September 20, 1878.

Billy Doo. A farce in one act by C. M. RAY (q.v.) first performed at the Globe Theatre, London on April 29, 1874 with J. L. Toole in the title part, L. Brough as *Dick Spooner*, A. Cecil as *Theophilus Spruce*, and Miss K. Johnstone as *Deroganda Higgins*.

Billy Snivel. A farce, played at New York in 1820, with G. Graham as the hero.

Billy Taylor. The hero of 'Billy Taylor or, The Gay Young Fellow,' a burlesque by J. B. HICKSTONE (q.v.) first performed at the Adelphi Theatre, London on November 9, 1829 with J. Reeve as the hero, 'O. Smith as *Lord's Lancelotti* (a watchman), Miss Appleton as *Kitty Ship*, called as *Captain Flabotton*, Sanders as *Ben Blackhead*, and Mrs. Fitzwilliam as *Merry Wantaf* (Lucy Carr). *Billy Taylor* is also the chief char-

acter in (1) a pantomime written by G. A. NALA, (C. K. NALA (WYNN), and G. KELLS, and produced at the Princess's Theatre, London, at Christmas, 1851. (2) a pantomime by G. H. GEORGE, brought out at the Oriental Theatre, London, in December, 1871, (3) a burlesque by F. C. BURNARD (q.v.), called 'The Military Billy Taylor' (q.v.). See HILLIE TAYLOR.

Bimbo. *Jester of Imperioso XXX.*, in R. B. BROTON'S 'Dogs of Duranto' (q.v.).

Bin. in DOUGLAS JERROLD'S 'House-keeper' (q.v.), is a wine-carrier. To *Felice* and *Sophy* he says, "If you would have your husband love, worship, honour, and respect you, never be without a corker!"

Bingo. (1) The driver of the hansom, in A. HARRIS'S 'Doing the "Hansom"' (q.v.). (2) *Dr. Bingo* is a character in J. M. COYNE'S 'Queer Subject' (q.v.), and (3) *Paul Bingo*, R. A. figures in H. J. BYRON'S 'Cyril's Success' (q.v.).

Binko. A character in DOUGLAS JERROLD'S 'Hazard of the Die' (q.v.).

Binks the Bagman. A farce in one act, by J. STERLING COYNE (q.v.), first performed at the Adelphi Theatre, London, on February 13, 1848, with Wright in the title part, Paul Bellfield as *Jack Robinson*, and Mrs. F. Matthews as *Mrs. Crumey*, first played at New York in May of the same year, with Placide as *Binks*.

Binnacle, Ben. (1) A miller in C. X. BARNETT'S 'Loss of the Royal George' (q.v.). (2) A *Ben Binnacle* figures also in E. STERLING'S 'Blue Jacket' (q.v.).

Binne. A character in COGHAN'S 'Lady Flora' (q.v.).

Biographia Dramatica. See COMPANION TO THE PLAYHOUSE.

Biondello. Servant to *Lucetta* in 'The Taming of the Shrew' (q.v.).

Biorn. An opera in five acts, libretto by FRANK MARSHALL, music by Signor Laura Rossi, first performed at the Queen's Theatre, London, on January 17, 1871.

Birbanto. Lieutenant to Conrad in W. BROTON'S 'Conrad and Medora' (q.v.).

Birch, Samuel. Alderman and dramatist, born 1757, died 1841, was the author of the following stage pieces:—'The Mariners' (1780), 'The Packet Boat' (1794), 'The Adopted Child' (1798), 'The Smugglers' (1799), 'Fast Asleep' (1797), and 'Albert and Adelaide' (1798), besides other prose and verse. See the 'Biographia Dramatica.'

Bird, Robert Montgomery, M.D. American dramatist and miscellaneous writer, born 1803, died 1834, author of the following tragedies—'The Broker of Bogota,' 'The Gladiator,' and 'Orlando.'

Bird, Theophilus. An actor in Kilgrew's company at Drury Lane in and after 1803; "broke his leg when dancing in

Puckling's 'Aglaura' (Dorcas). He is mentioned in the 'Historia Histrionica'.

Bird in a Cage (The). A comedy by JAMES SMITH (q.v.), acted at the Phoenix, in Drury Lane, and printed in 1633, with an ironical address to William Prynne (q.v.), at that time a prisoner of state. The title is derived from the central incident *Phileas* succeeds in penetrating, in a large birdcage, into the building where *Eugenia*, his sweetheart, the Duke of Mantua's daughter, has been confined, by way of keeping her from her suitors. The Duke pardons *Phileas*, and the lovers are united. Among the characters is *Bunamice*, who assists *Phileas*. The comedy was altered and revived at Covent Garden in April, 1796.

Bird in the Hand Worth Two in the Bush (A). A play in three acts, by FREDERICK PHILLIPS (q.v.), first performed at the Surrey Theatre, London, on January 19, 1857, with Shepherd as *Roderick Frauncefort* and H. Wildcomb as *Cyprian Marks*; first played at New York in May of the same year, revived at Lina Edwin's Theatre, New York, in September, 1870, revived at the Globe Theatre, London, in September, 1874, with a cast including J. Fernandez, Shiel Barry, and M. C. Carlton. See TEST OF TRUTH.

Bird of Paradise (The). A farce adapted by ALFRED THOMPSON (q.v.) from the French, and first performed at the Gaiety Theatre, London, on June 26, 1899.

Bird of Passage (The). A farce, played at New York in 1840, with Brumham as *Chick*.

Birds (The). A comedy by ARISTOPHANES (q.v.), translated into English by Cary (1824), Green (1899), and Rogers (1898). See BIRDS OF ARISTOPHANES, THE.

Birds, Beasts, and Fishes. A pantomime, produced at the City of London Theatre at Christmas, 1864.

Birds in their Little Nests agree. A "fanciful conceit" in one act, by C. M. ELLIS (q.v.), first performed at the Haymarket on November 13, 1856, with a cast including Miss Kathleen Irwin, Miss Ella Dietz, Miss Maria Harris (as the three "pretty little dicky birds"), and Kyrle (Bellew) and W. Gordon (as the two "naughty cats"). The characters also include a couple of "old birds."

Birds of a Feather. A play by HERBERT HALL WINNLOW, produced in America (1892).

Birds of Aristophanes (The). A "dramatic experiment" in one act, "being an humble attempt to adapt the said birds to this climate, by giving them new names, new feathers, new songs, and new tales" by J. R. PLANCHÉ (q.v.), first performed at the Haymarket on April 13, 1846, with J. Bland as the King of the Birds, Tillybury as "a poet," Brindley as "an architect," and Miss F. Norton as the *Nightingale*. "My ambi-

tion," writes the author, "was to lay the foundation of an Aristophanic drama, which the greatest minds would not consider it derogatory to contribute to."

Birds of Prey; or, A Duel in the Dark. A drama in three acts, by T. W. ROBERTSON (q.v.). A play called 'Birds of Prey' was produced at New York in 1852. 'Birds of Prey' is also the title of an operetta by Cross and Hawkins, performed at Huddersfield in April, 1884.

Birds without Feathers. A musical piece, performed at the Haymarket on October 1, 1824, with a cast including Madame Vestris.

Birdseye, Adolphus. A character in L. BUCKINGHAM'S 'Don't Lead your Umbrella' (q.v.).

Birkett, Alexander and Adolphus. Father and son in BURNARD'S 'Betsey' (q.v.).

Birkie, James, of that ilk. A character in MURRAY'S 'Cramond Brig' (q.v.).

Birmingham (Warwickshire). The first plays performed in Birmingham were produced in booths located in "The Fields" (afterwards Temple Street). The first permanent building devoted to the drama is described as "something like a stable," and was located in Castle Street. This was in 1730 or thereabouts. About 1740 "there was a theatre in Moor Street, to which, it is recorded, visits were paid by companies from London; this, however, was turned into a Methodist chapel, and was opened as such by John Wesley in 1744. Meanwhile in 1752—a tolerably large theatre had been erected in King Street, on a site now covered by New Street railway station; in 1749 this was transferred into a chapel for the Countess of Huntingdon's "connexion." In 1774 a playhouse was built in New Street. This was burned down in 1792, and rebuilt in 1795. Its first manager, Yates, had endeavoured in 1777 to obtain a licence from Parliament, but though supported by Burke he did not succeed and the structure did not become a patent playhouse or *Theatre Royal* till 1807. This was during the lease-ship of Macready, father of W. C. Macready, which, begun in 1796, ended in 1813. In 1820 the theatre was again burned down, and rebuilt in the same year. It has had as successive lessees R. W. Elliston, Alfred Bunn, Mercer Henry Simpson, Mercer Thompson Simpson, and Charles Dorton. The present façade, it may be added, dates from 1740, having survived the fires of 1792 and 1820. The *Prince of Wales Theatre*, which dates from 1856, was originally a concert hall. In 1869 it was licensed as "The Royal Music Hall (Operetta House)," and presented entertainments of the "German Road sort." In the following year it became a playhouse pure and simple, under its present title, and till 1866 it had for its lessee F. Swainborough. Late in that year James Rodgers took up the lease, which was afterwards held by his son, Captain Rodgers. The building was entirely reconstructed in 1875-6. The

Grand Theatre (Corporation Street) was opened in 1833 under the management of Andrew Melville, who was also its proprietor and sold it in 1838 to its present manager, J. W. Turner (q.v.). The *Queen's Theatre* (New Hill) was opened in 1835 as a music-hall, but in the following year was bought by Andrew Melville and reopened (after alterations) as a playhouse. The lease was acquired in 1839 by Clarence Bennet. The *Theatre Royal, Aston Cross*, was opened in 1838. For the early theatrical annals of Birmingham, see the 'History and Descriptive Sketch' of the city published in 1820. For details of more recent years (1838 to 1877) see 'The Birmingham Theatres' by T. Edgar Pemberton (1880).

Birmingham Mr. de. In R. Boscawen's 'Dance's Devotion' (q.v.), is in love with and beloved by Devo.

Biron. (1) A lord to attendance on the *King of Navarre*, and in love with *Marceline* (q.v.), in 'Love's Labour's Lost' (q.v.). He may be accepted as the prototype of *Don Quixote* (q.v.). "In this character," says Walter Pater, "which is never quite in touch with, never quite on a perfect level of understanding with, the other persons of the play, we see, perhaps, a reflex of Shakespeare himself, when he has just become able to stand aside from and estimate the first period of his poetry." (2) *Biron*, in *SOUTHWELL'S* 'Imbelle', is the husband of the heroine. (3) *Suppose de Biron* is a character in 'Henri Quatre' (q.v.).

Birrel, Andrew. Author of 'Henry and Almeria,' a wagsy (1803).

Birch. A comedy in three acts, by T. W. ROBERTSON (q.v.). First performed at the Theatre Royal, Bristol, October 8, 1870, with E. A. Botherell as *Jack Randall*, J. H. Sinker as *Paul Hewitt*, Miss Amy Kemble as *Sarah Hewitt*, Miss Louisa Wilson as *Lady Adeline*, H. Vincent as *Duke of Englethorpe*, and T. A. Palmer as "The Duke."

Birch and Breeding. A comedy adapted by JESSE K. JESSON from Ruderman's 'Die Ehre' (q.v.) and performed (for copyright purposes) at the Theatre Royal, Edinburgh, on September 18, 1868.

Birch of Beauty (The); or, *Marigold William the Conqueror.* An historical extravaganza by W. M. ARTHUR, Sangor's Theatre, London, December 24, 1871, with O. H. Madamson as *William*, Miss Louisa Gray as *Silvestra*, Miss Arthur as *Alfreda*.

Birch of Marigold (The). A pantomime produced at New York in 1793, with *During* as the hero.

Birch of Hercules (The). A masque by WILLIAM SHIRLEY (q.v.), set to music by Dr. Arno, and intended for representation at Covent Garden in 1703. It was printed in 1705.

Birch of Merlin (The); or, *The Child has found his Father.* A tragic comedy printed in 1602, and attributed on the title page to Shakespeare and Rowley (q.v.). In this play, *Merlin* is represented as the offspring of the *Devil* and *Joan*, the sister of a clown, and he is born, not only with a beard and the faculties of a man, but with the gift of prophecy. The *Devil* seeks to carry off *Joan*, but *Merlin* rescues her, and imprisons his father in a rock. Allied to this comic business is the story of *Constance* and *Modesta*, the two daughters of *Donard*, who wishes them to marry two nobles; they prefer to become nuns. "Rowley himself probably acted the clown, who is the best character" (Orson).

Birch of Yague (The). An opera, words by J. H. HERBERT, music by H. Jakabowski. First performed at the Lyceum Theatre, Baltimore, U.S.A., February 12, 1886.

Birch. Wife of *Gep* (q.v.) in *Pocock's* 'Alfred the Great' (q.v.).

Birthday (The). (1) An "entertainment of three acts," by Mrs. PENNY, founded on 'The Spectator,' No. 128, and printed in a volume of poems (1771). (2) A musical comedy in two acts, founded by FRANKS (q.v.) on a piece by M. Pons, and first performed at the Haymarket Theatre on August 12, 1783 (the then Prince of Wales's birthday). (3) A "musical pastoral," first performed at the Royalty Theatre, London, in July, 1787. (4) A comedy in three acts, altered by T. DIDDY (q.v.) from Kotzebue's 'Fraternal Rancor,' and first performed at Covent Garden on April 8, 1792, with Maudslayi as *Captain Bartram*, Foxwell as *Jack Junk* (his servant), Waddy as *Circus* (a lawyer), Mrs. Davenport as *Mrs. Mabel* (a housekeeper), and H. Johnstone and Mrs. Pope as the lovers (*Henry* and *Emma*). The action takes place on the birthday of *Captain Bartram* and his brother, who have quarrelled over a lawsuit, and in the end are reconciled. See *FRATERNAL RANCOR* and *RECONCILIATION*. (5) A comedy in one act, by GEORGE BARNETT (q.v.); first performed at the Court Theatre, London, December 5, 1826.

Birthday. A comedy-drama in three acts, by GEORGE ROBERTS, first performed at the Theatre Royal, Newcastle, on February 24, 1863.

Birch-Night (The); or, *Modern French Reformation.* A comic opera in three acts, printed in 1793.

Birchplace of Fodgers (The). A "domestic sketch," by JOHN HOLLINGSHEAD (q.v.). First performed at the Lyceum Theatre, London, on March 10, 1866, with J. L. Toole as *Tom Craven* and J. O. Nares as *Edmund Northford*. Among the other persons are *Brutus* and *Amelia Harcourt*, and *Alonso* and *Prudence Lorton*. This farce was suggested by some investigations as to the house in which Chatterton died in

Holborn—a house then occupied by a working cabinet-maker.

Birtheright. A drama in four acts, by John Ingham (q.v.); Theatre Royal, Haymarket, June 1, 1894. Lyric, Hammer-smith, May 31, 1897.

Bizarro, in FANQUEAR'S 'Inconstant' (q.v.), is a lively, unconventional lady. See **BIZARRA**.

Biscotin. The innkeeper in 'Madame Favart' (q.v.).

Biscuit, Ned. A character in 'Sir Roger de Coverley' (q.v.).

Bishop, Alfred. Actor; appeared at the Royal Theatre, London, in 1870, as *Henry in 'Roe's'* Whittington, Jan. (q.v.), and at the same theatre in 1871 as *Mr. De Birmingham in 'Roe's'* 'Ivory & Ivory' (q.v.) and *Prince John in his 'Little Robin Hood'* (q.v.). His other original roles include *Coray Keanagh in 'Hillbert's 'On Guard'* (1875), *Saracen in 'Roe's'* 'William Tell Told Over Again' (1876), *De Hallow in 'Burman's 'Our Babies in the Wood'* (1877), *Pyke in 'The House of Darnley'* (1881), *Mr. John Houdley in 'Reclaimed'* (1881), *Mr. Jones in 'Loris and Company'* (1883), *Dr. Delany in 'Sweet Lavender'* (1885), *Earl of Invermore in 'The Mad Little Lord Phantom'* (1888), *Archdeacon Jellies in 'Dick Venables'* (1890), *Forrest in 'The Viola Players'* (1890), *Mr. William Ashton in 'Ravenswood'* (1891), *the Earl of Evermore in 'An Ideal Husband'* (1896), *Frederick in 'The Squire of Ham'* (1896), *Captain Cranchard in 'Bismarck'* (1896), and the *Rev. Peregrine Hinde in 'The Physician'* (1897). Alfred Bishop has also enacted in London the following, among many, parts—*Abel Chavreau in 'The Reigning Favorites'* (Royalty 1871), *Pandion in Byron's 'Jack the Giant Killer'* (Gaiety 1873), *Prince Caramel in 'Princess Toto'* (Opera Comique 1881), *Pomeroy in 'Mother in Law'* (Opera Comique 1881), *Mr. Solomon Fraser in 'The Overland Route'* (Haymarket 1881), *Acad. Parrot in 'School'* (Haymarket 1881), *Mr. W. Grafton in 'Peril'* (Haymarket, 1884), *Mr. Lucas in 'Frogger'* (Haymarket, 1884), *Mr. Reader in 'P'* in 'The Churchwarden' (Olympic 1885), *Blow in 'Dandy Dick Toodle, Do'* (Burlington 1885), *Young Mrs. Winthrop (Terry's, 1888), Joseph Chandler in 'The Millman'* (Shaftesbury 1888), *the Prior in 'March Ado about Nothing'* (Lyceum 1888), *Lord Chamberlain in 'Henry VIII'* (Lyceum, 1888), *Glacier in 'King Lear'* (Lyceum, 1892), *Barrett, sen. in 'Relay'* (Criterion, 1893).

Bishop, Anna (née Rivière). Vocalist and actress, second wife of Sir Henry Bishop (q.v.) made her London debut in July 1835—sang in New York, in 1847, as *Louisa de Chavroux*.

Bishop, Kate. Actress was seen at the Daring Court Theatre, London in 1888 as *Alce Barlow* in a revival of Byron's '420,000.' One of her earliest original

parts was that of *Alce* in 'Love's Doctor' at the Royalty in 1850. Amongst other roles of which she was the first representative may be named the following:—At the Court Theatre *Adah Temple* in 'Randall's Tomb' (1871), *Pipette* in 'Creatures of Impulse' (1871), and *Jane Blah* in 'On Guard' (1871). At the Strand Theatre: *Ellen* in 'The Lady of the Lane' (1872), *Jonathan Wild* in 'The Idle Prentice' (1872), and *Mary Moss* in 'Old Soldiers' (1872). At the Vaudeville: *Don Cesar de Baran* in 'Ray Blue Lighted' (1874), *Viola de Baran* in 'Our Boys' (1875), *Mabel Church* in 'The Girls' (1875), *Ada Rivers* in 'Castles in the Air' 1879, *Maud Cameron* in 'Charities' (1880), *Maryport Rivers* in 'Cobwebs' (1880), *Alce* in 'Jack and Gills' (1880), *Carrie* in 'The House of 1880', *Mrs. Peppercorn* in 'Divine' 1881, *Mary Graham* in 'Tom Punch' (1881), and *Miss Norton* in 'Punch' 1881. At the Globe Theatre: *Blanche Ingram* in 'Jane Eyre' (1882). At the Vaudeville: *Rose Maudslayi* in 'Conclusion' (1883). Miss Bishop has also been seen in London as *Alce* in 'Paul Pry' (St. James, 1870), *Alce* in 'Two Roses' (Vaudeville and Lyceum 1879), *Mrs. F. Young* in 'Married Life' (Vaudeville, 1880), *Mrs. Larkins* in 'Woodcock's Little Game' (Gaiety, 1880), *Louisa Inglethorpe* in 'Imprudence' (Gaiety, 1881), and *Dora Thornhaugh* in 'Home' (St. James, 1881).

Bishop, Samuel. Head master of Merchant Taylors' School, born 1751, died 1795; author of 'The Fairy Broom,' an interlude (1795), and part-author, with Woodward, of 'The Seasons' (q.v.).

Bishop, Sir Henry Rowley. Musical composer born in London, 1790, died 1865; began to write for the stage in 1804, when he furnished the score for a dramatic piece called *Angelina*, performed at Margate. In 1810 he was appointed composer and director of the music at Covent Garden Theatre, a post which he held for eight consecutive years. In 1815 he received a similar appointment at Drury Lane under Elliston. In 1820 became musical director at Vauxhall, and in 1820-1 held the same position at Covent Garden under Matinee Viotto. The following is a list of the dramatic pieces in addition to 'Angelina' for which he provided the original music:—*'Caractacus'* 1804, *'Love in a Tub'* 1805, *'The Mysterious Bride'* (1806), *'The Circassian Bride'* (1809), *'Mona Love'* (1809), *'The Vagabond'* (1809), *'The Maniac'* 1810, *'The Knight of Snowdon'* 1811, *'The Virgin of the Sun'* 1812, *'The Bishop'* 1812, *'The Renegade'* 1812, *'Haroun Alraschid'* (1813), *'The Hessian Bunt'* 1813, *'Harry le Roy'* 1813, *'The Miller and his Men'* 1813, *'For England, Ho'* 1813, *'The Wandering Boys'* (1814), *'Malah and Kalmah'* 1814, *'The Grand Alliance'* 1814, *'Doctor Sangrado'* 1814, *'The Forest of Bomy'* 1814, *'The Noble Outlaw'* 1815, *'Telemaque'* 1815, *'The Magpie and the Mail'* (1815), *'John de Burt'* (1815), *'Who wants a Wife?'* (1815).

'The Hesperian Lieutenant' (1817), 'The Duke of Rasey' (1817), 'The Father and his Children' (1817), 'The Illustrious Traveller' (1818), 'December and May' (1818), 'Fortunates' (1819), 'The Heart of Midlothian' (1819), 'A Roland for an Oliver' (1819), 'Swedish Patriotism' (1819), 'The Gnomes King' (1819), 'The Antiquary' (1820), 'The Battle of Bothwell Bridge' (1820), 'Henry Quatre' (1820), 'Don John' (1821), 'Montreux' (1822), 'The Law of Jave' (1822), 'Maid Marian' (1822), 'Clari' (1823), 'The Beacon of Liberty' (1823), 'Cortez' (1823), 'Native Land' (1824), 'Charles II' (1824), 'The Fall of Algiers' (1825), 'Edward the Black Prince' (1825), 'The Corruption of Charles X' (1825), 'Aladdin' (1825), 'The Knights of the Cross' (1825), 'The Englishman in India' (1825), 'Under the Oak' (1825), 'Adelaide' (1825), 'The Tyrolean Farmer' (1825), 'Home, Sweet Home' (1825), 'The Magic Fan' (1825), 'The Bodan Chair' (1825), 'The Battle of Cambray' (1825), 'The Romance of a Day' (1825), 'Yolva' (1825), 'The Rencontre' (1825), 'Rural Felicity' (1825), 'The Doom King' (1825), 'Manfred' (1825), and 'The Fortunate Isles' (1825). Bishop further wrote original music for revivals of the following Shakespeare plays:—*A Midsummer Night's Dream* (1816), *The Comedy of Errors* (1818), *Twelfth Night* (1820), and *The Two Gentlemen of Verona* (1821). He contributed original music to *The Farmer's Wife* (1814), *The Maid of the Mill* (1816), *Brother and Sister* (1816), *Comus* (1816), *Guy Mannering* (1816), *The Hail of Verona* (1817), and *Zeus* (1818), and adapted to the English stage Hottelion's *John of Paris* (1814), *Don Giovanni* (as *The Libertine*) (1817), *The Barber of Seville* (1818), *The Marriage of Figaro* (1819), and *Homani's Heli* (1820). See *Imperial Dictionary of Biography* (1855), *Dictionary of Music and Musicians* (1875).

Bishop, T. Vocalist, sang at Niblo's Gardens in 1857, afterwards an Olympic favourite, and a member of the English opera troupe (1858).

Bishop (Thel). A farcical comedy in three acts, by WILFRED F. FIELD, Tottenham, October 25, 1894.

Bishop of the Fleet (Thel). A romantic drama, in a prologue and three acts, by C. A. CLARK and F. MOUTRIOT; Londonborough Theatre, Scarborough, December 28, 1888.

Bismuth. A character in *'The Philosopher's Stone'* (q.v.).

Biapham, David. Actor and vocalist, born in Philadelphia, after studying in Italy, sang at concerts in London. His stage debut took place at the Navy Theatre, London, in *'The Ferry Girl'* (q.v.) and he was afterwards in the original casts of *'Juan'*, or *'The Brigand of Buergaria'* (1880) and *'The Hanché (Duc de Langueville)'* (1891).

Bisson, Alexandra. See **FAMILY**

CIRCLE, THE; GREAT UNPAID; LADY KILLER, THE; LITTLE TIPPER, SETTLED OUT OF COURT.

Bit of Scandal (A). A play by HENRY OTY CARLTON (q.v.), first performed at Washington, U.S.A., in April, 1903.

Bitter (Thel). A comedy by NICHOLAS HOWE (q.v.), first performed at Lincoln's Inn Fields on December 6, 1704, with Hatterton as *Sir Timothy Tallypaw*, Pack as *Pinch*, Verbruggen as *Clorment*, Booth as *Friendly*, Mrs. Barry as *Mrs. Clever*, Mrs. Bracegirdle as *Mariens*, Mrs. Mountfort as *Angelica*, Mrs. Leigh as *Lady Stale* and Leigh as *Scotch-Heavens*. Sir Timothy has engaged his daughter *Angelica* to *Pinch*, but discovers him to be a "bitter" and repudiates him, handing over *Angelica* to *Friendly*. *Clorment* and *Mariens* are husband and wife. *Lady Stale* is in love with *Friendly*. *Scotch-Heavens* is a city collector, and first a servant. "The Bitters," says Centet, "were not unlike the Hamburgers, and a fair subject for ridicule."

Bitter Fruit. A drama in three acts, by A. W. DUNN (q.v.), first performed at the Alexandra Theatre, Liverpool, on October 4, 1873, with Miss Baileman as *Mrs. Graham*, Miss Pannocott as a *Sister Superior*, E. H. Brooks as *Upton*, Frewer, and W. Herbert as *Staff Surgeon Stiles*.

Bitter Love (A). See **WIFE AND STATE**.

Bitter Reasoning (Thel); or, A Rover from Many Lands. A drama in three acts, by C. H. HARRISWOOD, first performed at the Britannia Theatre, London, on June 18, 1871.

Bitter-Sweets: a Story of the Footlights. A drama by ALFRED PARBY, first performed at the Theatre Royal, Cambridge, in August, 1878.

Bitter Wrong (A) a Wife in England no Wife in France. A domestic drama, in five acts and seven tableaux, by GEORGE LAYTON and JOHN DOUGLASS; Standard Theatre, London, April 14, 1884.

Bitterbliss, Mr. and Mrs., in H. WIGAN'S 'Charming Women' (q.v.).

Bitters, Nancy. A domestic comedy in H. H. HUGHES'S *'Crimoline'* (q.v.).

Bizarre. A page in Blanchard's *'Clairville'* (1878).

Black and White. A play by WILKIE COLLINS (q.v.) and CHARLES FENNER (q.v.), first performed at the Adelphi Theatre, London, on March 20, 1860, with C. Fochter as *Monsieur de Lappin*, Miss Corriola Leclercq as *Emily Wilson*, Mrs. Leigh Murray as *Ruth*, A. Hirling as *Stephen Wrentham*, E. Atkins as *Daniel Mathews*, G. Bolmore as *Pinch*.

Black Angus. A melodrama produced at New York in 1823.

Black Batman of the North. A play ascribed to Henry Chettle, of which the

first part was acted by the Lord Admiral's servants in 1586. In the second part, played later in the year, Chettle was assisted by Robert Wilson.

Black Beard; or, The Captive Princess. A melodrama in two acts, by J. C. Cross, first performed in 1798 at the Royal Circus, London, with Crossman as *Black Beard*, Millie de la Cruz as *Urra* (his wife), and D'Egville as *Cowart* (his faithful black), played by Blanchard at the Coburg Theatre, recording its production at Bath in 1816, describes it as "a spectacle with songs, compiled by Cross from the history of the buccanniers in America. In one of the scenes, the whole stage was made to represent the deck of a man of war." The piece was produced at New York in 1833. (2) A play by LEWIS SAWYER, performed in America. (3) *Harlequin Black-beard*, or, *The Flame Trot and her Comical Cat*, a pantomime at the City of London Theatre, Christmas, 1868.

Black Book (The). A drama by J. PALGRAVE SIMPSON (q.v.), adapted from *Les Mémoires du Diable* (Vanderille, Paris, 1856), and first performed at Drury Lane Theatre, London, on February 2, 1857, with (J. Matthews as *Wol* or *Miss M. Oliver* as *Mine*, and Henry, Talbury *Miss Cleveland*, and Mrs. Gaily in other parts. First played at New York in March of the same year, with (J. Jordan as *Wol* and Mrs. Graham as *Dame Aspen*.

Black Business (A). A "mellow-drama" by ARTHUR MATTHEWS performed at the Theatre Royal, Huddersfield, on August 19, 1875.

Black but Comely. A drama in three acts, by STEPHANIE FORESTER, "partly adapted" from White Menille's novel of that name, and first performed at the Gaiety Theatre, London, on the afternoon of September 16, 1882, with a cast including the authoress.

Black Castle. See *ANNEXAST, G. A.*

Black Cat (The). (1) An "Oriental burlesque" words by C. M. RUDNEY, music by C. E. HOWELL, first performed at Walsall, July 31, 1893, at Elephant and Castle Theatre, London, August 14, 1894. (2) A play in three acts, by JOHN TOWNHEND (q.v.), performed at the Opera Comique Theatre, London, under the auspices of the Independent Theatre Society, on the evening of December 8, 1895, with a cast including Miss Hall Cairne, Miss Mary Keegan, Miss Gladys Hombrey, Miss Dora Barton, Alfred Bucklaw, Orlando Barnett, and Neville Lysons. The "black cat" a fascinating divorcee—diverts to herself the affections of a young married painter, whose wife thereupon destroys herself.

Black Crook (The). (1) A fairy opera, founded on the story of *La Fille au Bois*, written by CHARLES M. HARRIS, composed by T. Haile, and produced at Niblo's Garden, New York, September 12, 1866. It ran until January 4, 1868, having received 475

representations, was revived on December 12, 1870, and withdrawn on April 2, 1871, after 123 performances; was again revived on December 18, 1871, and withdrawn on February 24, 1872, having been played 87 times, was revived once more on August 18, 1873, and withdrawn on December 6, 1873, after 120 performances; played also from April 2, 1887 to July 1, and from March 28, 1888, to May 24. (2) A fairy opera, the libretto founded by J. and H. PATTERSON on *La Fille au Bois*, the music by F. Clay and G. Jacob, first performed at the Alhambra on December 11, 1872, with Millie Cornelle and Anka in the title part, Miss Julia Seaman as the *Princess Aida*, Miss Kate Bentley as *Isabelle*, H. Paulton as *Dandilion*, K. Cotto, and others, played at the Amphitheatre, Liverpool, in May, 1875, with Miss L. Woodie as *Aida*, W. Elton as *Dandilion*, revived (re-arranged and re-written) at the Alhambra Theatre, London, on December 3, 1881, with Miss Constance Lambie in the chief part, and other characters by Miss Fannie Cotto, Miss Julia Seaman, Miss Kate Sullivan, Harry Paulton, Henry Walsham, W. Hargreaves, and L. Kelscher.

Black Diamonds; or, The Lights and Shadows of Pit Life. A drama in five acts by LOUIS M. DENNEN and R. FRYTON MACKAY produced (for copyright purposes) at Southend on September 5, 1880, performed at the Surrey Theatre on July 11, 1882.

Black Doctor (The). The title given to various adaptations of *Le Docteur Noir* of MM. ANTOINE HURGOULE and DOMANOFF. (1) At the City of London Theatre, produced on November 9, 1846. (2) by F. V. BRIDGMAN (q.v.), first performed at the Victoria Theatre, London, on November 12, 1846 with W. Searle as *André*, Miss Vincent as *Pauline*, and Mrs. H. Barnett as the *Countess Aurelia*. (3) at the Lyceum Theatre, London, in November, 1856, under the title of *Fabian* (q.v.). The "black doctor" is Fabian, a crook, and the scene is laid in the island of Bourlon and Paris. A version was played at New York in April, 1867, and revived there in 1883. *Fabius* was in the repertory of G. V. Brooke.

Black Dog of Newgate (The). A play in two parts, by RICHARD HATHWAY, JOHN DAY, W. SMITH, and a fourth author unknown, performed in 1802.

Black Domino (The). The title of several pieces, adapted from *Le Domino Noir*, an opera-comique in three acts, written bycribe, composed by Aubert, and first performed in December, 1837. (1) A musical burlesque in one act, by C. J. MATTHEWS (q.v.), first performed at the Olympic Theatre, London, on January 18, 1838, with the author as *Jucco*, Milne Vestris as *Comilla*, and Mrs. Macnamara as *Isabelle*. (2) *The Black Domino; or, The Masked Ball* a comic drama in three acts, by T. ELLERTON WILKS (q.v.), first performed at Sadler's Wells Theatre, London, on February 6, 1866, with Miss Vincent in the title part.

(3) 'The Black Domino; or, A Night's Adventure:' an opera in three acts, music by Auber, words by B. WEBSTER (*q.v.*), first performed at the Haymarket on June 10, 1846, with Brindal as *Lord Pumicestone*, J. Bland as *Gil Podrida*, Mdme. A. Thillon as *Juanita*, Miss P. Horton as *Paquita*, and other parts by H. Holl and Mrs. L. S. Buckingham; played at New York in July, 1848, and in 1852, with Mdme. Thillon in her original part. (4) A comic opera in three acts, music by Auber, libretto by H. F. CHORLEY (from Scribe), first performed at Covent Garden on February 20, 1861, with Miss Louisa Pyne as *Angela*, H. Haigh as *Horace*, H. Corri as *Gil Perez*, Miss Leffler as *Jacintha*, Miss Thirlwall as *Brigitta*, etc. See QUEEN'S BALL.—'The Black Domino,' a play by ROBERT BUCHANAN (*q.v.*) and G. R. SIMS (*q.v.*), was produced at the Adelphi Theatre, London, on April 1, 1893, with a cast including C. Glenney, W. L. Abingdon, Arthur Williams, Miss Clara Jecks, Miss Bessie Hatton, Miss Evelyn Millard, and Mrs. Patrick Campbell.

Black Dwarf (The). A play, adapted by JOHN COLEMAN and CHARLES CALVERT from Paul Féval's 'Le Bossu,' and first performed at Leeds. See WIZARD, THE.

Black Eagle (The). See ALMAR, G.

Black Flag (The); or, Escaped from Portland. A drama in four acts, by HENRY PETTITT, first performed at the Grecian Theatre, London, on August 9, 1879; revived at the Olympic Theatre, London, on March 17, 1892.

Black God of Love (The). See GRAVES, JOSEPH.

Black Hand (The). See FITZBALL, E.

Black Hawks (The). A drama in four acts, produced originally in America, and first performed in England at the Queen's Theatre, Birmingham, on June 25, 1894, with Colonel Joe Bruce as *Arizona Joe*.

Black Hearts; or, The King of Darkness. A drama in three acts, by E. TOWERS, performed at the New East London Theatre on May 30, 1868.

Black Hugh, the Outlaw. A domestic drama in two acts, by W. ROGERS, first performed at the Surrey Theatre, London, with a cast including Stuart (as the hero), Dibdin Pitt, Vale, Almar, Mrs. Vale, and Mrs. Wilkinson; played at New York in 1836.

Black Hussar (The). An opera, adapted by SYDNEY ROSENFELD from 'Der Feldprediger' of Carl Millocker, and performed at Wallack's Theatre, New York, in May, 1885, with Mark Smith as the field-preacher, and other parts by Mdme. Cottrelly, Marie Jansen, Lily Port, De Wolf Hopper, and Digby Bell.

Black Joune. A play mentioned by Henslowe as being in the repertory of the Rose Theatre.

Black Knight (The) figures in the various adaptations and burlesques of 'Ivanhoe' (*q.v.*).

Black Man (The). An interlude, attributed to COX, the comedian, and printed in 1659.

Black or Golden. See PALMER, T. A.

Black Phantom. See WILL WATCH.

Black Prince (The). (1) A tragedy by ROGER, Earl of ORRERY (*q.v.*), first performed at the Theatre Royal on October 19, 1667, with Kynaston in the title part, Mohun as *Edward III.*, Wintershall as *King John of France*, Burt as *Count Guesclin*, Hart as *Lord Delaware*, Mrs. Marshall as *Plantagenet*, Mrs. Knapp as *Sevina*, and Nell Gwynne as *Alizia*. "Love," says Genest, "is the whole business of this play. It can hardly be called a tragedy. . . . The play has little to do with history, and that little is incorrect." (2) An opera-bouffe in three acts, words by H. B. FARNIE (*q.v.*), music by Lecocq, produced at the St. James's Theatre, London, on October 24, 1874, with a cast including Misses Selina Dolaro, Nelly Bromley, Emily Duncan, and B. Hollingshead, J. L. Hall, J. Rouse, etc.

Black Reefer (The). A play produced at New York in 1847.

Black Rover (The). See ISIDORA.

Black Schooner (The). A play produced at New York in 1839.

Black Sheep. (1) A comedy in three acts, by J. STIRLING COYNE (*q.v.*), first performed at the Haymarket on April 22, 1861, with Buckstone as *Mr. Bunny* (a philanthropist), Compton as *Tom Shorter*, Mrs. Charles Young (Mrs. H. Vezin) as *Ethel Maynard*, and other parts by Howe, Rogers, Braid, Mrs. Wilkins, and Mrs. Poynter. "The plottings of the 'black sheep,' the dishonest lawyer and the hypocritical philanthropist, are the centre of action in the piece" (Henry Morley). (2) A drama in three acts, founded on Edmund Yates's novel of that name, by J. PALGRAVE SIMPSON (*q.v.*) and EDMUND YATES (*q.v.*), and first performed at the Olympic Theatre, London, on April 25, 1868, with C. J. Mathews as *Stewart Routh*, Mrs. C. J. Mathews as *Harriet Routh*, and other characters by Addison, Ashley, H. Wigan, J. Clarke, G. Vincent, and Mrs. Caulfield; performed at the Crystal Palace with Sir Charles Young as *Routh*. (3) A "pantomime pastoral," written by ANDRÉ RAFFA-LOVICH, composed by Cotsford Dick, West Theatre, Albert Hall, London, April 17, 1894. (4) A burlesque written and composed by FREDERICK SOLOMON (*q.v.*), first performed at Brooklyn, U.S.A.—'A Black Sheep:' a play in three acts, by C. H. HOYT; Buffalo, U.S.A., September, 1894; Hoyt's Theatre, New York, January 6, 1896.

Black Spirits and White. A play by T. DIBDIN (*q.v.*), produced at Sadler's Wells in 1826. "Black spirits and white,

red spirits and gray" is the first line of the charm used in the incantation scene in Middleton's *Witch* (q.v.).

Black Squire (The). A comic opera in three acts, written by H. P. STREPHENS (q.v.), composed by Florian Pascal. Theatre Royal, Torquay, November 5, 1898.

Black Statue (The). A pantomime performed at the Britannia Theatre, London, in December, 1874.

Black Thorn (The). A play produced at Third Avenue Theatre, New York, on May 16, 1887, with J. J. Sullivan in the chief part.

Black Vulture (The); or, The Wheel of Death. A drama produced at the Adelphi Theatre, London, with "O" Smith in the title part, Yates as *October*, and Backstone, Mrs. Fitzwilliam, and others in the cast.

Black Wedding (The). A play entered at Stationers' Hall in November, 1863.

Blackacre, The Widow, in WYCHERLEY'S 'Main Dealer' (q.v.), has been described by Marston as "beyond question" the author's best comic character. "She is," he says, "the Countess in *Marine's* 'Fiddlers' talking the jargon of English, instead of French, *chance*."

Blackamoor washed White (The). A musical piece in two acts, by HENRY BATE, first performed at Drury Lane on February 1, 1776, with a cast including Mrs. Siddons, King and Parsons (or *Oliver Odd*), &c. The *Blackamoor's Head* was first performed at Drury Lane on May 16, 1818, with Downton and Harley in the cast.

Blackberries. A musical comedy drama, by MARK MELFORD (q.v.), first performed at the Prince of Wales's Theatre, Liverpool, on June 14, 1896, with W. F. Colman, Miss Alice Atherton, and the author in the cast, first performed in London at the Comedy Theatre on July 31, 1896.

Blackberry Farmer and Betty. Characters in O'KEEFE'S 'Farmer' (q.v.).

Blackbirding. A drama by C. H. HALLWOOD (q.v.), Britannia Theatre, London, September 8, 1873.

Black-Eyed Sakey. See BLACKY'D SUSAN.

Blacky'd Susan; or, "All in the Downs." (1) A drama in three acts, by DOUGLAS JERROLD (q.v.), suggested by the well-known ballad by John Gay, and first performed at the Surrey Theatre, London, on June 8, 1829, with T. P. Cooke as *William*, Fortescue as *Captain Crocodile*, Varley as *Hatchett*, Dublin Pitt as *Jocky*, Rogers as *Jacob Twigg*, Backstone as *Gratbrook*, Williamson as *Blow Peter*, Ashbury as *Squire*, Lee as *Quid*, Downing as *Farm*, Webb as *Ploughshare*, Miss Scott as *Susan*, and Mrs. Vale as *Dolly Mayflower* (the place

"ran" for nearly a year), at Sadler's Wells in August of the same year, with Campbell as *William* and Mrs. Wilkinson as *Susan*; at New York in September, 1829, with Flaxie as *Gratbrook*, Mercer as *William*, and Mrs. Hilson as *Susan*; at the City Theatre, London, in June, 1831, with Cooke and Backstone in their original parts, at Covent Garden (for the first time in two acts) with Cooke in his original part and Miss Taylor (Mrs. W. Lacy) as *Susan*; at New York in 1842, with Warble as *William*, at Dublin in 1846, with Miss C. Cushman as *William*; at New York in 1854, with K. L. Davenport as *William*, Leffingwell as the *Admiral*, Davidge as *Gratbrook*, Milne Ponsie as *Susan*, and Miss J. Congenhein as *Dolly*, at Covent Garden in February, 1856, with Prof. Anderson as *William*, Miss Harriett Gordon as *Susan*, at the Adelphi in July, 1857, at the Surrey in May, 1859, with J. Ryder as *William* and Mrs. Rimmer as *Susan*; at Bradford in 1863, with Mrs. Nunn as *William*; at Sadler's Wells in 1866, with T. Swinbourne as *William*, at Brighton in 1867, with F. C. Burnand as *Crocodile* and Miss Rance as *William*; at the Holborn in 1871, with G. Rignold as *William* and Miss Jane Rignold as *Susan*, at the Duke's Theatre in December, 1874, with Clarence Holt as *William* and Miss Ada Murray as *Susan*; at the Adelphi in December, 1893, with W. Terriss as *William*, Miss Millward as *Susan*, J. D. Beveridge as *Doggrass*, C. Fulton as *Captain Crocodile*, Oscar Ayle as *Hatchett*, H. Nicholls as *Gratbrook*, and Miss Vane Featherston as *Dolly Mayflower*. *Captain Crocodile* attempts to carry off *Susan*, and *William*, to save his wife, strikes the *Captain*, who is his superior officer. He is brought before a court martial and condemned to die, but *Crocodile* acknowledges his fault, and produces a discharge, which shows that *William*, when he struck the *Captain*, was no longer in the king's service. *William* is then acquitted. *Doggrass* is the uncle of *Susan*; *Gratbrook* is in love with *Dolly*; *Jacob Twigg* is a ballad. *Black Eyed Susan* was adapted by W. G. WILLS under the title of 'William and Susan' (q.v.). The story of *Black Eyed Susan* was made the foundation of (2) a pantomime called 'Harlequin Black Eyed Sue', written by FRANK TAYLOR (q.v.), and produced at the Strand Theatre, London, in December, 1856. Jerrard's play was burlesqued by F. C. BURNAND in (3) the piece entitled 'The Latest Edition of Black Eyed Susan, or, The Little Bill that was taken up'. This was first performed at the Royalty Theatre, London, on November 29, 1866, with F. Dewar as *Captain Crocodile*, Miss Rosina Rance as *William*, C. Wynhill as *Hatchett*, Miss M. Oliver as *Susan*, Miss N. Henley as *Dolly Mayflower*, and K. Danvers as *Dave Hatley*. The "run" concluded on September 23, 1866. The piece was revived at the same theatre on March 3, 1870, and at the Marylebone Theatre in 1871, with Dewar and Miss Oliver in their original parts. It was played in New York in 1869, with Mark Smith as *Crocodile*, and in 1870 with Stuart Robson as *Crocodile* and Lane

Edwin as Susan. The play was further travestied (4) by FOX COOPER (q.v.) in a piece called 'Black Eyed Sukey,' and (5) by HORACE LENNARD in 'Too-Lovely Black-Eyed Susan' (q.v.). See ALL IN THE DOWNS and BLUE EYED SUSAN.

Blackfriars, The Theatre in. See LONDON THEATRES.

Blackleg (The). A drama in five acts, by BILLY STANHOPE, produced at Birkenhead in October, 1890.

Blackmail. (1) A drama in four acts, by WATTS PHILLIPS, first performed at the Grecian Theatre, London, on October 10, 1890. (2) A play in four acts, by Dr. G. H. E. DARRIN (q.v.), produced at Shanklin, Isle of Wight, in September, 1897. (3) A play in three acts, by H. J. STANLEY, Adelphi Theatre, Liverpool, April 27, 1898. 'The Blackmailers,' a drama in four acts, by JOHN CHAY (q.v.) and ANDRÉ RAFFAËLOVITCH (q.v.), was performed at the Prince of Wales's Theatre, London, on the afternoon of June 7, 1894, with W. L. Abingdon and C. Thursby in the title parts.

Blackman. An attorney in Mrs. INCHBALD's 'Next Door Neighbour' (q.v.).

Blackness, The Masque of, by BEN JONSON (q.v.), was performed at the Court at Whitehall, on the Twelfth Night, 1605-6. It was performed, "with unusual magnificence," at the cost of £3000, the Queen (Anne) herself taking part in it. A version, from an original manuscript, revised and authenticated by the poet, was printed for the Shakespeare Society in 1849.

Blacksmith (The). (1) A musical farce in one act, by W. COLLIER (q.v.), first performed at the Victoria Theatre, London, in January, 1884, with Miss P. Horton as *Miss Primrose*. The name of the blacksmith is *Nackfart*, and among the characters are *Lady Pedigree* and *Sonnyer* (a servant). (2) An Irish drama by FRED MARDER, Her Majesty's Theatre, Carlisle, January 30, 1897.

Blacksmith of Antwerp (The). A farce by O. KEEFE, first performed at Covent Garden on February 7, 1785, with Farren as *Quintin Matsys* (the hero), Wewitzer as *Van Dunderman*, Mrs. Inchbald as *Adela*, and other characters by Edwin and Quick, revived, "with songs and alterations," at Drury Lane in October, 1816, and at New York in 1851. *Matsys*, after several years absence, returns to Antwerp just as his sweetheart, *Adela*, is about to be married to *Van Dunderman*. After some complications, the blacksmith, now a painter, espouses *Adela*. See ART AND ARTIFICE.

Blacksmith's Daughter (The). A play of the Elizabethan period, referred to by Stephen Gosson, in his 'Plays Confuted' (q.v.), as dealing with "the treachery of the Turks, the honourable bounty of a noble mind, and the shining of virtue in distress."

Blackstone, Mr. Cogenovit. A lawyer in WILLIAMS's and HARRIS's 'Cruel to be Kind'.

Blade Bone (The). An interlude, performed at the Haymarket Theatre in 1778.

Bladen, Martin. Some time comptroller of the Mint, and afterwards a lord-commissioner of trade, died 1744; author of 'Nolon,' a tragic-comedy, in which is included 'Orpheus and Eurydice,' a masque, performed in 1705. See the 'Biographia Dramatica.'

Blades. See DE WALDEN.

Blague, Mrs. A procuress in T. HAYWOOD's 'King Edward IV' (q.v.). (2) *Atchabades Blague* is the "chevalier d'industrie" in JERKOLD's 'Gertrude's Cherries' (q.v.).

Blaise. (1) Servant to *Dame Gertrude* in H. HARRIS's 'Forest of Bondy.' (2) A character in DANCK's 'Thy Lord is not my Lord' (q.v.).

Blaisot. (1) A farm boy in C. SELBY's 'Poor Nobleman' (q.v.). (2) There is a *Blaisot*, also, in ARNOLD's 'Maid and the Magpie' (q.v.).

Blake. Servant to *Bonessus* in J. B. BUCKSTONE's 'Victorine' (q.v.).

Blake, Anne. See ANNE BLAKE.

Blake, Charles. Author of 'An Historical Account of the Providence Stage' (1858).

Blake, Miss, vocalist, after appearing with success at Bath and Bristol, made her London debut at the Haymarket Theatre in September 1821, as *Captain Mucknash* in 'The Beggar's Opera' (q.v.).

Blake, Mrs. W. R. (Caroline Macicle). Actress, born 1798; died at Longbranch, May 21, 1881; appeared at the Park Theatre, New York, in 1807, in a "ballet pantomime." In 1814 she began an engagement at the Anthony Street Theatre. Her first marriage was with an actor, named Waring, by whom she had a daughter who became successively Mrs. W. Sefton and Mrs. J. W. Wallack, jun. She married W. R. Blake (q.v.) in 1826. In 1830, and onwards, she was leading lady at the Park Theatre, New York, where, in 1831, she made a great success as *Gertrude* in 'Cinderella.' In 1862 she was at the Winter Garden Theatre, where she was the original of *Joan* in 'Geraldine' and of *Marita* in 'Rom. Oregorio.' "As a general actress," it has been said, "Mrs. Blake has had few superiors, being almost equally at home in tragedy, comedy, opera, or farce."

Blake, Thomas G. Author of 'The Cattle Stealer,' 'Life as it is,' 'The Lonely Wave of the Ocean,' 'Our Old House at Home,' 'A Sprinkling Leaky,' etc.

Blake, William Rufus. Actor, born in Nova Scotia, died at Boston, U.S.A., April 22, 1893; made his New York debut on July 12, 1824, at the Clatham Garden

Theatre as *Frederick Bromble* in 'The Poor Gentleman'. In August, 1836, he married Mrs. Waring (Miss Placide). He was manager successively of the Tremont Theatre, Boston, 1837, of Walnut Street Theatre, Philadelphia, 1839, and, with H. M. Willard, of Olympic Theatre, New York, 1837. In 1839 he went to England, and appeared at the Haymarket. In the same year he became stage manager of the Walnut Street Theatre, Philadelphia, and in 1840 he accepted the like position at the Broadway Theatre, New York. He was afterwards a member of the stock companies at Burton's, Wallack's, and Laura Keane's Theatres. His last appearance in New York was on April 16, 1853, as *Geoffrey Dole* in 'The Last Man'; his last appearance on the stage was on April 21, 1853, at the Boston Theatre as *Sir Peter Teazle*. According to T. A. Brown he was the first actor ever called before the curtain in America, an incident which happened at Boston, Mass., in 1835. "In certain characters," says J. M. Ireland, "he surpassed all who had attempted them. His *Jeane Rural*, *Geoffrey Dole*, *Hardcastle*, old *Barnton*, *Admiral Kingston*, *Sir Peter Teazle*, *Sir William Shylock*, *Sir Anthony Absolute*, *Governor Heerball*, etc., were examples of perfection.

In the line of "old men" we doubt if he has ever been excelled on the New York boards. (New York Stage, 1893.) William Winter speaks of "the richly humorous Blake, so noble in his dignity, so firm and slow and easy in his method, so copious in his natural humor" ('Shadows of the Stage').

Blakeley, William. Actor: was in the original casts of Boucicault's 'How she Loves Him' (Sir *Abel Hotspur*) in 1857, Robertson's 'Play' (*Bolton Potter*) in 1858, and Yates' 'Tame' (as *Mr. Tweedle*) in the latter year. He also appeared at the Prince of Wales as *John Rood, p.m.*, in a revival of 'Society' (1858). At the Olympic, in 1870, he played *Tante* in a revival of 'Mary Warner'. In the same year he was the original *Sampson Brass* in Halliday's 'Neil' (q.v.), and in 1871 created the part of *Samson* (as *Byron's Daisy Farm*) (q.v.). His long connection with the Criterion Theatre appears to date from January, 1861, when he figured in the original cast of 'Brave Hearts' (q.v.). After that he created at this theatre the following rôles: *Jeremiah Leeds* in 'Fate' (1861), *Talbot* in 'Fogarty's Entry' (1861), *Brummie* in 'Forty-four Days' (1862), *Colonel Landry* in 'Cupid in Camp' (1862), *Ferdinand* in 'Ferdinand' (1862), *Barnabas* in 'The Man with Three Wives' (1862), *Benjamin Smelter* in 'My Benny Boy' (1862), the *General* in 'The Headless Man' (1862), *Benjamin Bush* in 'Yapa's Hen, Y. Moon' (1862), *Mr. Sampson* in 'Samson' and 'Hawking' (1862), *Crabtree Bush* in 'Welcome, Little Stranger' (1862), *Montrose Smith* in 'Husband and Wife' (1862), *Alphonse* in 'Alphonse and Co.' (1862),

and *Mr. Poynder* in 'The Fringe of Society' (1862). He was also seen at the Criterion between 1861 and 1864, as *Landry* in 'Brighton' (1861 and 1864), *Barnabas* in 'A Lesson of Love' (1864), *Pharmak* in 'Wild Oats' (1864 and 1865), *Smith* in 'David Garrick' (1865), *Barbington Jones* in 'May and December' (1865), *Mr. Poynder* in 'Two Rooms' (1865), *Andrew Wyle* in 'The Bachelor of Arts' (1865), *Mr. Bickell* in 'Belay' (1865), *Potter* in 'Mull Waters Run Deep' (1865), *Mr. Tangle* in 'Who killed Cock Robin?' (1865), *Hardcastle* in 'The Stumps to Conquer' (1865), *Sir Partridge* in 'Truth' (1865), *Middle* in 'London Assurance' (1865), *Ironside* in 'Nine Points of the Law' (1865), *Crabtree* in 'The School for Scandal' (1865), *Sir Christopher Hatton* in 'The Critic' (1865), *Uncle B. Paddy* in 'Haste to the Wedding' (1865), *The Wedding* (March 1865), *M. Lodi* in 'Hot Water' (1865). His more recent original parts include *George* in 'The Wrong Girl' (1874), *Smugglers* in 'An Artist's Model' (1874), *The Fourth* in 'The Child Widow' (1875), *Commodore Van Gout* in 'The New Lady' (1875), and *Mr. Pullington* in 'Solomon's Twins' (1875).

Blakeley, Thomas H. Actor, became, as a boy (1862), a member of the company of the Park Theatre, New York. In 1869, when again at the Park, "his enactments of old men began," says Ireland, to attract attention. In the second grade of that line of business—a class of plain blunt sensible every day old men, not too sentimentally serious nor too broadly humorous—such as *Suko* in 'The Road to Ruin,' *Proctor* in 'Family Jars,' *Humphrey Dobbin* in 'The Poor Gentleman,' *Rowley* in 'The School for Scandal,' etc., he surpassed all whom we have seen attempt it. He retired from the profession about 1860" (New York Stage, 1866).

Blanch (1) Niece of King John in Shakespeare's play. (2) The waiting-woman in Colman's 'Iron Chest' (q.v.).

Blanch, John. Author of three unacted comedies: 'The Beau Merchant' (1716), 'Scissors into Anchors' (1725), and 'Hoops into Spinning Wheels' (1725).

Blanchard, Edward Leman. Dramatic and miscellaneous writer, theatrical historian and critic, born December 1830; the younger son of William Blanchard, the actor (q.v.). After the death of his father in 1835 he entered upon a literary career, and it is believed that between the last named year and 1840 he produced as many as thirty dramatic pieces, irrespective of pantomimes (under the nom-de-guerre of Francis Frost). Between 1840 and 1844 he was engaged as house-dramatist at the Olympic Theatre, where he produced, among many plays of various kinds, those entitled 'Angels and Lucifer,' 'The Artist's Daughter,' 'Hales in the Wood,' 'Game and Farm,' 'Jack N. K. and Tom Styles,' 'Pork Chops,' and 'The Road of Life,' all of which see. Among his other works for the stage may be studied his

'Arcadia' (1841), a burlesque of 'Antigone' (1845), 'Faith, Hope, and Charity' (1846), 'The Cricket on our Own Hearth' (1846), 'A Wife for an Hour' (1847), 'Adam Buff' (1850), 'Taking the Census' (1851), 'The Three Perils of Man' (1852), 'The Man in the Moon' (1871), 'Nobody in London' (1873), 'The Bunch of Berries' (1876), and, with Cunningham Bridgman, the libretto of 'Carina' (1898). It is, however, mainly as a writer of pantomime or Christmas extravaganza that Blanchard will figure in dramatic annals. His adult work in this department began in 1844, with the production of 'Jack and the Beanstalk' at the Victoria. In 1846 came 'King Alfred the Great' at the Olympic. In the same year, 'Watt; or, The Birth of the Steam Engine' at the Victoria, in 1849 'William the Conqueror' at the Olympic, 'Lord Lovel' at the Surrey, and 'The Land of Light' at the Victoria; in 1852 'Harlequin Hudibras' at Drury Lane, 'Harlequin and the World of Flowers' at the Surrey, and 'Undine, the Spirit of Water' at the Marylebone, in 1853 'King Humming-top' at Drury Lane; in 1854 'Jack and Jill' at Drury Lane; in 1855 'Hey Diddle Diddle' at Drury Lane; in 1856 'The Fisherman and the Golem' at Sadler's Wells, in 1857 'Little Jack Horner' at Drury Lane; in 1859 at Sadler's Wells 'The Golden Goose'; in 1863 'Friar Bacon and John of Gaunt' at Astley's, in 1864 'Hop o' my Thumb' at Drury Lane; and so forth. Blanchard continued to write the annual pantomime for Drury Lane (sometimes as 'the Brothers Grinn') up to and including 1888. In September, 1889, he died. He had produced, in addition to ordinary theatrical pieces, "entertainments" such as 'The Carpet Bag' (1852) for W. R. Woodin and 'The Seven Ages of Woman' (1855) for Miss Emma Stanley. From an early age he had written on theatrical matters for various newspapers and other publications, including the *Era* (from 1850) and the *London Daily Telegraph* (from 1853). He was also a copious contributor to the 'Era Almanack' (from 1868). His 'Diary' (from 1844 to 1888), edited by Clement Scott and Cecil Howard, appeared in 1891. He edited Willoughby's edition of Shakespeare (1850), as well as several weekly and monthly miscellanies; and he was the author of numerous guide-books. See 'Dramatists of the Present Day' (1871) and the *Era* for September 7, 1889.

Blanchard, Thomas, was, says Genest, "a very good actor in a certain line—nothing could be better than his *Ranby* in 'The Farmer'—but he ruined himself entirely by drinking" ('English Stage'). His connection with Covent Garden terminated in 1794. In 1796 he appeared at the Circus in 'The Village Doctor'.

Blanchard, William. Actor, born at York, January 2, 1769; died at Chelsea, May 8, 1835, after some practice as a compositor, joined a troupe of travelling actors at Burton, Derbyshire, in 1786, and, under the name of Bentley, made his first pro-

fessional appearance as *Allen-a-Dale* in McNally's 'Robin Hood' (q.v.). He continued to "stroll" till 1789, figuring in such parts as *Romeo*, *Hastings*, *Lothario*, *Achmet*, *Young Norval*, etc. He afterwards went into management at Penrith, Hexham, Barnard Castle, and Bishop Auckland, with no success, eventually joining the Norwich circuit and making a speciality of such comic parts as *Lord Trinket*, *Mutter*, etc. His London debut was made at Covent Garden in October, 1800, as *Bob Acres* and as *Oracle* in 'The Turnpike Gate.' At Covent Garden he remained for thirty-four years, if we except 1832, which he spent in America (having made his debut at the Bowery, New York, on December 25, 1831, as *Sir Abel Hunchy*). Oxberry ('Dramatic Biography') praises especially Blanchard's *Polonius*, *Plautin*, *Prizel*, *Agurcock Elbow*, and *Sir Hugh Evans*, and his *Mungo* in 'The Padlock'; adding "We consider him, as a general performer of all the different species denominated old men (i.e. *Lord Ogleby*, *Doyley*, *Colonel Oldby*, *Winterbottom*, etc.) superior to any one of the present day (1826), and, in their own prescriptive lines of old men, very little below Fawcett and Dowton, and infinitely above Farren in everything but *Sir Peter Teazle* and *Lord Ogleby*." Drinkwater Meadows, in a sketch appended to the 'Life and Reminiscences of E. L. Blanchard' (1891), says of William Blanchard that "as an actor he was unrivalled in his particular cast. He had the great talent of giving importance to very trifling characters." "He was a mannerist," says Doran, "always walking the stage with his right arm bent, as if he held it in a sling." Leigh Hunt praises especially his *Ruisei* in 'The Jealous Wife' and his *Grand-Chateau* in 'The Cabinet' (q.v.). He "retired from the stage in 1835 without a leave-taking, and died very soon after"—His first wife is described as "a sprightly actress and an elegant speaker," especially successful as the "leading ladies" of comedy. His daughter, E. Blanchard (Mrs. Hamilton) appeared at Covent Garden, the Haymarket, and other theatres—notably, in 1824, as *Lady Toxmiely*. See Genest's 'English Stage,' 'The Theatrical Dictionary,' 'The Annual Register' for 1835, and Leigh Hunt's 'Performers of the London Theatres' (1807); also, BLANCHARD, EDWARD LEMAN.

Blanchard's Amphitheatre. See NEW YORK THEATRES.

Blanche. (1) A character in BROUGHAM'S 'Duke's Motto' (q.v.), and in Byron's burlesque of that drama—'The Motto' (q.v.). (2) *Blanche of Devon* figures in the various dramatizations and burlesques of 'The Lady of the Lake' (q.v.). (3) *Lady Blanche*, in SHERIDAN KNOWLES' 'Old Maida' (q.v.), is in love with Colonel Blount. (4) There is a *Lady Blanche* in W. S. GILBERT'S 'Princess' (q.v.) and 'Princess Ida' (q.v.), and (5) a *Princess Blanche* figures in 'Love's Telegraph' (q.v.).

Blanche. A comedy in three acts, by

ARTHUR BRANCHLEY, first performed at the Alexandra Theatre, Liverpool, on March 14, 1870.

Blanche, Ada. Actress, daughter of Miss (Nelly Nott) Mrs. Sam Adams; made her debut, as a child, in 'Little Goody Two Shoes' at the Adelphi (1876); played *Polly Plancher* in 'Olivia' on tour in 1878; figured as *Bandini* in 'Lindarella' at Drury Lane in 1878-9, was in the cast of 'The Vicar of Wakefield' (*Irish*) and 'As You Like It' (*Hymen*) at the Imperial in 1879-80, and in 1880-81 represented the *Princes* in 'Mother Goose' at Drury Lane. In 1887 she played *Bonnet* in 'Miss Kamersilda' at the Gaiety, and in 1891 *Jess of Arc* (q.v.) at the Opera Comique. She has appeared in the provinces as the heroine of plays by Boucicault, in comic opera, in farcical comedy, in burlesque, and in pant-mime; in the last named she has figured of recent years at Drury Lane. In 1894 she created the title part of 'The Telephone Girl' (q.v.).

Blanche and Ferrinette. See HALLWOOD, C. H.

Blanche de Malstroff. A play in one act, founded by A. E. W. MASON on a story by H. L. Stevenson; Lady's Hall, London, June 30, 1894.

Blanche de Nevers. An opera in four acts, libretto (founded on 'The Duke's Motto' (q.v.) by JOHN BROUHAM (q.v.), music by M. W. Rulfe, produced at Covent Garden Theatre on November 21, 1863, with Miss Louisa Pyne as *Blanche*, W. Harrison as *Loyardre*, Miss Emma Heywood as the *Princess de Montaigne*, Miss Anna Hiles as *Julia*, and other parts by H. Corri, Aynaley Cook, C. Lyall, etc.

Blanche Farreau. A drama by W. CALVERT, adapted from Charles Gibbon's novel 'For the King' New Theatre Royal, Liverpool, October 5, 1890.

Blanche Heriot; or, **The Chertsey Curfew**. A domestic and historical drama in two acts, by ALBERT SMITH (q.v.) first performed at the Marty Theatre, London, on September 28, 1842, with Mrs. R. Hooper as the heroine and N. T. Hicks as *Hugh Laneret*; first played at New York in December of the same year. According to a local legend, followed in the play, *Blanche* was an 'heroic girl who, in order to gain time for her lover's pardon to arrive, and so save his head from 'rolling on the Abbey wall,' clung to the clapper of the enormous bell in the belfry tower, and thereby attained her object.'

Blanche of Brandywine. An American 'patriotic spectacle,' first performed at Laura Keane's Theatre New York, on April 22, 1854, with Miss Sarah Stevens in the title part, Wheatleigh as 'the lonely man of the valley,' Jefferson as *Seth Hays*, F. Bangs as *Gilbert Gates*, etc.

Blanche of Chillon. See PAUL, HOWARD.

Blanche of Jersey. A musical romance in two acts, written by R. B. PRINCE (q.v.) and composed by John Barnett, first performed at the English Opera House, London, on August 9, 1857, with a cast including Brindal, Middear, Miss Bomer (as the heroine), and others.

Blanche of Navarre. A play by G. P. R. JAMES, produced at the Bowers Theatre, New York, in September, 1839, with Mrs. Shaw as the heroine. It was published in London in the same year.

Blanchette. A character in 'The Violet' (q.v.).

Bland, Charles. Vocalist; son of Maria Theresa Bland (q.v.), appeared at Covent Garden in April, 1836, as *Oberon* in Weber's opera. In 1831 he was singing at Manchester, in 1831-2 at the Olympic, and in 1833-4 at Astley's.

Bland, Dr., in H. WIGAN's 'Friends and Foes' (q.v.), corresponds to the Dr. Thomas of 'Nos Intimes.'

Bland, James. Actor; son of Maria Theresa Bland (q.v.), born 1796, died July 17, 1861, appeared at the English Opera House (Lyceum), London, in 1826 in Winters' 'Oracle' (q.v.), and afterwards was engaged at Drury Lane. In 1831 he made, at the Olympic and in *Blanche's* 'Olympic Revue' (q.v.), his first appearance in extravaganza. He subsequently created the following (among many) parts in *Blanche's* lighter pieces: *Green Horn the Great* in 'Riquet with the Tuft' (1836), *Pumpkin the Prodigious* in 'Puss in Boots' (1837), *Baron Abdomelique* in 'Blue Beard' (1837), *Thomas Noddy of No-Land* in 'The Sleeping Beauty' (1840), *Sir Aldgate Pump* in 'Beauty and the Beast' (1841), *King Kette* in 'The Golden Fleece' (1841), and the *Infante Ferdinand* in 'The Invisible Prince' (1846). Other original rôles of his include *Synsberry* in Okenford's 'Face of Death' (1833), the *Marquis Vincennes* in G. A. Beck's 'Manfred' (1843), the *Leon* in Coyne and Talford's 'Leo the Terrible' (1852), *Cress* in Letitia's 'Medea' (1856), *Wayland Smith* in Halliday's 'Kenilworth' (1858), and *Sir John Bunley* in Craven's 'Postboy' (1860). His last appearance was as *Twister* in *Flutterstone* in T. J. Williams's 'Peace and Quiet' (Strand Theatre, 1861). 'James Bland,' says *Blanche*, "established his reputation as the monarch of extravaganza, in which dominion he so long exercised sovereign sway and masterdom, and has never been surpassed by the successors to his throne. His training in subordinate characters under the best actors of the regular drama imparted to his tone and manner an earnestness which, while it gave point to the epigram, trebled the absurdity of the language in which it was conveyed. He made no effort to be 'funny,' but so judiciously exaggerated the expression of passion indicated by the mock heroic language he had to deliver, that while it became irresistibly comic it never degenerated."

rated to mere buffoonery, but was acknowledged by the most fastidious critic to be 'admirable fooling' ('Recollections,' 1871).

Bland, John. Author of 'The Song of Solomon,' a drama (1760).

Bland, Maria Theresa (née Romanini), Vocalist and actress, born 1769, died 1838; received her first engagement as a singer when only a child of four, later she figured at the Royal Circus (afterwards the Surrey Theatre) in pantomime, thence she went to the Dublin Theatre, returning to London in 1786 to begin (on October 24) a connection with Drury Lane Theatre which lasted nearly forty years. Her first part there was that of *Antonio* in Gretry's 'Richard Coeur de Lion' (q.v.). In the same year she sang at Sadler's Wells, in 1789 she was at Liverpool, and in 1791 she appeared at the Haymarket, opening as *Warak* in 'Inkle and Yarico' (q.v.). Among her most popular parts were those of *Miss Notable* in 'The Lady's Last Stake,' *Nina* in 'The Prisoner,' *Mary Ann* in 'The School for Guardians,' *Madelon* in 'The Surrender of Calais,' and *Sally* in 'The Shipwreck.' In 1790 she was married to Bland, a brother of Mrs. Jordan (q.v.) and an actor. In 1834 she began to give indications of mental weakness, a "benefit" was tendered to her in that year at Drury Lane, and from that date till her death she lived in retirement. Bulwer ('The Old Playgoer') says that "Mrs Bland was one of those flowing voices which have always been my delight. Nothing could exceed its combined ease, power, and sweetness. . . . Mrs Bland was, in short, the best female singer of simple, pure melodies we have had since I became acquainted with the stage" (1846). "She was strictly a singer," says Genest, "but had considerable merit as an actress" ('English Stage'). Edward Stirling says she was "very much liked at Drury Lane under Elliston's management. Her ballads were always an attraction in the bills. She frequently sang between the play and the farce. Old English music and clear utterance of words, without the redundancy of modern ornament—too frequently spoiling melody" ('Old Drury Lane').

Bland, Miss. See JORDAN, Mrs.

Blande, Edith. Actress; has played in London the following original parts:—*Lillas* in 'Carmen'; or, 'Sold for a Song' (1879), *Proserpine* in 'Venus' (1879), *Princess Parand* in 'Hallowe'en' (1879), *Claudine* in English version of 'La Fille du Tambour Major' (1880), *Rose* in 'Claude Duval' (1881), *Mrs. Wallaby* in 'Quite an Adventure' (1881), and *Abdallah* in 'The Forty Thieves' (Drury Lane, 1889). She has also been seen in London as *Harry Halperd* in 'Pill and My Partner Joe' (Globe, 1878), and as *Glorious Lovering* in 'My Artful Valet' (1896).

Blandford. (1) *Belinda Blandford*, in A. McWHIR's 'All in the Wrong' (q.v.), is in love with *Bowley* (q.v.). (2) *Sir Philip* and

Miss Blandford are characters in MORTON's 'Speed the Plough' (q.v.).

Blandish. (1) The name of two parasites, brother and sister, in BLAGYNE'S 'Heiress' (q.v.). (2) *Bess Blandish* is the hero of A. C. CALMOT's 'Widow Winstone' (q.v.).

Blangi, Sarah. The heroine of M. BARNETT's 'Sarah the Creole' (q.v.).

Blarney. (1) A drama by AUGUSTE CREAMER, produced at the Theatre Royal, Newcastle-under-Lyme, on March 1, 1875. (2) A farce by J. D. LOUIS, performed at Norwich on March 12, 1875.

Blarney, Lady. A character in versions of 'The Vicar of Wakefield' (q.v.).

Blarney, The Groves of. See GROVES OF BLARNEY.

Blas, Gil. See BOY OF SANTILLANA and GIL BLAS.

Blas, Ruy. See RUY BLAS and RUY BLAS RIGHTED.

Blasenbaig, Berthold. A mining agent in T. TAYLOR and A. W. DEBOUR's 'New Men and Old Acres' (q.v.).

Blaze. King of Diamonds in PLANCHÉ's 'Yellow Dwarf' (q.v.).

Blazer, General. A character in J. E. CARPENTER's 'Law and Honour'.

Blazes. A ballad in J. M. MORTON's 'Chaos has come Again' (q.v.).

Blazing Burgee (The). A burlesque by T. G. BOWLES.

Blazing Comet (The), The Mad Lovers, or The Beauties of the Poets. A play by SAMUEL JOHNSON (q.v.), acted at the Haymarket, and printed in 1732. It has been described as "a farce of madness, absurdity, and bombast, intermingled with some strokes of genius and imagination."

Blazing World (The). An unfinished comedy, by the DUCHESS OF NEWCASTLE (q.v.), printed with her other works (1668).

Blazon, Lady. A character in LEMAN RIDE's 'Rake's Progress' (q.v.). (2) *Lady Bob Blazon* is one of the persons in J. E. PLANCHÉ's 'Who's your Friend?'

Bleak House. A novel by Charles Dickens (q.v.), of which there have been several dramatizations:—(1) 'Bleak House,' a drama by JOHN BRIGHAM (q.v.), first performed at Wallack's Theatre, New York, on October 12, 1853, with the author as *Sir Leicester Dedlock*, Miss Laura Keane as *Lady Dedlock*, and Mrs. Bringham as *Hortense*. (2) 'Lady Dedlock's Secret' (q.v.), by J. PALGRAVE SIMPSON (1874). (3) 'Jo' (q.v.), by J. P. BARNETT (1875). (4) 'Bleak House,' a drama by GEORGE LANDER, produced at the Pavilion Theatre, London, in March, 1876. (5) 'Bleak House, or, Poor Jo,' a play by ELIZA THORPE, produced at the Alexandra, Sheffield, in April,

1876. (6) 'Poor Jo' (q.v.), by H. DAVENPORT (1878). (7) 'Jo the Waif' (q.v.), (1876); (8) 'Move On; or, The Crossing Sweeper' (q.v.), by J. MORTIMER (1883), afterwards known as 'Jo, the Outcast' (q.v.), and (9) 'Bleak House,' by OSWALD BRAND, Grand Theatre, Islington, June, 1903.

Blechington House; or, The Surrender. An historical drama in three acts, by H. T. CRAVEN (q.v.), first performed at the City of London Theatre, April 20, 1846, with a cast including the author.

Bleeding Nun of Lindenburg (The). See RAYMOND AND AGNES.

Blenkinsop. A comic man-servant in TOM TAYLOR'S 'Unequal Match' (q.v.).

Bliffl, in BUCHANAN'S 'Sophia' (q.v.), is a hypocritical suitor of the heroine and the enemy of *Tom Jones*.

Blighted Bachelors (The). An extravaganza by NELSON LEE, first performed at the Theatre Royal, Liverpool, on March 29, 1875. (2) 'Blighted Bachelors:' a "farcical comedy and burlesque," by LLEWELLYN WILLIAMS, Corn Exchange Theatre, Derby, August 29, 1881.

Blighted Being (A). A farce by TOM TAYLOR (q.v.), first performed at the Olympic Theatre, London, on October 16, 1854, with F. Robson as *Job Wort*, Danvers as *Thaddeus O'Rafferty*, and Miss E. Turner as *Susan Spanker*; first played at New York in the same year.

Blighted Flower (The). See LINDA DI CHAMOUNI.

Blind Bargain (The); or, Hear him Out. A comedy by FREDERICK REYNOLDS (q.v.), first performed at Covent Garden on October 24, 1804, with Fawcett as *Sir Andrew Analyse*, Blanchard as *Dr. Pliable*, Mrs. Davenport as *Miss Gurnet*, Emery as *Giles Woodbine*, and other parts by Mrs. Gibbs, Kemble, Farley, and others; first played at New York in 1805.

Blind Beggar of Alexandria (The). A comedy by GEORGE CHAPMAN (q.v.), "most pleasantly discoursing his various humours in disguised shapes, full of conceit and pleasure," produced on February 12, 1595-6, and published in 1598, without division into acts or scenes. It was "sundry times publicly acted in London" by the Lord High Admiral's servants.

Blind Beggar of Bethnal Green (The), "with the Merry Humour of Tom Stroud, the Norfolk Yeoman." A comedy by JOHN DAY and HENRY CHETTLÉ (q.v.), "divers times publicly acted by the Prince's servants" in 1600, and printed in 1659. In this piece the writers do not follow the well-known ballad. A second and a third "part" of 'The Blind Beggar,' carrying on the story of Tom Stroud, were written by JOHN DAY and W. HOUGHTON in 1601 (see *Fleay*). (2) A ballad farce by ROBERT DODSLEY (q.v.), music by Dr. Arne, first performed at Drury Lane on April 3, 1741,

with Berry as the *Beggar* and Mrs. Clive as *Bessy*, his daughter. The *Beggar* wishes his daughter to marry *Sir William Morley*; but her heart has been given to *Welford*, who has rescued her from seduction, and the *Beggar* and *Sir William* acquiesce in her choice. The former reveals himself as *Sir Simon Montford*, and presents his daughter and her lover with £5000, which he has saved from the wreck of his fortune. Among the characters is *John Sly*, a Puritan. (3) A play in two acts, by H. M. MILNER (q.v.). See **BEGGAR OF BETHNAL GREEN**.

Blind Beggars (The). See DEUX AVEUGLES.

Blind Boy (The). (1) A play, adapted by W. DUNLAP (q.v.) from Kotzebue's 'Epigram,' and produced at New York on March 30, 1803, with Hodgkinson as *Major Sydenham*, Jefferson as *Carlos*, Mrs. Hodgkinson as *Isabella*, Mrs. Hallam as *Frederica*, and Mrs. Johnson as *Theodore*. (2) A melodrama in two acts, adapted by JAMES KENNEY (q.v.) from 'L'Illustre Aveugle,' first performed at Covent Garden on December 1, 1807, with Mrs. C. Kemble in the title part (*Edmund*), Fawcett as *Oberto*, Liston as *Molino* ("a silly fellow"), Brunton as *Rodolph*, Murray as *Stanislaus* (King of Sarmatia), Farley as *Kalig*, and Miss Norton as *Elvina*; first played at New York in December, 1808, with Twaits as *Kalig* and Mrs. Twaits as *Elvina*; revived at Drury Lane on June 20, 1826, with Miss Kelly as *Edmund*, Dowton as *Oberto*, Harley as *Molino*, Bennett as *Kalig*, and Miss Smithson as *Elvina*. See Charles Lamb's sonnet on Miss Kelly's performance as the blind boy—

"What praise is thine,
O mistress of the passions, artist fine!
Who dost our souls against our sense command,
Plucking the horror from a sightless face,
Lending to blank deformity a grace."

Blind eat many a Fly (The). A play by THOMAS HEYWOOD (q.v.), performed in 1602.

Blind Girl (The); or, A Receipt for Beauty. A comic opera in three acts, written by THOMAS MORTON (q.v.), composed by Reeve and Mazzinghi, and first performed at Covent Garden on April 22, 1801, with Mrs. H. Johnston in the title part (*Clara Bonito*), Fawcett as *Splash*, Johnstone as *Sligo*, and other parts by Munden, Incledon, and Mrs. Mattocks.

Blind Girl's Fortune (The). See SECOND LOVE and TWO ORPHANS.

Blind Hearts. A drama in four acts, by CHARLES COLLINS, Theatre Royal, Birmingham, December 17, 1877.

Blind Justice. A drama, in a prologue and three acts, by E. C. BERTRAND, Theatre Royal, Wolverhampton, September 23, 1886.

Blind Lady (The). A tragi-comedy by Sir ROBERT HOWARD (q.v.), printed in 1660. The plot is taken from Heylin's 'Cosmography,' lib. 2. "The Blind Lady is an amorous old woman, who is inclined to have a seventh husband" (*Genest*).

Blind Love. A play by CHARLES KLEIN, produced at the Academy of Music, Buffalo, U.S.A., March 21, 1884. See ROBERTS, GEORGE.

Blind Man's Buff. A piece performed at the Olympic Theatre, New York, in December, 1845, with Walcot as Caneau, Nickleson as Dunderhead, etc.

Blind Marriage (A). A play in four acts, by F. FRANCIS, first performed at the Criterion Theatre, London, on August 23, 1895, with a cast including Miss Kate Horke, Miss Eva Moore, Miss C. Addison, Herbert Standing, Herbert Waring, C. Fulton, and H. V. Edmund, afterwards performed in the English provinces, with H. Standing in his original part.

Blind Sister (The). A drama in four acts, by PAUL MERRITT and GEORGE CONQUEST, produced at the Grecian Theatre, London, on October 28, 1874. See LACT, M. ROYING.

Blindfold. A comedietta by E. MOUTAR, adapted from 'Le Bougeur', and first performed at the Gaiety Theatre, London, May 6, 1883, by Miss Kate Vaughan, Arthur Dacre, and C. Marina. See JOURNET'S END IN LOVERS' MEETING and ODDS ARE EVEN.

Blink, George. Author of 'The Tiger at Large' (Strand Theatre, London, 1887).

Blinker, Benjamin. A London "tiger" in WATTS PHILLIPS'S 'Lost in London' (q.v.).

Blinkum, Lord. A "reverend owl" in COYNE and TALFOURD'S 'Leo the Terrible' (q.v.).

Blinval, Captain. "The Prisoner of Rochelle" in O. DIBBIN FITZ'S burlesque of that name (q.v.).

Bliss, Mrs. Singleton, in BYRON'S 'Cyril's Success' (q.v.).

Blissett. Actor; made his first appearance in New York in August, 1797. He "was one of the best of actors in a small part, or French character. As *Dr. Caius*, *Dr. Dublamur*, *Jerry Sweet*, *Carlson*, *Sheepface*, and *Bagatelle* he was perfection" (Ireland). He returned to England in 1821.

Blister. An apothecary in FIELDING'S 'Virgin Unmasked' (q.v.).

Block. (1) A sailor in SNOLLEY'S 'Reprimand' (q.v.). (2) A character in DUNLAP'S 'Where is He?' (3) *Blocker* and *Marian Block* figures in OXFORD'S 'Neighbour' (q.v.). (4) There is a *Mr. Penelope Block* in WOOLLEN'S 'I'll write to the "Times".'

Blockhead, Ben, in BUCKSTONE'S 'Bully Taylor' (q.v.).

Blockheads (The). An opera performed at New York, and printed in 1738.

Blodwin. An opera by Dr. JOSEPH PAKRI, performed at Swansea, Wales, on June 20, 1873.

Blomfield, Luke, in READ'S 'Dora' (q.v.).

Blonde. (1) A minstrel in MACNALLY'S 'Cœur de Lion' (q.v.). (2) A character in C. F. THOMPSON'S 'The Shade'.

Blondin; or, The Tight Rope. A farce performed at Her Majesty's Opera House, Aberdeen, February 5, 1871.

Blondinette. "Little Red Riding Hood" in L. BUCKINGHAM'S extravaganza of that name (q.v.).

Blood, Colonel, figures in W. T. TOWNSEND'S 'Whitbriars'. See BLOOD ROYAL.

Blood for Blood. See SHADES, TEN.

Blood, J. J. Dramatic writer; author of 'Our Lodger' (1883), 'Twist Kith and Kin' (1887), 'Her Trustee' (1887), 'Fate and Fortune' (1891).

Blood-red Knight (The); or, The Fatal Bridge. A melodramatic romance by W. HARRYMORE (q.v.), performed in London with W. West as *Sir Rowland (the Knight)*; first played at New York in January, 1838, with Richings in the title part.

Blood Royal; or, The Crown Jewels. A play by THOMAS ARCHER (q.v.), in which the author represented the hero, Colonel Blood; performed at New York in 1847. See BLOOD, COLONEL.

Blood will have Blood. A play produced at the Olympic Theatre, London, in 1813.

Bloodhound. A character in HOWLEY'S 'Match at Midnight' (q.v.).

Bloody Banquet (The). A tragedy, printed in 1630, and ascribed to Thomas Barker, but probably written by ROBERT DAVENPORT (q.v.). It is partly in rhyme and partly in blank verse. The "bloody banquet" is that given by Aruntrite, King of Cilicia, who, finding that his wife has committed adultery with, and afterwards killed, Tymethen, causes the last-named to be quartered, one quarter being reserved for the queen's consumption at table, and the rest being exhibited to the guests! See GENEST'S 'English Stage' (1833).

Bloody Bones. A character in ORWAY'S 'Soldier's Fortune' (q.v.).

Bloody Brother (The). See ROLLO, DUKE OF NORMANDY.

Bloody Duke (The); or, The Adventures for a Crown. A political pamphlet in dramatic form, directed against James II., and printed in 1690. It was by the author of 'The Abdicated Prince' (q.v.).

Bloody Plot Discovered (A). A tragedy, printed in 1780, and attributed to one BALL, probably, says the 'Biographia Dramatica', the author of 'The Beautiful Armenia' (q.v.).

Bloom. (1) A "gentleman commoner"

in BAKER'S 'Hamstead Heath' (q.v.). (2) *Barbara Bloom* figures in T. TOWNSEND'S 'Bell ringer of St. Paul's'. (3) *Janet Bloom* is a waiting-maid in M. LEMON'S 'Grey Doublet' (q.v.).

Bloomer Costume (The); or, The Figure of Fun. A farce by EDWARD STIRLING, first performed at the Strand Theatre in September, 1851, by a cast including Miss Marshall, Miss Maskell, Hindpeth, Atwood, and J. Rogers. (2) 'Bloomerism; or, The Follies of the Day,' a farce by J. H. NIGHTINGALE and C. MILLWARD, first performed at the Adelphi Theatre, London, in October, 1851, with G. Honey and Miss Woolgar as *Mr. and Mrs. Agnola Green*, Paul Bedford and Miss K. Fitzwilliam as *Mr. and Mrs. Flighy Bounce*, Woolgar and Mrs. Woolidge as *Mr. and Mrs. Blouman*, C. J. Smith as *Count Knozeroff*, "O." Smith as *John Avery* (a policeman), and Miss F. Chaplin as *Sairy Potts* (a maid-of-all work).

Bloomer, Lady Bell. A character in MRS. COWLEY'S 'Which is the Man?' (2) There is a *Lady Bloomer* in C. J. MATTHEW'S 'Downfall' (q.v.).

Bloomfield, Lady. A character in KENNEDY'S 'World' (q.v.). (2) *Louisa Bloomfield* is the heroine of SELBY'S 'Unfinished Gentleman' (q.v.).

Bloomly, Mrs. (1) A young widow in KELLY'S 'Irish Dragon' (q.v.). (2) *Mrs. Bloomly* is the "charming woman" in H. WIGAN'S comedy of that name (q.v.). (3) *Sir Rose* and *Algyron Bloomly* are characters in T. H. BAYLY'S 'You can't marry your Grandmother' (q.v.).

Bloomsbury, Miss. An "actress of all work" in SELBY'S 'Spanish Dancers' (q.v.).

Blossom. (1) *Mr. Benjamin Blossom* in J. M. MORTON'S 'Who stole the Pocket-Book?' (2) *Reley Blossom* in E. STIRLING'S 'Clarence Cleveland'. (3) *Jerry Blossom* in POCOCK'S 'Hit or Miss'.

Blossom of Churnington Green (The); or, Love, Rivalry, and Revenge. A burlesque drama in one act, by F. R. HOSKINS. The "blossom" is *Bettina*, and among the other characters are *Ned Hawthorn*, *Simon Force*, *Sergeant Toddywig*, and the *Mysterious Stranger*.

Blot in the Scutcheon (A). A play in three acts, by ROBERT BROWNING (q.v.), first performed at Drury Lane Theatre on February 11, 1843, with Phelps as *Thorold*, Lord Trevelyan, J. Anderson as *Henry Earl Mortoun*, Miss Helen Faucit as *Mildred Trevelyan*, Mrs. Stirling as *Guendolen Trevelyan*, and G. Bennett as *Gerard*, revived at Sadler's Wells on November 27, 1844, with Phelps in his original part, G. F. Dickenson as *Mortoun*, Hoskins as *Austin*, Miss Cooper as *Mildred*, Miss Roddard as *Guendolen*; produced at Washington, U. S. A., on December 17, 1844, with Laurence Barrett as *Trevelyan*; played twice at the St. George's

Hall, London, on April 20, 1865, by amateurs (Browning was present at one of these performances), produced at the Olympia Theatre, London, on March 15, 1862, with Miss Alma Murray as *Mildred*, Miss A. Leighton as *Guendolen*, C. J. Fulton as *Trevelyan*, F. Rodney as *Mortoun*, B. Webster as *Austin*, and G. E. Foss as *Gerard*, performed at the Gentleman's Concert Hall, Manchester, March 27, 1862, with Miss May Harvey as *Mildred*, Miss Ada Wynyard as *Guendolen*, L. Calvert as *Trevelyan*, E. V. Reynolds as *Austin*, and Martin Harvey as *Mortoun*, performed at the Opera Comique, London, on June 15, 1866, with Miss Harvey, Martin Harvey, and L. Calvert as at Manchester, and Miss N. De Silva as *Guendolen*; at Liverpool, under the auspices of the Arts Club, in January, 1864, with Miss Ada Mallon as *Guendolen*.

Blount. The name of a family in SHERIDAN KNOWLES'S 'Old Maids' (q.v.), consisting of a rich jeweller, his wife, and his sons *John* and *Thomas*. (2) *Sir Frederick Blount* is the hissing swail in LORD LYTTON'S 'Money' (q.v.).

Blouzabella. *Queen of Allegris* in PLANCHÉ'S 'Invisible Prince' (q.v.).

"Blow, blow, thou winter wind." First line of the song sung by *Astoria* in act II. sc. 7 of 'As You Like It'.

Blow for Blow. A drama, in a prologue and three acts, by H. J. BYRON (q.v.), first performed at the Holborn Theatre, London, on September 5, 1866, with Miss Lydia Foote as *Mildred* and *Alice Cradlock*, Miss J. Rhynold as *Lady Ethel Linden*, Miss Nellie Turner as *Mrs. Moulsey*, G. Honey as *Charley Spruys*, J. C. Cooper as *Drummond*, Parvella as *Dr. Grace*, revived at the Adelphi in March, 1870, at Sadler's Wells in May, 1881, with Miss Isabel Bateman as *Mildred* and *Alice*, Miss K. Pattison as *Lady Ethel*, Miss L. Linden as *Eilly*, J. D. Beveridge as *Drummond*, etc.

Blow in the Dark (The). A comedietta in one act, by THOMPSON TOWNSEND (q.v.), first performed at the Surrey Theatre, London, in 1865, with Voltaire as *Baron Bonbon*.

Blowhard. (1) A character in TYBONE PRINCE'S 'How to Pay the Rent' (q.v.). (2) *Mr. Benjamin* and *Miss Phinah Blowhard* figure in J. M. MORTON'S 'Nasher and Crasher' (q.v.). (3) *Hector Blowhard* is a trumpeter in PARSELL'S 'My Son's a Daughter' (q.v.).

Blue Anchor (The). See POCOCK, ISAAC.

Blue and Buff; or, The Great Muddleborough Election. A comic opera in two acts, written by E. V. WARD, composed by W. L. Frost, and first performed at the Bijou Opera House, Liverpool, on January 24, 1860, produced in London at the Haymarket on September 8, 1861, with a cast including H. St. Maur, Eric Lewis, Miss Emily Thorne, and Miss Lottie Tanna.

Beard, Junior. By C. M. GREENE and F. J. KRETZ. 'Blue Beard' is the title and subject of a two-act tragedy by the Earl of KILGERRIE (1861), of a 'series of comic-oriental romances' in one act by Mahop HERRN (1888), and of dramatic pieces by J. V. BRIDGEMAN and T. A. PALMER.

Blue Belle. A play by DION HOUCAULT (q.v.), produced at Burton's, New York, in 1866.

Blue Bells of Scotland (The). A comedy-drama in five acts, by ROBERT BUCHANAN, taken partly from his prose romance, 'A Child of Nature,' and first performed at the Novelty Theatre, London, September 12, 1887, with Henry Neville as Graham Macdonald, Miss Harriett Jay as Lady Ethel Gordon, Miss Fortescue as Miss Macdonald, and other rôles by Arthur Wood, Scott Brist, G. Canning, S. Callham, and Miss Marie Stuart.

Blue Billy. A servant in R. STIRLING'S 'Little Back Parlor' (q.v.). (S) *Blue Billy* is a character in R. STIRLING'S 'Buffalo Girls' (q.v.).

Blue Blood. A play by MARJORIE L. RILEY, produced in U.S.A.

Blue Boar (The). A "fantastic farce" in three acts, by LOUIS N. PARKER (q.v.) and MURRAY CANON (q.v.), first performed at the Court Theatre, Liverpool, on August 21, 1894, produced at Terry's Theatre, London, on March 12, 1895, with Edward Terry as Robert Henderson, Harcourt Bently as Cyril Struthwaite, G. Belmont as the Duke, L. Kemps as Ned, Miss Alston Leighton as Mrs. Pender, Miss M. McIntosh as Milford, and Miss Fanny Brough as "Dr. Prindlepost."

Blue Devils. A comic drama in one act, adapted by GEORGE COLMAN, JUN., from Fétis's 'L'Anglais, ou le Fou Raisonnable,' and first performed at Covent Garden on April 14, 1798, with Fawcett as Major, Munden as Demoson, Knight as James, and Mrs. Gibbs as Amelia (daughter of Demoson), first played at New York in 1808, with Treble as Major; revived at the Gaiety Theatre, London, in June, 1876. Major is subject to "blue devils," and contemplates suicide. "by way of novelty," to "endow him."

Blue Domino (The). A farce played at New York in 1811.

Blue Glass. A comedy in three acts, from the German of Von Meier, first performed at Fifth Avenue Theatre, New York, on March 12, 1877, with Miss Fanny Davenport as Ethel, Miss E. Sigle as Sophie Mrs. D. E. Gilbert as Mrs. Fletcher Bull, C. Coghlan as Tom Neven, J. Drew as Reynolds Horn, J. Broughman as General MacFarland, J. Lewis as Julius Pappaphorus, etc.

Blue Jackets (The); or, Her Majesty's Service. A farce in one act, by EDWARD STIRLING (q.v.), first performed at the Adelphi Theatre, London, on

October 15, 1888, with "O" Smith as Sen Simonds, Mrs. Keeley as Betty Seddon, F. Matthews as Admiral Trumpton, and Mrs. Honey as Fanny Trumpton.

Blue Jeans. A play in four acts, by JOSEPH ARTHUR, first performed in England at the Opera House, Northampton, February 14, 1889, Shakespeare Theatre, London, February 24, 1889.

Blue Laws. A farce produced at New York in 1828.

Blue or Green? A comedietta by Mrs. HUGH BELL; Comedy Theatre, London, March 12, 1890.

Blue Ribbons. A farcical comedy in three acts, by WALTER BAOWNS (q.v.) and J. E. BODEN, first performed at the Gaiety Theatre, London, on May 11, 1887.

Bluebell, Bessie. A country girl in C. H. HALLWOOD'S 'Jenny Foster.'

Bluebells, Miss. A character in 'Wives by Advertisement' (q.v.). (M) *Bluebells* figures in J. H. BUCKSTON'S 'Dear-hunters' (q.v.).

Blue-eyed Blue Beard. See BLUE BEARD (M).

Blue-eyed Susan. A comic opera in three acts, founded on Douglas Jerrold's 'Black-eyed Susan' (q.v.), libretto by GEORGE R. SIMS and HENRY PETTIT, music by F. Osmond Carr, first performed at the Prince of Wales Theatre, London, on February 6, 1892, with Miss Nellie Stewart as Susan, Miss Marian Burton as William, Miss Grace Paddy as Dolly Mayflower, Arthur Williams as Deppress, Arthur Roberts as Captain Creston, Wallace Brownlow afterwards appeared as William, and Miss Phyllis Broughton as Dolly.

Blue-legged Lady (The). A "piece of absurdity," by W. J. HILL, first performed at the Court Theatre, London, March 6, 1874, by A. Bishop, Clifford Cooper, C. Stuyves, and Miss Kate Phillips.

Blueraine. "An illicit spirit" in PLANCHÉ'S 'Golden Branch' (q.v.).

Blueskin. A character in the various adaptations and burlesques of 'Jack Sheppard' (q.v.).

Bluff. (1) Captain Ned Bluff is a cowardly braggart in CONGREVE'S 'Old Bachelor' (q.v.). (2) *Bluff* is the name of the mate in I. FOCOCK'S 'Robinson Crusoe' (q.v.). (3) Captain Bluff is a character in R. STIRLING'S 'Jane Louisa' (q.v.).

Bluff King Hal. Under this traditional appellation, Henry VIII has given the title to a certain number of comic pieces - (1) A pantomime produced at the Princess's Theatre, London, at Christmas, 1868. (2) A pantomime by F. MARCHANT, Victoria Theatre, London, December, 1888. (3) A pantomime by NELSON LEE, Pavilion Theatre, London, 1898. (4) A pantomime at Greenwich, December, 1871. (5) An

opera-bouffe in two acts, words by C. O'NEIL, music by G. Richardson, Cheltenham, April, 1877. (6) A pantomime by FRANK HALL, Victoria Theatre, London, December 24, 1879. (7) A pantomime by H. SPENT Sanger's Amphitheatre, London, December, 1882. (8) A burlesque, Alexandra Theatre, Sheffield, March 12, 1882. (9) A musical piece, written by CHARLES E. FORD, composed by L. H. Fisher, Opera House, Baltimore, U.S.A., April 6, 1884.

Blunderer (The). A comedy, translated from Molière, and printed in Foster's 'Comic Theatre,' vol. iv.

Blundering Hair (The). See LUTHER, H. P.

Blunt. (1) Colonel Blunt, in HOWARD'S 'Committee' (q.v.), is a Royalist soldier, who reappears in KNIGHT'S 'Honest Thieves' (q.v.) as Captain Handy. (2) Major-General Blunt is a cavalry officer in SHADWELL'S 'Volunteers' (q.v.). (3) Major Blunt is a character in C. J. MATTHEWS'S 'Adventures of a Love Letter' (q.v.). (4) John Blunt is the English war-correspondent in H. J. BYRON'S 'Michael Strogoff' (q.v.).

Blunt, Master Constable; or, The Spaniard's Night Walk. A comedy by THOMAS MIDDLETON (q.v.), acted by the children of Paul's, and printed in 1632.

Blush, Mr. A character in H. WIGAN'S 'Taming the Truant' (q.v.). (3) Prince Blush is a character in J. KINGSOON'S 'Three Princes' (q.v.).

Blush Rose. An opera-bouffe, music by Offenbach, libretto by G. D'ARCY, Theatre Royal, Plymouth, May 22, 1878.

Blushenly. The hero of CUMBERLAND'S 'Natural Son' (q.v.).

"Blushing rose, and purple flower (The)." First line of a song in MASSINGER'S 'Pleasure' (q.v.).

Blushington, Edward. The "bashful man" in MORCHIEFF'S comic drama of that name (q.v.). (2) There is a *Peter Blushington* in BOCCACCINI'S 'Lover by Proxy' (q.v.).

Blusturbus. A yeoman of the guard in FLAUCHÉ'S 'Amorous' (q.v.).

Blv, Welly. A ballet-girl in GURDY and SOLOMON'S 'Vicar of Bray' (q.v.), belated by Thomas Norton.

Blyth, Mrs. The widow in BURNARD'S 'Colonel' (q.v.).

Boabdalin, King, in DRYDEN'S 'Conquest of Granada' (q.v.).

Boabdil. An opera, music by Martin Moszkowski, performed, with English libretto by Mrs. TRESTRAN, at the Manhattan Opera House, New York, January 24, 1883.

Boabdil el Chise; or, The Moor the Hermit. A burlesque by F. C. BURNARD (q.v.), performed at Astley's Theatre, London, under E. T. Smith's management.

Boaden, Caroline. Dramatist; author of 'Fatality,' 'Quite Correct,' 'William Thompson,' and adapter of 'Don Pedro the Cruel.'

Boaden, James. Dramatic and miscellaneous writer, born 1732, died 1809; author of the following plays — 'Osmyn and Dervan' (1766), 'Fountainville Forest' (1764), 'The Secret Tribunal' (1768), 'The Italian Monk' (1767), 'The Cambr-Britons' (1769), 'Aurelio and Miranda' (1769), 'The Voice of Nature' (1808), and 'The Maid of Bristol' (1802). Boaden was also the author of 'A Letter containing a Critical Examination of the Papers of Shakespeare published by Mr. Samuel Ireland' (1766), 'An Inquiry into the Authenticity of the Various Pictures and Prints of Shakespeare' (1804), 'A Life of J. P. Kemble' (1808), 'Memoirs of Mrs. Siddons' (1807), 'A Life of Mrs. Jordan' (1807), 'Memoirs of Mrs. Inchbald' (1808), and 'On the Sonnets of Shakespeare, identifying the person to whom they are addressed, and elucidating several points in the Poet's History' (1807). See 'Biographic Dramatic' (1812).

Bondieon, Queen of Britain. A tragedy by CHARLES HORTON, written in rhyme, and acted at Lincoln's Inn Fields in 1697, with Mrs. Barry as the heroine, Betterton as Cassiodorus (British general), Kynaston as *Paulinus* (Roman general), Bradford as Cæsar, Hodgson as *Deioce*, Mrs. Bracegirdle as *Cornelia*, and Mrs. Bowman as *Venusta*. (2) 'Bondieon,' a tragedy by RICHARD GLOVER (q.v.), first performed at Drury Lane on December 1, 1738, with Mrs. Fritchard as the heroine, Garrick as *Dumnonius* (chief of the Trinobantians), Moscop as *Amherstus*, Harvard as *Flemingus*, and Mrs. Cibber as *Venustia* (wife to *Dumnonius*). The story is founded on the 14th book of the 'Annals' of Tacitus. See BONDUCA. (3) 'Bondieon Unearthed,' burlesque in one act, by WILSON J. RIX and FRED. J. GILBERT, Town Hall, Kilburn, January 20, 1896.

Board and Residence. A farce in one act, by CONWAY EDWARDS (q.v.), first performed at the Globe Theatre, London, on October 8, 1870. Among the characters are *Augustus Fitzpauldis*, *Timothous Twittle*, *Miss Hatidis* and *Maria Mildus*, and *Smart* (a maid).

Boarding House (The); or, Five Hours at Brighton. A musical farce in two acts, written by SAMUEL BEARLEY, Jun. (q.v.), with music by Horn, and first performed at the Lyceum Theatre on August 28, 1811, with J. Smith as *Captain Beljart*, Miss H. Kelly as *Caroline Harriety*, W. Switzer as old *Contract*, Osberry as young *Contract*, Mrs. Orger as *Caroline Wheatshed*, Lovegrove as *Fidget*, and Knight as *Spatterdash*.

Boarding School, Our. See OUR BOARDING SCHOOL.

Boarding School (The). (1) A farce in one act, by W. BATES BERNARD (q.v.).

first performed at the Haymarket on September 1, 1841, with a cast including Webster, J. Webster, P. Vining, D. Ross, Mrs. Stirling, Miss P. Horton, and Mrs. F. Matthews (q.v.). Among the characters are *Former Holly* and *Miss Mary Mide*. (3) A comedy by E. BROWN, played throughout the U.S.A. in 1878-80, with Miss Minnie Palmer in the chief part. See LOVE FOR MONEY.

Boarding-School Miss (The). A comedy ascribed to Dr PAUL JODRELL, printed in 1787, but not acted.

Boarding-School Rumps; or, The Sham Captain. See LOVE FOR MONEY; OR, THE BOARDING SCHOOL.

Boast of Billingsgate (The). A play by RICHARD HATHWAY (q.v.) and JOHN DAY (q.v.), acted in 1602.

Boatbuilder's Hovel (The). See NEGRO OF WAPPING.

Boss. A Jew in DOUGLAS JERROLD'S 'Prisoner of War' (q.v.).

Bob. A play by FRED MARADEN, performed in U.S.A. during 1887, with Miss Patti Ross in the title part, produced at the Novelty Theatre, London, on December 26, 1888, with Miss Ross in her original rôle, supported by F. Mervin, W. Farren, jun., W. Friend, Wallace Kirkline, and Miss Amy McNeill, revived at the Strand Theatre, London, in February, 1889.

Bob Short. See LEMON, MARK.

Bobadil. See SEABELLE, LUSCOMBE.

Bobadil, Captain, in JONSON'S 'Every Man in his Humour' (q.v.), is a bully and a coward—a man of "big words and little heart." He is described in the cast as "a Paul's man"—"a frequenter of the middle aisle of St. Paul's Cathedral, the common resort of cast captains, sharpers, gulls, and gossipers of every description." He is, says Hazlitt, "the real hero of the piece. His extravagant affectation, his blustering and cowardice, are an entertaining medley; and his final defeat and exposure, though exceedingly humorous, are the most affecting part of the story." B. W. Procter pronounces him "worthy to march in the same regiment with *Beauclerk* (q.v.) and *Pistol* (q.v.), and *Parolles* (q.v.), and the *Copper Captain* (q.v.). The part was played in public by Charles Dickens (1845), whose performance was highly praised by Leigh Hunt. "Mr. Dickens's *Bobadil*," wrote that critic, "had a spirit in it of intellectual apprehension beyond anything the existing stage has shown."

Bobalink, Tom and Polly. A truckman and his wife in J. BROUGHAN'S 'Irish Emigrant' (q.v.).

Bobbin. The name of characters in (1) J. R. BICKSTONE'S 'Popping the Question' (q.v.), and (2) BROTH and HALLIDAY'S 'Shilling Day at the Great Exhibition' (q.v.). (3) There is a *Benjamin Bobbin* in WILLIAMS and BURNARD'S 'B.B.' (q.v.). (4) *Mrs. Bobbin*, in MILLEN'S 'Artifice' (q.v.), interlards her conversation with phrases redolent of the barracks. (5) *Mrs. Bobbin* is a waiting-woman in LADY DUFFRYN'S 'Pinasse' (q.v.). (6) *Mrs. Bobbin* is also a character in G. A. A. RECKETT'S 'Traveller's Ball' (q.v.). (7) *Tim* and *Mrs. Bobbin* are among the persons of R. J. RAYMOND'S 'P.S. Come to Dinner' (q.v.).

Bobbins, Mr. and Mrs. There are married couples so named in (1) T. MORTON'S 'Gilded Tom' (q.v.), and (2) A. C. TROUGHTON'S 'Vandyke Brown' (q.v.). (3) A *Mr. Bobbins* also appears in MADDISON MORTON'S 'A Day's Fishing' (q.v.).

Bobbo. An operetta in one act, libretto by J. T. TANNER and ADRIAN ROSS, music by F. Osmond Carr, Prince's Theatre, Manchester, September 12, 1895.

Bobby A 1; or, A Warm Reception. A farce in one act, by G. S. HODGSON, Surrey Theatre, London, October 7, 1872.

Bobinet the Bandit; or, The Forest of Montescarpini. A musical farce, first performed at Covent Garden on December 4, 1815, with Liston as the hero. *Bobinet* is a rustic, whom some handitti mistake for the captain they expect.

Robinettes. A lady's maid in FARNIE'S 'Champagne' (q.v.).

Bobstay. A boatswain in J. M. MORTON'S 'The Spitfire' (q.v.). (2) See *Bobstay* figures in 'Fifteen Years of a British Seaman's Life' (q.v.). (3) *Bill Bobstay* is a character in W. K. GILBERT'S 'H.M.S. Pinafore' (q.v.).

Bobtail, Mr., in J. M. MORTON'S 'My Precious Betsy' (q.v.).

Bobus, Humphrey, in R. B. PEAKE'S 'H.B.' (q.v.).

Boccaccio. An opéra comique in three acts, music by Franz von Suppé, first performed in England, with libretto by R. REECH and H. B. FARNIE, at the Comedy Theatre, London, on April 22, 1892, with Miss Violet Cameron in the title part, J. G. Taylor as *Pietro L. Kelleher* as *Lotteriochi*, W. S. Hising as *Leonetto*, Lionel Brough as *Lambertuccio*, Miss Alice Burville as *Fiammetta*, Miss Carlington as *Peronella*, and Miss Kate Munroe as *Isabella*, played at Wallack's Theatre, New York in 1888, with Miss Laura Moore as *Fiammetta*.

Boccagh (The). A drama in three acts, by W. GOMERSALL, Theatre Royal, Worcester, August 4, 1894.

Bodda-Pyne, Louisa. See PTNR, LOUISA.

"Boding raven (The)."—'The Two Noble Kinsmen' (song).

Bodkin. (1) *Sir Basil Bodkin* figures in PALGRAVE SIMPSON'S 'School for Coquettes' (q.v.).

(g. s.). (2) *Betsy Rulkin* is a character in K. STIRLING'S 'Blue Jacket' (g. s.). (3) *Peter Rulkin* is a master tailor in SELBY'S 'Taken in and Done for' (g. s.).

Bogey. "being some Account of the Curious Behaviour of Disinclined Dates." A play in three acts, by H. V. KEMOON (g. s.), first performed at the St James's Theatre, London, on September 10, 1845, with the author in the title part (*Archibald Buffonshaw*), and other roles by F. A. Everill, Miss Eva Moore, Miss Fannie Bell, etc.

Bohea Man's Girl (The). See BOHEMIAN GIRL, THE.

Bohema, Anthony. Actor; played many parts at Lincoln's Inn Fields between 1718 and 1730. He was the original representative there of *Colum* in 'Sir Walter Raleigh, Jaeger in Half pay Officers,' and *Herod* in 'Marianna.' His other parts including the *Ghost* in 'Hamlet,' *King Lear*, *Shallow*, *Julius Caesar*, *Titus Andronicus*, *Henry IV* in 'Richard III.,' *Shalick*, the *King* in 'Henry IV, Part I.,' *Cassius*, *Donquixote*, *Molupur*, *Bogey*, *Tamarian*, *Oroonoko*, *Arbaces* in 'King and No King,' *Hannibal* in 'Sophonias,' the *King* in 'The Maid's Tragedy,' *Cato*, etc. (G. s.). He married Mrs. Seymour (g. s.), the *Marianna* to his *Herod*.

Bohème (La). See BOHEMIANS, THE.

Bohemia. A play by FRANK HITCH COCK ('Muriel'), first performed at the Arch Street Theatre, Philadelphia. (2) 'Bohemia and Belgravia': a comedy in three acts, by ARTHUR O'NEILL (g. s.), produced at the Royalty Theatre London on June 8, 1872. (3) 'Bohemia': a comedy in a prologue and four acts, adapted by CYRIL FITCH from 'La Vie de Bohème' of Henri Murger and Theodore Barrière, and first performed at the Empire Theatre, New York, in March, 1890. See BOHEMIANS, THE.

Bohemian (A). A play in four acts, by LOUIS N. PARKER, first performed at the Globe Theatre, London, on February 13, 1892, with Murray Carson as *Captain Belgrave*, Lewis Waller as *Norman Brooke*, and other parts by F. Everill, A. Aynsworth, Miss Florence West, Miss M. Mallett, and Mrs. Cannings.

Bohemian Girl (The). An opera in three acts, libretto (adapted from St. George's ballet of 'The Gipsy') itself based on a novel by (servants) by ALFRED LYNN, music by M. W. Balfe (g. s.), first performed at Drury Lane Theatre on November 27, 1843, with W. Harrison as *Thaddeus*, Miss Hainforth as *Arlene*, Miss Butts as the *Gipsy Queen*, Hodgson as *Florist*, and Streeter and Bryant in other characters. Among subsequent representations may be noted those at Drury Lane on June 16, 1850, with Elliot Galer as *Thaddeus* and Miss Escott as *Arlene*, at Drury Lane on November 2, 1862, with Miss Hills as *Arlene*, at the Alexandra Palace on July 29, 1876, with G. Ferren as *Thaddeus* and Miss R. Hervey

as *Arlene*, at Drury Lane in May, 1884, by the Carl Rosa Company (by which it has been performed, over and over again, throughout the provinces). With an Italian libretto, the opera was performed at Her Majesty's Theatre, London, in February, 1868, as 'La Zingara.' It was played with an English "book" at Nibbles Garden, New York, in February, 1861, with Madame Anna Hahp as *Arlene*. The *Bohemian Girl* was burlesqued by the Brothers BROUGH in 1851 in 'Arlene' (g. s.), by BELTINGHAM and Best in 1864 in 'Arlene, the Lost Child,' and by W. S. GILBERT in 1888 in 'The Merry Zingara' (g. s.). Another travesty, by H. J. RYRON, called 'The Bohemian Gynrl, and the Unapproachable Pole,' was first performed at the Opera Comique Theatre, London, on January 31, 1877, with Miss Nelly Farren as *Thaddeus*, Miss Kate Vaughan as *Arlene*, Miss M. West as the *Gipsy Queen*, E. W. Royce as *Count Armon*, E. Terry as *Derrishoff*, and F. Charles as *Florist*; the music was by Meyer Lutz. This piece was transferred in July, 1877, to the Gaiety Theatre, with Miss Amalia in lieu of F. Charles. There has been an American burlesque of the opera, entitled 'The Bohemian Girl.'

Bohemian Gynrl (The). See BOHEMIAN GIRL, THE.

Bohemian Mother (The). A play by MADAME KRA, translated from the French, and performed at Boston, U.S.A., in 1892. See INEXHAUSTIBLE.

Bohemians (The); or, The Rogues of Paris. A drama in three acts, by EDWARD STIRLING (g. s.), adapted from Eugène Mysteres de Paris, and first performed at the Adelphi Theatre, London, on November 6, 1843, with Mrs. Yates as *Lucie Hubert*, W. Smith as *Jerome Hubert* (f. r.), and Wright, Wieland, Mrs. Woodidge, etc. in other parts. An adaptation of Stue's story was produced at the Lyceum Theatre on November 13, 1843, under the title of 'The Cross Heads of Life, or, The Sumps of London' (g. s.). This was followed by (2) 'The Bohemians, or, The Thieves of Paris,' also founded on Stue, and first performed at the City of London Theatre on November, 20, 1843, by (3) 'The Bohemians of Paris; or, The Mysteries of Crime,' a drama in three acts, adapted by C. Z. HARRNETT (g. s.), and first performed at the Surrey Theatre on November 27, 1843, with a cast including N. T. Hucks, E. F. Wallace, Vale, H. H. H. H., Mrs. R. Honner, etc. and by (4) 'The Bohemians, or, The Thieves of Paris,' another adaptation, produced at the Queen's Theatre, December 4, 1843.

Bohemians (The). (1) An opera in three acts, music by Offenbach, words by H. B. PARKIE (g. s.), first performed at the Opera Comique, London, on February 24, 1873, with Miss Pattie Laverne as *Conteretta*. (2) An opera in four acts, the libretto founded on Henri Murger's novel, 'La Vie de Bohème,' the music by Puccini, performed for the first time in England at the

Theatre Royal, Manchester, on April 22, 1897, with Miss Alice Eady as *Mimi*, Miss Jessie Macdonald as *Musette*, and other parts by W. Paul R. Cunningham, A. R. Winckworth and Homer Lund. performed at Covent Garden in October 1897 under the title of 'La Bohème.' See **BOHEMIA**.

Bohemians of Paris (The). See **BOHEMIANS, THE.**

Bohn, Henry George. Bibliographer, born 1796, died 1884; author of 'Biography and Bibliography of Shakespeare' (1863).

Boiling Water. A farical comedy in three acts, by JULIAN CROSS (q.v.), first performed at the Comedy Theatre, London, on July 22, 1888.

Boispreau, Hector de, in OFFENBACH'S 'Madame Favart' (q.v.).

Boker, George Henry. Dramatic writer, author of the following practical plays: 'Calaynos' (1848), 'Anne Boleyn' (1850), 'The Betrothal' (1850), 'Leon r de Ruzman' (1853), 'Francesca da Rimini' (1856), also of a play called 'The Widow's Marriage,' which belongs to 1852 but has not been performed. R. H. Stoddard ('Lippincott's Magazine') says of Boker: 'He was the creator of our poetic drama, which began with 'Calaynos' and ended with 'R. Knigsmark.' That his tragedies were capable of effective representation was known to those of us who saw Mr. Davenport and Miss Dean in 'Francesca da Rimini' years ago, and is known to those of us who have since seen Mr. Barrett and Miss Wainwright in the same play. The conception of his tragedies and comedies, their development, their movement, and their catastrophes, are dramatic. Poetical, they are not overweighted with poetry, emotional and passionate, their language is naturally figurative, and the blank verse rises and falls as the occasion demands. One feels in reading them that the writer had studied the Elizabethan and Jacobean dramatists, and that they harmed as well as helped him. If he could have forgotten them and remembered only his own genius, his work would have been more original.' See Boker's 'Plays and Poems' (1866).

Bokes. A Jew in SHIRLEY BROOKS'S 'Crooks' (q.v.).

Bold Advertisement (A). A duologue by LOUIS N. PARKER, Stairway Hall, London, November 19, 1906.

Bold Beauchamps (The). An old play, not now in existence but referred to in 'The Knight of the Burning Pestle' (1613), 'The Gulliver' (1646), 'The Playhouse to be Let' (1673), and the prologue to 'The Dutch Lady' (1673). See DUDLEY'S 'Old Plays' (1780) and GENEST'S 'English Stage' (1842).

Bold Buccaneers (The). See **ROBINSON'S** (1808).

Bold Dick Turpin. See **DICK TURPIN.**

Bold Dragoons (The). A comic opera in two acts, by MORRIS HARNETT (q.v.), first performed at the Adelphi Theatre, London, with Yates and Keefe as *Sabertash* and *Pierre* (the dragoons), Buckstone as *Cock Cuckley*, Mrs. Yates as *Rosina*, and Mrs. Fitzwilliam as *Annette*.

Bold Recruit (The). An operetta, words by R. C. STEPHENSON (q.v.), music by Frederick Clay (q.v.), first performed at the Theatre Royal, Canterbury, August 4, 1860; revived at St. George's Hall, London, on July 19, 1870.

Bold Stroke for a Husband (A). A comedy by Mrs. COWLEY (q.v.), first performed at Covent Garden on February 25, 1783, with Lewis as *Don Julio*, Quick as *Don Caesar*, Wroughton as *Don Carlos*, Whitfield as *Don Garcia*, Edwin as *Don Vincentio*, Wilson as *Gasper*, Mrs. Mattocks as *Olivia* (daughter of *Don Caesar*), Mrs. Robinson as *Victoria*, Mrs. Wilson as *Mimette* (a maid), and Mrs. Whitfield as *Laura* a courtier. 'Don Caesar is very desirous that his daughter should marry. She is secretly in love with *Julio*. For this reason she disgusts *Don Garcia* by pretending to be a vixen, and *Don Vincentio* by pretending to be fond of a Jew's harp. *Julio* falls in love with her. At the conclusion they are united' (Genest). A sub-plot has to do with the matrimonial troubles of *Don Carlos* and *Victoria*. The rôle of *Olivia* was sustained at Covent Garden in 1796 by Miss Wallis, at Drury Lane in 1803 by Miss Mellon, at Covent Garden in 1804 and at the Haymarket in 1811 by Mrs. Glover, at Drury Lane in 1815 by Mrs. Davison (Miss Kelly playing *Mimette*), and at Drury Lane in 1821 by Miss Kelly (Mrs. Glover playing *Mimette*). The comedy was revived at the Fifth Avenue Theatre, New York, in December, 1873, with G. Clarke as *Julio*, L. James as *Carlos*, W. J. Le Moine as *Gasper*, Miss F. Davenport as *Olivia*, Miss C. Morris as *Victoria*, Miss K. Claxton as *Marcetta*. Genest points out respects in which the author was indebted to Otway's 'Athelst' and D'Urfey's 'Virtuous Wife.'

Bold Stroke for a Wife (A). A farce in five acts, by Mrs. ENTLIVRE (q.v.), first performed at Lincoln's Inn Fields on February 3, 1718, with C. Bullock as *Colonel Fraynwell*, Pack as *Obadiah Prim*, Spiller as *Periwinkle*, Bullock as *Tradelove*, Knapp as *Sir Philip Modelow*, Griffin as *Simon Pure*, Mrs. Bullock as *Anne Lovely*, and Mrs. Kent as *Mrs. Prim*. The 'Biographia Dramatica' says that "a scene or two" were written by John Mottley (q.v.). *Prim*, *Periwinkle*, *Tradelove*, and *Modelow* are the guardians of *Anne Lovely*, who loses her fortune if she marries without their permission. They have very marked peculiarities, but *Fragnwell* contrives to conciliate them all. The "bold stroke" is that which *Fragnwell* makes when, by passing himself off as *Simon Pure*, he gets accepted as *Anne's* suitor. The comedy was revived at Lincoln's Inn Fields in 1718 and 1728, at Drury Lane in

1722, at Covent Garden in 1766, at Drury Lane in 1748, at Covent Garden in 1750 and 1762, at Drury Lane in 1768, at Covent Garden in 1772, at Drury Lane in 1777, at Covent Garden in 1779 and 1787, at the Haymarket in 1798, at Drury Lane in 1798, at the Haymarket in 1810, at Drury Lane in 1812, and at Covent Garden in 1825. A few years later, a lyrical version of the comedy, fitted with music by John Barnett, and introducing Benham in the principal male part, was produced at Drury Lane Theatre under the title of 'Win Her and Wear Her,' but had only a brief career. See **PURE, SIMON**.

Bolero, Don. Father of the heroine in **LECOQ's** 'Giroff-Giroff' (q.v.).

Bolonia. The gipsy chief in 'Fallin' (q.v.).

Bolyns, Anne. Queen in **BARNES's** 'Voices Betrayed' (q.v.). See **ANNE BOLYN**.

Bolingbroke (Henry). Duke of Hereford, in **SHAKESPEARE's** 'Richard II' (q.v.). "The character of Bolingbroke, afterwards Henry IV., is drawn," says Halliwell, "with a masterly hand—patient for occasion, and then steadily availing himself of it, seeing his advantage afar off, but only seizing on it when he has it within his reach; humble, crafty, bold, and aspiring, encroaching by regular but slow degrees, building power on opinion, and cementing opinion by power."

Bolivar; or, Life for Love. A drama in three acts, by **W. G. WILLS** (q.v.). First performed at the Theatre Royal, Dublin, on November 3, 1859, with Charles Dillon as Bolivar ("the apostle of South American Independence") and Miss Belle Mortimer as Isar, with whom Bolivar is in love, but whom he surrenders to his friend and rival, Leon.

Bolt. (1) A gaoler in **JERROLD's** 'Amphibious Givetti' (q.v.). (2) "The hall-parter" in **S. LOVER's** comic drama of that name (q.v.). (3) The house's foreman in **OLEN-FORD's** 'Day Well Spent' (q.v.). (4) A boat-swain's mate in **A. L. CAMPBELL's** 'Rent Day'.

Bolt, Ben. See **BEN BOLT** and **JANE LONAN**.

Bolter, Mr. Hazy. A character in **TALFOURD and WIGAN's** 'Thi for Tis' (q.v.).

Bolton, Duchess of. See **FENTON, LAVINIA**.

Bolus, Benjamin. See **BENJAMIN BOLUS**.

Bolus, Doctor. "The village doctor" in **J. C. CROSS's** burlesque of that name (q.v.). See **DOCTOR BOLUS**. (3) Tim Bolus is **Foster's** assistant in **T. J. WILLIAMS's** 'My Turn Next'.

Bombardinian. In **CARY's** 'Chronanthologies' (q.v.), is general to the king, but, being struck by that monarch, kills him. As he observes—

"Bombardinian has received a blow,
And Chronanthologies must die!"

Bombastes Furioso. A burlesque tragedy opera in one act, by **WILLIAM BARNES**

KNODES (q.v.), first performed at the Haymarket Theatre, London, on August 7, 1816, with Linton as General Bombastes (in love with Dastanna), Matthews as Artaximenes (King of Utopia), Taylor as Pashas (Minister of State), and Miss H. Kelly as Dastanna. It was afterwards played with Munden as Bombastes and Parren as Pashas. "Artaximenes is discovered drinking. Bombastes returns victorious. Artaximenes makes love to Dastanna. He and Bombastes fight. The king dies. Pashas kills Bombastes. At the conclusion the king and Bombastes jump up alive" (Genest). 'Bombastes' played in New York in 1814, was revived at the Gaiety, London, on March 14, 1871. T. Anderson set the burlesque to music, and produced it at Birmingham under the title of 'Artaximenes the Great'.

Bombay to Kenley. A musical comedy, words by **WALTER PARKER**, music by P. and E. Boncland; Lydiate Hall, London, March 14, 1884.

Bombo, the Dwarf. A drama in three acts, by **J. HOLMES GROVER**, Queen's Theatre, Dublin, May 10, 1880.

Bombone. The bespeckled husband of Melina, in **E. STIRLING's** 'Serpent of the Nile' (q.v.).

Bon Bois, Monsieur Pantaloon. An operetta produced at Adelphi Theatre, London, in August, 1882, with a cast including Miss Fitzwilliam. See **TRICK KILLED**.

Bon Ton; or, High Life Above Stairs. A comedy in three acts, attributed variously to David Garrick (q.v.), George Colman, King, and General Burgoyne. First performed at Drury Lane on March 12, 1775, with Mrs. Abington as Miss Tetley, Miss Pope as Lady Smith, Dodd as Lord Smith, King as Sir John Tetley, Brereton as Colonel Tivy, Parsons as Dary, and Lamash as Jemmy. The prologue was by Colman.

Bon-Visage, Bartilomea. A character in **G. ALMAN's** 'Jane of the Hatchet'.

Bona. Sister to the French queen in 'King Henry VI,' pt. iii.

Bonadden. Tutor to *Princess Ahmed* in **M. J. BIRON's** 'Pilgrim of Love' (q.v.).

Bona-fide Travellers. A farce by **WILLIAM BROTON** (q.v.). First performed at the Adelphi Theatre, London, on October 20, 1854, with R. Homer (*Butler*), Paul Bedford (*O'Grigger*), Kealey, and Mrs. Kealey in the cast.

Bonamion. A character in **SHIRLEY's** 'Bird in a Cage' (q.v.).

Bonaparte. See **SCONAPART**.

Bonassus. (1) An old French captain in **R. B. FRANK's** 'Comfortable Lodgings' (q.v.). (2) A Jeweller in **J. B. BUCKSTON's** 'Victorine' (q.v.).

Bonaventure, Basil. A soldier of fortune in **G. ALMAN's** 'Gaspard the Gondallier'.

Bonbon. A name given to the following characters—(1) *Baron Bonbon* in T. TOWNSEND'S *Blow in the Dark* (q.v.). (2) *King Bonbon* in F. C. HENDERSON'S *Snowdrops* (q.v.). (3) *Madame Bonbon* in MELBY'S *Four Noblemen* (q.v.). (4) *Madame Bonbon* in T. E. WILKS' *Raffles, or the Reprobate* (q.v.). (5) *Prince Bonbon*, a character in PLANCHÉ'S *Yellow Dwarf* (q.v.). (6) *Sir Pierre de Bonbon* in BLAND'S *Fair Rosamond* (q.v.).

Boncour, Madame De. A character in MELBY'S *Paris and Pleasure* (q.v.). (2) *Pierre Boncour* is the "village doctor" in R. WEAVER'S drama so named (q.v.).

Boncour, Sir George, and Mr. Father and son in FIELDING'S *Fathers* (q.v.).

Bond, Jessie. Actress and vocalist; born in London, and studied at the R. A. M., made her first professional appearance at the Opera House in London on May 28, 1874, as the original *Hebe* in H. M. S. Pinafore (q.v.), figuring afterwards in the original cast of *After All* (q.v.). In 1879 she went to New York, where, on December 31, she was (*for America*) the original *Edith* in *The Pirates of Penzance* (q.v.). Returning to England in 1881, she was the first representative in London of *Isabel* in the last-named opera (April 31). She was afterwards the original performer of the following roles in the Gilbert Sullivan series: *Lady Amelia* in *Patience* (1881), *Isolante* (1882), *Melissa* in *Princess Ida* (1884), *Patsy* in *The Mikado* (1885), *Mad Margaret* in *Rudigere* (1887), *Phoebe* in *The Yeomen of the Guard* (1888), and *Tessa* in *The Gondoliers* (1890). She was also in the first casts of *To the Death* (*Maud Charteris*) (1901), *Lucked in* (*Sophie*) (1901), *The Naught Girl* (*Anna Loofah*) (1901), *Ma Mie Rosette* (*Martina*) (1902), *Poor Jonathan* (*Molly*) (1903), *Miami* (*Nellie*) (1903), *Go Hang* (*Heera*) (1904), *His Excellency* (*Nona*) (1904), and *Cursey Courted* (*Mrs. Corney*). She played *Constance* in the Savoy revival of *The Rover* (q.v.) in 1894 and *Susan Lennox* in *Wapping Old Stairs* (London, 1894).

Bond, William. Dramatic and miscellaneous writer, died 1735, claimed to have "altered" a tragedy called *The Tuscan Treaty* of Targuini Overthrow, announced as "by a gentleman lately deceased," and produced at Covent Garden in 1733. See the *Biographia Dramatica*.

Bond (The). A dramatic poem in three acts, by Mrs. CHARLES QUERE, printed in 1824.

Bond of Life (The). A drama in three acts, by H. F. SAVILLE, Assembly Rooms, Reading, May 14, 1870.

Bondasani, Il, or, The Caliph Robber. A comic opera written by R. D'ARLIV (q.v.), performed at Covent Garden in November, 1840. The title is derived from the name assumed by the Caliph during his rambles in disguise.

Bondage. A play in four acts, adapted from the French of Pierre d'Alray, and first performed at the Opera Comique Theatre, London, on March 31, 1863, with a cast including C. Kelly, O. Alexander, W. Farren, jun., Miss Nelly Bromley, Miss Agnes Thomas, and Miss India Hillen.

Bondman (The). (1) "An ancient story" by PHILIP MASSINGER (q.v.), first performed at the Cockpit, Drury Lane, on December 3, 1623, and printed in the following year. Downes records that it was revived at the Cockpit in 1650, with Hetterton in the cast. Pepys records in March, 1660-1: "To White Fryars, and saw 'The Bondman' acted, an excellent play and well done. But above all that ever I saw, Hetterton do the Bondman best. With some omissions, and the sub-title of *Love and Liberty*, it was brought out at Drury Lane on June 8, 1719, with Walker as *Marullo* (*Pisander*), Williams as *Leontineus*, Mills as *Timoleon*, Shepherd as *Clara*, Miller as *Andria*, Mrs. Thompson as *Clara*, Mrs. Herbert as *Timandrea* (*Statira*), and Mrs. Hunt as *Cornea*. It was again played at Covent Garden on October 12, 1779, with the comic scenes "reformed" by Cumberland, and with Wroughton as *Pisander*, Lewis as *Leontineus*, Aikin as *Timoleon*, Wilson as *Clara*, Quirk as *Andria*, Mrs. Yates as *Clara*, and Mrs. Pitt as *Cornea*. The scene is laid in Syracuse. The bondman is *Pisander*, who, for love of *Clara*, has sold himself to her father as a slave, calling himself *Marullo*. His sister, *Statira*, accompanies him, calling herself *Timandrea*. *Marullo* incites the slaves to a rebellion which is crushed. He then learns the real way of *Leontineus* who loved *Clara*; but *Clara* is lame for *Pisander*, and *Leontineus* is reconciled to *Statira*, to whom he had formerly engaged himself. *Timoleon* is a general sent by the Corinthians to defend the Syracusans from the Carthaginians. *Clara*, *Andria*, and *Cornea* are comic characters. (2) An opera, music by M. W. Balfe (q.v.), produced at Drury Lane Theatre in 1846. (3) A drama in five acts, by HALL (q.v.), founded on his novel called *The Bondman*, and first performed at the Theatre Royal, Bolton, on November 10, 1842, with Elfrida Alderson as *Jason* and Miss Agnes Verity as *Granda*.

Bonduca. A tragedy, generally ascribed to FRANCIS BEAUMONT (q.v.) and JOHN FLETCHER (q.v.), though Dyce is inclined to hold that it is the work of Fletcher only. The original cast included Barbaque (q.v.), and the first performance must therefore have taken place before Mar. 2, 1634-19, in which month Barbaque died. The plot of the play, like that of *Hopkins* and of Oliver's *Rodolphe* (q.v.), is founded on the *Annals of Tacitus*, bk. xiv. c. 72, and deals with some well-known historical characters. *Bonduca* is identical with *Bondices*, and *Corastach* with *Coractacus*. "Stamlessly mangled," says Gosselt, the play was revived at Drury Lane in 1840, with P. well as *Corastach*, Mrs. Knight as *Bonduca*, Mrs. Rogers as *Claudia*, Miss Cross as *Bondica*,

and other parts by Mills, Verbruggen, etc. The same version was played at Drury Lane in 1706, and again in 1731, with Bridgwater as *Caratach*, Cibber, jun., as *Venutius*, Mrs. Butler as *Bonduca*, Mrs. Cibber as *Claudia*, and Miss Rastor as *Bonvica*. The original play, altered by Colman, was revived at the Haymarket in 1778, with Digges as *Caratach*, Miss Sherry as *Bonduca*, and Palmer, Parsons, and Lamash in other parts; at Covent Garden in 1795, with Holman as *Caratach*, Mrs. Pope as *Bonduca*, Miss Wallis as *Bonvica*, and other rôles by Pope, Quick, Farren, and Harley, and at the same theatre in 1808, with Cooke as *Caratach*, C. Kemble as *Penius*, Munden as *Judas*, and Mrs. H. Johnston as one of *Bonduca's* daughters. In 1837 the play was once more revived at Drury Lane, under the title of '*Caractacus*,' arranged by J. R. Planché, who added a final scene at the request of Bunn, in order that the latter might introduce a representation of a Roman triumph.

Bondwoman (The). A play entered on the books of the Stationers' Company, September 23, 1653.

Bone Squash Diablo. The sketch in which T. D. Rice (*q.v.*) first introduced his song, 'Jump, Jim Crow,' to English audiences (Surrey Theatre, 1836).

Bones, Caraway. An undertaker in M. MELFORD'S '*Turned Up*' (*q.v.*).

Bonheur Conjugale (Le). See LOVE IN HARNESS and MODERN WIVES.

Bonhomme. A character in J. HOWARD PAYNE'S '*Two Galley Slaves*' (*q.v.*). (2) A *Jacques Bonhomme* figures in VOLLAIRE and PLUNKETT'S '*Medal of Bronze*.'

Bonhomme Jadis. See OVER THE WAY.

Boniface. The Lichfield innkeeper in FARQUHAR'S '*Beaux' Stratagem*' (*q.v.*).

Bonifacio and Bridgetina; or, The Knight of the Hermitage; or, The Windmill Turret; or, The Spectre of the North-East Gallery, with a prelude. A "Tragic, Comic, Pantomimic, Melodramatic Gallimathias," adapted from the French by T. DIBDIN, with music by Ware, and first produced at Covent Garden on March 31, 1808. This was "intended to ridicule the taste for melodramas, but the design was badly executed" (Genest).

Bonito, Clara. The "blind girl" in MORTON'S opera of that name (*q.v.*).

Bonne Aventure (La). See FORTUNE TELLER, THE.

Bonnie Annie Laurie. A play in four acts, by C. DALY, Lyceum Theatre, Edinburgh, August 1, 1893.

Bonnie Boy Blue. A burlesque by VICTOR STEVENS, first performed at Chat-ham in April, 1892, and produced at the

Parkhurst Theatre, Holloway, London, in the following month.

Bonnie Briar Bush, Beside the. A play compiled from stories by "Ian Maclaren" (Rev. J. Watson), and performed in U.S.A. in 1868.

Bonnie Dundee. (1) A drama by EDMUND FALCONER (*q.v.*), produced at Drury Lane Theatre, February 23, 1863, with Edmund Phelps as *Graham of Claverhouse*, and other parts by Mrs. Falconer, Mrs. Bowers, H. Lorraine, H. Haigh, etc. (2) A drama by M. E. BOYD, first performed at Torquay in February, 1881; reproduced at the Olympic Theatre, London, in July, 1884, under the title of '*The Lost Cause*.' (3) A romantic play by LAURENCE IRVING (*q.v.*), produced at the Adelphi Theatre, London, March 10, 1900, with R. Taber as *Claverhouse*, and other parts by Miss Lena Ashwell, Miss S. Sheldon, and W. Mackintosh (*James II.*).

Bonnie Fishwife (The). A musical interlude in one act, by CHARLES SELBY (*q.v.*), first performed at the Strand Theatre, London, on September 20, 1858, with the author as *Sir Hicory Heartycheer*, Parselle as *Mr. Wildoates Heartycheer*, J. Clarke as *Gaiters*, Miss M. Oliver as *Miss Thistledown* and *Maggie Macfarlane*.

Bonnie Prince Charlie. (1) A drama by J. B. JOHNSTONE (*q.v.*), produced at the East London Theatre in July, 1868. (2) A drama by WILLIAM LOWE, Dumfries, March 13, 1876. (3) A "spectacle" by CHARLES EXLEY, Hengler's Cirque, December 21, 1878. (4) A drama in two acts, by THOMAS HERBERT TERRISS, Bedford Park Club, London, June 8, 1889.

Bonnie Scotland. A play by SIDNEY R. ELLIS, originally produced at the People's Theatre, Toledo, O., May 6, 1895; performed for the first time in New York at the Fourteenth Street Theatre, December 16, 1895.

Bonnor, Charles, actor and dramatic writer, after experience in the former character at Bath (1777-1783), made his London *début* at Covent Garden in September of the latter year as *Brazen* in '*The Recruiting Officer*' (*q.v.*). He was the author of '*The Manager in Spite of Himself*,' an interlude in which he himself appeared (Covent Garden, 1785), and of '*The Picture of Paris*,' a pantomime from the French (same theatre, 1790). In 1784 he made a futile effort to establish an English theatre in Paris. From 1788 to 1797 he occupied a prominent post in the Post Office. See '*Biographia Dramatica*' (1812), Genest's '*English Stage*' (1832), '*Dictionary of National Biography*' (1886).

Bonny Boy. See MY BONNY BOY.

Bonnycastle, Mr. and Mrs., are characters in J. M. MORTON'S '*Two Bonnycastles*' (*q.v.*).

Bonos Nochios. An interlude entered in the books of the Stationers' Company, January 27, 1608.

Bentley, Lord and Lady, in Lady Wallace's 'Ton' (q.v.).

Bonna. (1) A stockbroker in *RETROGRADE*. 'Laugh when you Can' (q.v.). (2) A stockbroker in H. WIGAN's 'Real and Ideal' (q.v.).

Bonval, Madame, in OXFORD'S and M. WIGAN'S 'Life Chase' (q.v.).

Bonvion, Daughter of Bondon, in BRADSHAW and FLETCHER'S play of that name (q.v.).

Boobleton, Sir Robert. A foolish young squire in H. J. BYRON'S 'Upper Crust' (q.v.).

Boodle. The name given to the following characters:—(1) *Baby Boodle* in W. A. GILBERT'S 'Our Grand' (q.v.). (2) *Betsy Boodle* in J. COURTNEY'S 'Two Pints' (q.v.). (3) *Brother and Mrs Boodle* in T. W. ROBERTSON'S 'Cassidy' (q.v.).

Book-Agent (The). A farce in one act, by FRANK DOWNTON, first performed in U.S.A. in 1882, expanded by C. H. HOYT into a three-act farce called 'A Farcious Match,' and first performed at Asbury Park, New York, September 5, 1884, with William Hooy as *Old Ben*.

Book the Third, Chapter the First. A comedietta adapted from 'Livre Troisième' *Prologue*, and first performed at the Court Theatre, London, on June 12, 1871, by J. Clayton, C. Kelly, and Miss Amy Sawtell. See *AUTHOR'S ADVICE*; *NOVEL EX-ECUTION*; and *SUBTERFUGE*.

Bookish. A character in FIELDING'S 'Old Man taught Wisdom' (q.v.), who in the course of the piece says to *Lucy*, "I shall throw myself at no woman's feet, for I look on myself as the superior of the two." "What!" replies *Lucy*, "do you think yourself better than me?" "Touching the one I do, most certainly," says *Bookish*. And we are told that these observations gave so much offence to the ladies of the time that the part was afterwards omitted in representation. Fielding, however, retained it in the early editions of his farce.

Bookly, Mr. (of the Athenaeum Club). A character in *MARIA LEMON'S* 'Ladies Club' (q.v.).

Bookmaker (The). A comedy in three acts, by J. W. FIDGOTT, first performed at Terry's Theatre, London, on March 18, 1880, with Edward Terry in the title part (*See Joseph Terry*). Miss Marie Linden as *Lady Jessie Harborough*, and other parts by Alfred Bishop, H. Reeves Smith, M. Brodie, G. Deland, Saml. Matthews, Miss Robertina Erskine, Miss E. Laydon, and Miss Watt-Tanner; revived on August 9, 1880, at the Gaiety, with N. C. Goodwin as *Mr Joseph*, and other parts by W. Farren, C. Glenney, Miss Charlotte Lexton, etc.; at the Globe, in March, 1881, with E. Paulson as *Mr Joseph*, and other parts by the author, Miss Mary Ansell, Miss Lindsay, Miss V. Hays, W. Farren, Jun., etc. The rôle of *Mr Joseph* has also been played

in England by A. Williams, O. Barrett, and F. Thomson. In America 'The Bookmaker' was first seen in September, 1888.

Bookseller (The). A comedy translated from the *COUSIN DE GASTIN* 'Theatre of Education,' and printed in 1781.

Book-wit, Old and Young. Characters in STEELE'S 'Lying Lover' (q.v.).

Bookworm (The). A drama in one act, by "ALEX. NELSON" (E. Aveling), performed at the Athenaeum Hall, Tottenham Court Road, London, April 12, 1888.

Bookwright. A character in FIELDING'S 'Author's Farce' (q.v.).

Boon, General. A character in OFFENBACH'S 'Grand Docteur' (q.v.).

Boomblohardt. A miser in W. A. GILBERT'S 'Creatures of Impulse' (q.v.).

Boosey, Mr. A retired spirit-dealer in H. T. CHAPMAN'S 'Dons Brown' (q.v.).

Boot on the Right Leg (The). A farce performed at the Olympic Theatre, London, on October 2, 1871.

Bootblack (The). A drama of London life, by ARTHUR JEFFERSON, Theatre Royal, North Shields, on January 11, 1897.

Booth, Barton. Actor, born 1681; was of good family, his father (John Booth, a Lancashire squire) being related to the Earls of Warrington. Destined for the Church, Barton was sent in 1690 to Westminster School, where he took part with applause in a representation of the 'Andria,' receiving thereby an impetus to stage-life which led him in 1698 to seek his fortune as a professional player. Going to Dublin, he made his debut there as *Orestes*, and remained in the city through two seasons. In 1700, through the good offices of Betterton (q.v.), to whom he had obtained an introduction, he made, as *Maximus* in 'Valentinian,' his first London appearance at the theatre in Lincoln's Inn Fields. Here he stayed till 1704, figuring in the first casts of 'The Ambitious Stepmother,' 'Love's Victim,' 'Tamerlane,' 'The Boatswain's Duel,' 'Love Betrayed,' 'Liberty Asseried,' and so forth. In 1704 he married Frances, daughter of Mr William Barkham. He was at the Haymarket with Betterton from 1705 till 1708, during which period he was the original of *Diak* in 'The Confederacy,' *Clarendon* in 'The Double Gallant,' etc., appearing also as *Lovell*, *Julius Cæsar*, *Cassio*, *Buckingham* (in 'Henry VIII'), *Holspur*, and *Antony* (in 'The Duchess of Malfi'). In 1708 began an association with Drury Lane Theatre which lasted for twenty years. Here he was the first representative of *Appius* in 'Appius and Virginia,' *Atholwald* in 'Rifrid,' *Belshazzar* in 'The Perjured Lover,' *Pyrrhus* in 'The Discreet Mother,' *Cato* in Addison's tragedy, *Colonel Woodvil* in 'The Nonjuror,' *Alonzo* in 'The Rerenge,' *Young Bevil* in 'The Conscious Lovers,' etc. At Drury Lane, also, he was seen successively as the *Ghost* in 'Hamlet,' *Archduke*

in 'Trollius and Cressida,' *Valentine* in 'Love for Love,' *Brutus* in 'Julius Caesar,' *Jagor* in 'Venice Preserved,' *Punchinello* in 'The Country Wife,' *Don Philip* in 'She Would and She Would Not,' *Timon* of Athens, *King Lear*, *Benbow*, *Melantius* in 'The Maid's Tragedy,' *Tamurlane*, *Antony* in 'All for Love,' the *King* in 'Henry IV., Part 2,' *Henry VIII.*, *Lotheria*, and *Julius* in 'The Double Falsehood' (his last part). As *Cato* his success was so great that he was presented by admiring playgoers with fifty guineas, and by the management with a similar sum. He further obtained, through *Bolingbroke*, a share (with *Gibber*, *Wilks*, and *Dugard*) in the profits of the theatre. In 1712 (his first wife having died in 1710) he espoused *Hester* *Banlow* (q.v.), who had first been famed for dance, but latterly had become an actress. In 1724 he appeared at the Lane as *Julius*, but after a few days had to surrender the role through illness, from which he was destined never to recover. He fought with his ailments till May, 1733, when it is hinted, he finally "died of his physicians." He was the author of 'The Death of Dido,' a masque (1716). "He was," says Davies, "a scholar, and a man of poetical fancy, as his compositions in verse, which are far from mean, will testify. To sum up his character, he was an actor of genius, and an amiable man." He had, writes *Chetwood*, "a vast fund of understanding as well as good nature, and a persuasive eloquence even in common discourse." He is said to have been in his younger years "a pretty free lover of the bottle," but after his second marriage, he discontinued the habit, though he was always somewhat of a overmand. *Aaron Hill* says of him as an actor that "he had a talent of discovering the passions where they lay hid in some celebrated parts by the injudicious practice of other actors when he had discovered, he soon grew able to express them, and his secret for attaining this great lesson of the theatre was an adaptation of his looks to his voice, by which artful imitation of nature, the variation in the sound of his words gave propriety to every change in his countenance." See *Victor's Memoirs of the Life of Barton Booth* (1733), *Aaron Hill's 'Prompter'* (1734), *Gibber's 'Apology for his Life'* (1734), *Chetwood's 'General History of the Stage'* (1742), *T. Cibber's 'Lives of the Actors and Actresses'* (1753), *Davies' 'Dramatic Miscellanies'* (1764), *Gosse*, and the 'Biographies Dramaticæ.'

Booth, Edwin Thomas. Actor; son of *Janus Brutus Booth* (q.v.), born November 13, 1833, at the Booth Farm, Harford County, Maryland. Educated privately and at "universities" (see his sister Mrs. Clarke's 'The Elder and the Younger Booth') early accustomed to accompany his father "on tour, nominally as attendant and dresser, but in fact as "the chosen monitor and guardian of that wild genius." His first appearance on any stage was at the Boston Museum on September 10, 1849, as *Truesdell*

in 'Richard III.' In 1851 he played *Richard* himself at the National Theatre, New York, as substitute for his father. Soon after he joined a stock company at Baltimore, and still later (1857) went with his father to Sacramento, where he was *Jagor* to his *Pierre*. At Nevada, under another management, he played *Jago*. Engaged by his brother, J. B. Booth, jun. (q.v.) he figured at San Francisco as *Richard III.*, *Othello*, *Shylock*, and *Sir Edward Mortimer*. In 1864 he went with H. T. Anderson to Australia, and there appeared as *Richard III.* and *Shylock*. Returning to San Francisco, he was seen at the Metropolitan Theatre as *Benedick*, and at the American Theatre as the original Transatlantic representative of *Rephael* in 'The Marble Heart' (q.v.). After a tour of the mining towns, he went back to Sacramento and San Francisco, where he played *Lear*, and thence to the Front Street Theatre, Baltimore, where he enacted *Richard*. At Richmond, later, he met Miss Mary Beula, whom he afterwards married. At the Boston Theatre he played *or Othello* *Overreach* going thence to New York, where, on May 4, 1865, he appeared as *Richard*, "pleasing thoroughly by his Spartan like action, his grave and sententious speech, no less than by his grace and majesty." Thenceforward he was a "star," visiting in that character a succession of great towns in the States. At Chicago he met his second wife, then a mere child. He married Miss Beula in 1866. In the same year he introduced to American audiences 'The Poet's Revenge' (q.v.) with himself as *Bertrando*, and in 1866 played at the Academy of Music, Philadelphia, *Volney*, *Macbeth*, *Shylock*, and *Petruchio* to the *Queen Katherine*, *Lady Macbeth*, *Portia*, and *Katherine* of *Miss C. Cushman*. Invited, in the summer of 1861, to fulfil an engagement at the Haymarket, he duly crossed the Atlantic, and presented himself in Buckatona theatre as *Shylock*, *Overreach*, *Richard III.*, and *Richard*, the last named assumption being especially successful. Performances at Manchester and Liverpool followed, and at the former place he had among his local colleagues Henry Irving. His American centre was made at the Winter Garden Theatre, New York, on September 29, 1862. In 1863 his wife died, and for a time he was absent from the stage. When he returned it was to play *Ruy Blas* in New York. In the last-named year he and J. M. Clarke became joint proprietors of the Walnut Street Theatre, Philadelphia. In 1864 they joined William Stuart in leasing the Winter Garden Theatre, New York, which they opened in August, 1864. To November 1864, belongs the notable representation, at the latter house, of 'Julius Caesar,' with the three brothers—J. B. Booth, jun., Edwin Booth, and John Wilkes Booth—as *Cicero*, *Brutus*, and *Mark Antony* respectively. In the same month (November 26) and at the same theatre Edwin Booth appeared as *Hamlet*, which he enacted for a hundred consecutive nights—the longest run that any Shakespearean play had ever known in America.

at that time." On April 15, 1866, Edwin received news of the assassination of Abraham Lincoln on the previous day by his brother, John Wilkes. Overwhelmed by the disgrace cast upon the family, he was inclined to think his stage career ended, but, yielding to the assurances of friends, reappeared at the Winter Garden Theatre in January 3, 1866, as *Hamlet*, and was received with every demonstration of respect and regard. In the same month he and J. B. Clarke became lessees of the Boston Theatre, and early in the following year Clarke sold to Booth his interest in the Winter Garden Theatre. The last named building was the scene in 1866-7 of some brilliant revivals—of 'Richelieu,' in February, 1866, of 'Othello,' in December, 1866, of 'The Merchant of Venice,' in January, 1867; and of 'Brutus; or, The Fall of Tarquin,' in March, 1867. On the day after the production of 'Brutus' the theatre was destroyed by fire, Booth's wardrobe being wholly consumed. Later in the year he figured at Chicago and Baltimore respectively as *Romeo* to the *Juliet*, and *Overreach* to the *Margaret*, of Miss Mary McVicker. It was Miss McVicker who played *Juliet* to his *Romeo* when, on February 3, 1869, he opened Booth's Theatre, New York—an edifice in which he had sought to realize all that was best in his aspirations as a theatrical artist. "The magnificent structure was completed at the cost of over a million of dollars," many valuable improvements being embodied in it. The second production was 'Othello' (April, 1869), which was followed by 'Enoch Arden' (9th June, 1869). In the last-named month Booth and Miss McVicker were married. Among Booth's revivals at his theatre were those of 'Romeo and Juliet,' 'The Winter's Tale,' 'Hamlet,' 'Julius Cæsar,' 'Macbeth,' 'The Merchant of Venice,' 'Richard III.,' 'A New Way to Pay Old Debts,' 'The Iron Chest,' 'Richelieu,' 'The Lady of Lyons,' 'The Fool's Revenge,' and 'Don Cæsar de Bazan.' "Booth's management of Booth's Theatre was remarkable," says his sister and biographer, "for the continuity of its success, but the outlay was enormous." "Finally, the strain on mental and physical health became too severe," and in 1873 Booth let his theatre to his brother, J. B. Booth. Bankruptcy, unhappily, followed, and the actor had to surrender all his personal property to his creditors. After a brief rest, however, he boldly began life again, and in October, 1875, he entered on an engagement at Daly's Fifth Avenue Theatre, during which he appeared for the first time as *Richard II.* in his own arrangement of Shakespeare's play, and figured, further, in his own arrangement of *King Lear*. Various tours followed, with the result that "his total receipts from October, 1875, to May, 1877, enabled him to obtain release from bankruptcy." The monotony of "starring" through the States was broken in 1880-82 by performances in London. These included representations at the Princess's

Theatre in 1880 of *Hamlet*, *Richelieu*, and *Bertrando* in 'The Fool's Revenge.' In 1881, on the invitation of Henry Irving, he played at the Lyceum *Othello* and *Iago* to the *Jago* and *Othello* of the actor-manager. In 1881, also, his second wife died. In the following year he represented *Richelieu* and *Don Cæsar de Bazan* at the Adelphi. He died on June 7, 1893. See William Winter's memoir of Booth (1893) and 'Shadows of the Stage' (1892); L. Hutton's 'Edwin Booth' (1893), also, 'Recollections by, and Letters to, Edwin Booth Grossman' (1894).

Booth, John Wilkes. Actor; son of Junius Brutus Booth, born, Harford Co., Maryland, U. S. A., in 1820; went on the stage in 1846, and left it in 1864 in which year he appeared in New York as *Mark Antony* to the *Cæsar* of J. B. Booth, jun., and the *Brutus* of Edwin Booth. He assassinated President Lincoln on April 14, 1865, took to flight, was captured on April 25, and was shot on the following day.

Booth, Junius Brutus. Actor, born in the parish of St. Pancras, London, May 1, 1796; died on shipboard, November 30, 1852; son of Richard Booth, scholar, lawyer, and Republican, to which last character the son owed the Christian name bestowed on him. Well educated, J. B. Booth "learned printing, but abandoned it for the law," working for some time in his father's office. He also had some thoughts of the navy, but eventually, after "emerging one art after another," he decided to adopt the stage as a career. His debut was made at Deptford on December 13, 1813, as *Cæsar* in 'The Honeymoon'—his salary being one pound per week. Afterwards he accompanied his manager on a Continental tour. In the summer of 1815 he joined the stock company at Worthing, and while there obtained an engagement at Covent Garden, where he had two pounds a week, and where he made his first appearance as *Shylock* in 'As You Like It.' Unable, however, to secure good parts, he returned to Worthing, where he played *Richard III.* and *Bertrando*, also being seen at Brighton as *Sir Giles Overreach*. At last, in 1817, he was granted, through the influence of friends, a trial-night at Covent Garden, figuring on February 12 as *Richard III.* In this his success was such that he felt justified in asking a substantial salary, which the *entrepreneur* refused to concede. On the other hand, the management of Drury Lane (where Edmund Kean was playing) made to Booth overtures which he accepted, under the impression, apparently, that he was to undertake leading rôles. He was, however, allotted *Richard* to Kean's *Richard III.*, and thereupon promptly resigned, returning to Covent Garden, where he represented *Richard* on February 25. Both theatres now contended for his services, and London plays were divided into partisans of Kean and Booth. Drury Lane filed a bill in Chancery, but was defeated, and during March Booth remained at Covent Garden, playing *Richard III.*, *Sir*

Giles Overwagh, and *Lomatius Pathurine*. On one day in the following month on his daughter's birthday South played at Edward Footman at Cheshamstead, Cheshamstead, and Cheshamstead. In which garden achievement he received about all. Later in the month he was at Covent Garden again. Then came more provincial touring, and, in September 1810 an appearance at Covent Garden as *Aphrodite* (which it is said) his play in Helene. In 1810 and 1810 he performed at the theatre, appearing in the latter year as *Bruce* in *The Fall of Tarquin* (v.c.). To 1810 belongs also his last contribution in April to the autumn of Covent Garden. This was announced at the (Globe) with *Pierrot* in *The Love of Petrarch* (v.c.). To August South went as *Dury* (Lancaster playing *Jago* in *Rome* or *Othello*; *Sage* to his *Love* and *Pierre* in his *Jagor*) later in the year at the same theatre he was seen as *Cassio* in *Julius Caesar* and *Olympus* in an American drama.

In January 1811 South married Mary Anne Thomas. On the 6th of the following July after a visit to the Continent and Madeira he made at Richmond v.c. as *Richard III* his first public appearance in America. *Leopold* for *Edward Footman* and *Arthur* followed on the next three nights. His New York debut took place on October 9, 1811, at the Park Theatre, again as *Richard* (later he appeared as *Hamlet* and *Henry VIII*; *The Mayor of Corinth*). He played as *Hinton* in May 1812, adding *Hamlet* to his repertory. In the same year he purchased in Hartford County Maryland, a farm where he became his constant retreat when free from the excitement of his profession.* During his absence it was managed by his father. In 1813 South paid a visit to England and signed for Henry Lane in "Drum" Westmore (1817), a professional tour to Scotland and England. The American theatre took place at the Park Theatre New York in March 1817 and was organized by his brother-in-law Henry Glavin and assisted by The Duke of Arden, who arrived in June by that of *Fanny* in *The Spectator* (v.c.). In 1818 he accepted the stage management of the City Street Theatre New Orleans where, being so excellent against his recommendation, he was an Anti-squamous with great and T. September 1818 before his appearance at the Park New York, as *Barry* and *Othello* in *The Jaffer* and *Age* of *Edwin Forrest*. Having later the Walling Street Theatre, Baltimore he was most there in central new parts *Richard III*, *Richard II*, *Peterborough*, *Pierrot*, *Robin Hood*, and *John* (Richm.).

In January 1819 he was the original at the Chemical Street Theatre Philadelphia, of *Arthur* in *T. P. Moore's* play as entitled to a shortly after this the death of two of his children greatly affected his mental condition, which was now often subject to occasional aberrations, & several visits to England were paid in 1819, where he appeared at Henry Lane the Barro and Haller Wells. While on tour he was apprised of the deaths (in London) of another child,

July 4, 1857, was the date of his disappearance in New York at the Bowery. From this time onwards he led the solitary life of a hermit. He was making unusual appearances in all the leading cities of the States, and spending the winters in the bosom of his family. In 1860 he and his son Edwin J. played together at Washington. His last engagement at New York was in September 1861. In July and August, 1862, he acted with Booth at the Adelphi, California. It was on November 1st last at the St. Charles Theatre, New Orleans, that he made his last appearance on any stage. He then contracted a cold, which grew worse, was neglected, and ultimately brought about his death on board ship while passing down the Mississippi to Cincinnati. The public says William Winter, "loved him, and when he died the news brought tears to the eyes of thousands. . . . The fact which seems to suggest, if not to define (him) as an actor, is that he was headless and imperfect as an artist, but electrical and fascinating as a man. He did not care when wearing Richard, whether he wore an old dressing gown or a royal robe, and he heeded little where other persons entered or stood, so that they got on and were surprised. His acting had no touch of the South of Maryland. But the fact that he passed into it was novel and terrible: the face, the hands, the posture, the movement, all was inspiring to observation, and when the lightning of the bine-gray eyes flashed and the magnificent voice tore with its deep thunder-roll, or pealed forth its enormous trumpet-notes, the hearts of his hearers were swept away as on the wings of a tempest. Each turn and each action was thus absolutely right. Even his marvellous elocution, which brought out the subtle meaning of every sound in every syllable, seemed inspired,—such and so great was the vitality which a glorious imagination, thoroughly aroused, could strike out of a dumb and passionate heart. He played every part, . . . but probably he was at his best in Richard III. Sir Giles Overmarch, Sir Edmund Mortimer, Iago, and Alsemero. Booth's peculiar grandeur was in the realm of the supernatural and the terrible. . . . (Shadow of the Stage, 1903). See The Elder and the Younger Booth," by Anne Booth Carter, daughter of J. B. Booth (1907). (Theatrical Dramatic Biography) (1900). Queen's English Stage (1937). Vanderbilt's Dramatic Seminars (1907). The Tragicum, by T. H. South (1910). The Stage, by J. B. Macdonald (1910). Chapin's Record of the Boston Stage (1915). See Booth, Edwin Booth, John William and Booth, J. Ellis Booth, J. S.

Death. Junius Brutus, son of Junius Brutus Booth (1851) was in 1868 a member of the company of the Park Theatre, New York. Later he went into management in California, and in 1872, at Sacramento, played *Othello* to the legs of his father. He married Miss De Bar, an actress, whom first appeared in America

was made at New Orleans in 1836, and was followed in 1837 by her *début* in New York (at Niblo's Garden) as *Nora* in 'John of Paris' (Ireland's 'New York Stage').

Booth, Mrs. Agnes (*née* Perry). Actress, born in Australia, whence she went to California, appearing in New York for the first time in 1865. Since then she has played in New York leading parts in such pieces as 'Pink Dominoes' and 'A Celebrated Case' (at the Union Square), 'Sardanapalus' (at Booth's), 'Old Love-Letters' and 'Engaged' (at the Park), 'Esmeralda' and 'Young Mrs. Winthrop' (at the Madison Square), 'Sealed Instructions,' 'Jim the Penman,' 'Captain Swift,' 'Aunt Jack,' etc. She was the second wife of Junius Brutus Booth, jun. (*q.v.*). "Her voice," says Brander Matthews, "is one of unusual beauty. In her acting, a certain severity of style suggests Mdme. Favart of the Théâtre Français, but her remarkable gift of rhythmic utterance recalls the poetic delivery and diction of Mdle. Sarah Bernhardt."

Booth, Sarah. Actress; born at Birmingham in 1792; died 1867; seems to have made her *début* in 1804 at Manchester as a dancer. She was afterwards entrusted by the manager, Macready, with small parts, which led to more important ones. From Manchester she went to Doncaster, where her *Alexina* in 'The Exile' (*q.v.*) attracted attention, and led to her engagement by Elliston for the Royal Circus. Here she appeared mainly in melodrama. Next came an engagement at Covent Garden, where she opened on November 23, 1810, as *Amanthis* in 'A Child of Nature' (*q.v.*). She was at once successful, and was speedily allotted some "original" parts, among them *Ellen* in 'Education,' *Claudine* in 'The Miller and his Men,' and *Florio* in 'The Dog of Montargis.' She was also seen in such rôles as *Dolly* in 'Fontainebleau,' *Annette* in 'The Maid and the Magpie,' and *Little Pickle* in 'The Spoiled Child.' Her highest flight was made as *Juliet*. During her next engagement at the same theatre she played *Cordelia* to the *Lear* of Booth. At Drury Lane she figured as *Lady Rodolpha* to Edmund Kean's *Sir Archy*; thence she went to the Olympic (1821), returning once more to Covent Garden, where she appeared as *Maria Durlington*. Engagements at the Adelphi, Drury Lane, and Haymarket followed. Among her notable parts were *Letitia Hardy*, *Lady Teazle*, and *Priscilla Tomboy* in 'The Romp' (*q.v.*). "I am sure," writes William Robson, "I have seen her in *Juliet*, *Rosalind*, *Cora*, *Viola*, and above all in *Puck*, in which she was as near the merry, mischievous elf, as flesh and blood can approach. Her person was *petite* and pretty; she had a pleasing voice, and, what was always my delight, a most clear, distinct enunciation. . . . She was the original 'Lady of the Lake,' and, after dear Mrs. Jordan's retirement, was the only *Master Pickle* worth seeing" ('The Old Playgoer,' 1846). See Oxberry's 'Dramatic Biography'

(1826), and Mrs. Crosland's 'Landmarks of a Literary Life' (1893).

Boothby, Lady. See NESBITT, MRS.

Boothby, Sir Brooke (born 1743, died 1824), was the author of a tragedy called 'Britannicus' (*q.v.*).

Bootles' Baby. A play adapted by HUGH MOSS (*q.v.*) from John Strange Winter's story of that name; first performed at the Globe Theatre, London, on May 8, 1888; played in New York at the Madison Square Theatre in August, 1889, with C. Stevenson as *Bootles*, C. W. Garthorne as *Captain Lucy*, F. Kerr as *Private Saunders*, and Miss Kate Claxton as *Helen Grace*. (2) Another dramatic version of the story was made by CHARLES BRADLEY, and performed in U.S.A.

Boots at the Holly Tree Inn; or, The Infant Elopement to Gretna Green. A sketch, founded on the well-known story by Dickens, and first performed at the Adelphi Theatre, London, on February 4, 1856, with Webster as *Cobbs*, the boots. See HOLLY TREE INN, THE, and LOVE'S YOUNG DREAM.

Boots at the Swan (The). A farce in one act, by CHARLES SELBY (*q.v.*), first performed at the Strand Theatre, London, on July 6, 1842, with Keeley in the title part (*Jacob Earwig*); revived at the Olympic in December, 1857, with Robson as *Earwig*, and G. Vining and H. Wigan in other parts.

Boots, Major Wellington de, figures in STIRLING COYNE's 'Everybody's Friend' (*q.v.*), and in 'The Widow Hunt' (*q.v.*).

Boozer. A butler in H. J. BYRON's 'Bow Bells' (*q.v.*).

Bopeep, Little. See LITTLE BOPEEP.

Bordeaux, Sir Huon de. See OBERON and PERFECT LOVE.

Border Marriage (A). A comic drama in one act, adapted by LANGFORD and SOREL from 'Un Mariage à l'Arquebuse,' and first performed at the Adelphi Theatre, London, on November 3, 1856, with a cast including Leigh Murray as *Sir Walter Raeburn* (a cavalier), Wright as *Dandie* (a servant), and Miss Wyndham as *Mistress Willoughby* (a wealthy widow who is forced into marriage with *Sir Walter*); revived at the St. James's in February, 1860, with Miss Wyndham in her original part, Charles Young as *Dandie*, and H. T. Craven as *Sir Walter*.

Boreas, in J. S. COYNE's 'All for Love' (*q.v.*).

Borgia, Cæsar. See CÆSAR BORGIA.

Borgia, Lucrezia. See LUCREZIA BORGIA.

Borkman, John Gabriel. See JOHN GABRIEL BORKMAN.

Born to Good Luck; or, The Irishman's Fortune. A farce in two acts, adapted from 'False and True,' by TYRONE POWER (*q.v.*), and first performed at Covent Garden in March 17, 1832, with the author as *Paudeen O'Rafferty*, and other parts by F. Matthews, Diddear, Duruset, Addison, and Mrs. Tayleure; revived at the Princess's Theatre, London, in 1864, with Dominick Murray as *O'Rafferty*.

Born with a Caul. See BLEAK HOUSE.

Bornewell, Sir Thomas and Lady. Characters in 'The Lady of Pleasure' (*q.v.*). Lamb says that "the dialogue between Sir Thomas Bornewell and his lady Aretina is in the very spirit of the recriminating scenes between Lord and Lady Townly in 'The Provoked Husband.' It is difficult to believe but it must have been Vanbrugh's prototype."

Boroihme, Brian. See BRIAN BOROIHME.

Borough Politics. A comic drama in two acts, by WESTLAND MARSTON (*q.v.*), first performed at the Haymarket Theatre on June 27, 1846, with B. Webster as *Nathan Thompson*, Tilbury as *Dr. Neville*, H. Howe as *Frank Neville*, Mrs. Glover as *Mrs. Thompson*, Mrs. Stanley as *Mrs. Neville*, Mrs. Edwin Yarnold as *Fanny Thompson*, Buckstone as *Florid*, Brindal as *Sweetlip*, etc. Webster "played the character of a good-hearted, well-to-do farmer, who is with difficulty roused into a conflict with two of his neighbours [*Dr. and Mrs. Neville*] by their affronts to his wife." *Frank and Fanny* are lovers, and for a time their parents' quarrel separates them. See Marston's 'Our Recent Actors' (1888).

Borrowed. A farcical play, adapted by ERNEST WARREN (*q.v.*) from the 'Présumé la Femme' of Maurice Desvallières, and first performed at New Cross Hall in 1885.

Borrowed Feathers. A farce in one act, by Dr. MILLINGEN, first performed at the Queen's Theatre, London, on February 27, 1856, with a cast including Mrs. Nisbett, Miss Mordaunt, and Aylife (as *Merryweather*).

Borrowed Plumes. A farce by ALFRED MALTY (*q.v.*), performed at Drury Lane in 1868, with a cast including John Rouse (*Dick Mizzle*), H. Barrett (*Bibbins*), F. Charles (*Tattleton*), Miss K. Harfleur, and Miss Hudspeth.

Borrowell, Mr. A character in H. WIGAN'S 'Friends or Foes?'

Borrowing a Husband. A farce by W. T. MONCRIEFF, first performed at the Princess's Theatre, London, in 1843, with a cast including Keeley, Lacy, Oxberry, and Mrs. Keeley.

Borrowitz, Baron, in PLANCHÉ'S 'My Heart's Idol.'

Borry, Etelka. See REPARATION.

Boru, Brian. Prince of Munster, in R. B. BROUGH'S 'Doge of Duralto' (*q.v.*). See BRIAN BORU.

Borus, in 'Diogenes and his Lantern' (*q.v.*), is "a member of the Peace Society, who won't hold his peace at any price."

Boscobel; or, The Royal Oak. An historical drama in four acts, by H. S. SPRINGATE, Prince of Wales's Theatre, Wolverhampton, March 8, 1880. See ROYAL OAK.

Bosh, Baron. A character in H. J. BYRON'S 'Mazourka' (*q.v.*).

Bosola. A treacherous courtier in WEBSTER'S 'Duchess of Malfi' (*q.v.*). In THEOBALD'S adaptation of Webster's work — 'The Fatal Secret' (*q.v.*) — *Bosola* "turns out an honest man instead of a villain."

Bosom Friends. See FRIENDS OR FOES.

Boss, Mr. Narcissus. A self-loving bachelor in J. B. BUCKSTONE'S 'Single Life' (*q.v.*).

Bossu, Le. An English version of this drama was produced at the City of London Theatre in July, 1866. See also BLACK DWARF, THE; DUKE'S DEVICE, THE; DUKE'S MOTTO, THE; MOTTO ON THE DUKE'S CREST, THE.

Boston, U.S.A. The regular theatrical life of Boston appears to have begun little more than a century ago. In 1750, or thereabouts, stage performances were prohibited by law, and an effort made in 1792 to get this enactment abolished was unsuccessful. The result, we read, was that plays were represented in the local "exhibition room" under the disguise and title of "moral lectures." However, in 1794 a theatre was built in Federal Street, and two years later another was erected in the Haymarket. The Boston Museum dates from 1846, being opened in November of that year. In 1852 came the "inauguration" of the National Theatre. To 1854 belongs the Boston Theatre, which was started in September by Thomas Barry. In 1867 J. H. Selwyn opened a theatre named after himself. This he managed for two seasons, at the end of which it was re-christened the Globe. It was thereafter directed successively by C. Fechter and W. R. Floyd, being burned down in May, 1873, rebuilt, and reopened in December, 1874. For details of the theatrical history of Boston, see the 'Record of the Boston Stage,' written by W. W. Clapp, jun., and published in 1853.

Boswell, James, son of the biographer of Dr. Johnson, edited 'The Plays and Poems of Wm. Shakespeare, with the corrections and illustrations of various commentators, comprehending a life of the poet and an enlarged history of the stage, by the late Edmund Malone' (1821), contributing to the work "various readings and notes of no great importance," additions

to Malone's essay on the phraseology and metre of Shakespeare, and the glossarial index.

Botcherly, Dr. A character in TOM TAYLOR'S 'Unequal Match' (q.v.), who appears "first as a rustic *Aculepius*, touched with sentiment, then as a fine lady's body-doctor, then as the bottled and bearded physician to a little German duke."

Botterdam, Van. A Dutch tradesman in M. P. ANDREWS' 'Baron Kinkervan-kotadoprakingschdorn' (q.v.).

Both Marriage of the King, Upon. A play by JOHN BALE, Bishop of Exeter.

Both Sides of the Question. A dialogue by MALCOLM C. SALAMAN, performed at St. James's Hall, London, on July 14, 1861, by Robert Harwood and Lucia Harwood.

Botheration. A farce in two acts, by W. C. OULTON, first performed at Covent Garden on May 8, 1799, with Knight (and afterwards Fawcett) as *Jack Hopeful*, Johnstone as *Theo. O'Blarney*, Powell as *Dr. Waspout*, Davenport as *Vernish*, Mrs. Davenport as *Lady Ayes*, etc.

Bottle. A bottle in A. C. THOUGHTON'S 'Unlimited Confidence' (q.v.).

Bottle (The). A drama in two acts, "founded upon the graphic illustrations of George Cruikshank Esq." by T. P. TAYLOR, and first performed at the City of London Theatre on October 1, 1847, with a cast including H. T. Craven, F. F. Neville, E. Honner, Fraser Jones, Mrs. E. Honner, and Mrs. Griffiths. See CODDLES, DOGSBONE, and SPIKE.

Bottle Imp (The). A melodramatic romance in two acts, by E. B. FRANK, first performed (with overture and other music by G. H. B. Rodwell) at the Lyceum Theatre, London on July 7, 1874 with "G. Smith in the title part, Keeley as *Wilhelm*, J. Vining as *Nicola*, Miss Cawson as *Marcelle*, etc." The story, says M. Williams, "was based upon the German legend, that the possessor of a bottle imp could command riches, power, and prosperity of every kind at the mere wish, but that if he retained the spirit to the end of his life his soul was forfeited to the evil one. Meanwhile, he had the privilege of disposing of the bottle, provided he sold it for less than he gave. The adventures of this bottle made up a most exciting and interesting play."

Bottle Imp. One of Satan's "nephews" in E. STIRLING'S 'Devil's Daughters.'

Bottleimpudent. The "bad djinn" in H. J. BYRON'S 'Camaralzaman' (q.v.).

Bottles (alias "Shiny Samuel"), in WATTS PHILLIPS'S 'Ticket of Leave' (q.v.).

Bottom. A weaver in 'A Midsummer Night's Dream' (q.v.), "represented as

comical, serious, and fantastical." "He is the most romantic of mechanics," says HAMILTON. " . . . he is ready to undertake anything and everything, as if it was as much a matter of course as the motion of his loom and shuttle." "Watch Bottom," says GRANT WHITE, "and see that, from the time he enters until he disappears, he not only claims to be, but is, the man of men, the Agamemnon of the 'rude mechanicals' of Athens. . . . Bottom is no stupid fool. He is a compound of profound ignorance and omnivorous conceit, but these are tempered by good nature, decision of character, and some mother wit." The Merry Conceited Humours of Bottom the Weaver is the title of an interlude taken from 'A Midsummer Night's Dream,' and printed with other pieces ascribed to Robert Cok.

Boucicault, Aubrey. Playwright and actor, son of Dion and Agnes Boucicault (q.v.), author of a play called 'The Favourite' (1822), appeared in the original productions of 'The Don' (1849) and 'One Summer Night' (1849), was *Asolaphus* and *Fred Fry* respectively in performances of 'Betsey' and 'Truth' at the Criterion in 1850 and 1851, was *Pink Jeannet* in 'My Friend the Prince' at the Garrick (1857). See COLLEY SCANDAL, A.

Boucicault, Dion G. Playwright and actor, born at New York, May, 1825; son of Dion and Agnes Boucicault (q.v.); author of 'My Little Girl,' an adaptation (1852), and 'Devotion,' an adaptation (1854); made his stage debut in 1840 at Booth's Theatre, New York, as the Dauphin in 'Louis XI,' after which he played in the "legitimate" with Laurence Barrett. In 1852 he joined the company of the Court Theatre, London, figuring in the original casts of 'My Little Girl' (q.v.), 'The Manager' (q.v.), 'Comrades' (q.v.), and 'Devotion' (q.v.). Thence he went to the St. James's Theatre, where he was employed in 'A Scrap of Paper' (q.v.). Returning to America, he played at Wallack's Theatre, New York, the leading character in his father's play, 'The Omalhaan,' afterwards undertaking other roles in the elder Boucicault's pieces. In 1855 he sailed with his father for Australia. At the end of the tour there he was persuaded to stay behind, and in October, 1856, entered into a managerial partnership with Robert Lough (q.v.) which lasted till June, 1861. During that period he was seen in a large variety of characters. His re-appearance in England was made at the Court Theatre, London, on October 13, 1867, as the *Minister* in 'The Children of the King' (q.v.). He was afterwards in the first casts of Pinero's 'Treasure of the Walls' (q.v.), Marshall's 'His Excellency the Governor' (q.v.) and 'A Royal Family' (q.v.), Carton's 'Lady Huntworth's Experiment' (q.v.), Pinero's 'Letty' (q.v.), Carton's 'Rich Mrs. Repton' (q.v.) &c.

Boucicault (or Bourcicault), Dion. Playwright and actor, born at Dublin, December 23, 1823; died September 18, 1890;

son of Samuel Boucicault, who was of French descent, was educated in Dublin and at London University. He was the author of the following (and other) plays: *London Assurance* (1841), *The Irish Heiress* (1842), *Alma Mater* (1842), *Woman* (1843), *Old Hens and Young Hearts* (1844), *A School for Whoring* (1847), *Confidence*, an adaptation (1848), *The Knight of Artois* (1848), *The Broken Vow*, an adaptation (1851), *The Corsican Brothers*, an adaptation (1851), *The Queen of Spades*, an adaptation (1851), *Love in a Maze* (1850-51), *The Vampire*, an adaptation (afterwards *The Phantom*) (1852), *The Prima Donna* (1852), *Genevieve*, or, *The Reign of Terror*, an adaptation (1853), *The Fox Hunt*, or, *Don Quixote the Second* (afterwards *The Fox Chase*) (1853), *Andy Blake*, an adaptation (afterwards *The Dublin Boy*) (1854), *Louis XI*, an adaptation (1854), *Merre the Founding*, an adaptation (1854), *The Life of an Actress* (afterwards *Grimaldi*) (1855), *Eugenie* (1855), *Janet Pride* (1855), *Rue Belle* (1856), *George Darrille* (1857), *The Colleen Bawn* (1859), *The Willow Copse* (1859), *The Octagon* (1859), *Idol*, an adaptation (1862), *Jessie Brown*, or, *The Relief of Lucknow* (1862), *The Trial of Ede Beane* (1863), *The Streets of London*, an adaptation (1864), *Arrah-na-Pogue*, or, *The Wicklow Wedding* (1864), *A Lover for Proxy* (1865), *Rip Van Winkle*, an adaptation (1865), *The Parish Clerk* (1866), *The Long Strike*, an adaptation (1866), *The Flying Scud*, or, *A Four Legged Fortune* (1866), *Hunted Down* (1866), *How She Loves Him* (1867), *After Dark*, a tale of London life (1868), *Presumptive Evidence* (1869), *Fortuna* (1869), *Paul Lafarge* (1870), *A Dark Night's Work* (1871), *The Happiness* (1871), *Jezabel*, or, *The Dead Reckoning*, an adaptation (1871), *Edie* (1871), *Night and Morning*, an adaptation (1871), *Lost Astray*, an adaptation (1874), *A Man of Honour* (1874), *The Shanghai* (1876), *Forbidden Fruit* (1876), *Norah's Vow* (1878), *Rescued* (1879), *The O'bowd* (1880), *A Bridal Tour* (1880), *Mimi* (1881), *The Amulet* (1881), *Robert Emmett* (1884), *The Jilt* (1885), *The Spue Wife*, an adaptation (1887), *Cush ma Chree* (1887), *Phryne* (1887), *Fin MacGoul* (1887), *Jimmy Watt* (1889), *Ninety Nine* (1891). Boucicault was also the author, with Charles Reade, of *Paul Ruy* (1866), with H. J. Byron, of *Lost at Sea* (1870), and with Flannery, of *Haid and Byron* (1872). Boucicault appeared in England in the following parts: *The Vampire*, in the piece so named (1852), *Myles and Mylres* in *The Corsican* (1854), *Salome Scutler* in *The Octagon* (1859), *Grimaldi* in *The Life of an Actress* (1857), *Grimaldi* in *The Relief of Lucknow* (1862), *Mr. Tourbillon* in *To Parents and Guardians* (1863), *Grimaldi* in *The Streets of London* (1864), *Shawn the Poet* in *Arrah-na-Pogue* (1865), *John Reilly* in *The Long Strike* (1866), *Donna Brigid* in

in *John Bull* (1872), *Cousin* in *The Shanghai* (1876), *Donna O'Dowd* in *The O'bowd* (1880), and *Myles O'Hara* in *The Jilt* (1885). See his articles in the *North American Review* on 'The Decline of the Drama' (vol. 12), and 'Dramatic Composition' (vol. 12). "Constructive skill is, perhaps, Mr. Boucicault's chief merit. . . . A series of incidents follow each other with rapidity, and the delineation of character and passion is sacrificed to stage mechanism."

As an adept at stage devices, Mr. Boucicault has no equal. No man is more happy in dialogue than Mr. Boucicault. When he is dull he is very dull, but it is only on rare occasions that he exercises the privilege of nodding. The Irish dramas especially are full of admirable examples of drolleries and delicacies of expression. We constantly meet with tender passages which captivate by their wit and humour, or are irresistible for their pathos. It must be added that he owes much to others. Sometimes it is a plot he takes, sometimes a character. Incidents he selects from various sources and without hesitation weaves them into his own story. He is not above supplying himself even with phrases from other men's works. In saying this, I do not intend to depreciate the undoubted merits of Mr. Boucicault. Such pieces as 'Louis the Eleventh,' 'Rip Van Winkle,' and 'The Corsican Brothers,' in great measure owe their popularity to the theatrical tact of the English adapter, and all the success achieved by these plays which may be called original productions is due to the same cause. Mr. Boucicault in things theatrical knows what he touches" ('Dramatists of the Present Day 1871'). See also, Percy Fitzgerald's 'Principles of Comedy' (1870), William Archer's 'English Dramatists of To-Day' (1882), 'Actors and Actresses of Great Britain and America' (1885), and Emily Solhens's 'Theatrical and Musical Recollections' (1897).

Boucicault, Mrs. Dion (Agnes Robertson), Actress, made her debut at Aberdeen, when ten years old, in 'The Spilt Child,' and after some provincial experience became a member of the London Princesses company under Charles and Mrs. Keen (1850-55). Her London *entree* was made in 'The Wife's Secret,' and she was seen also in Tom Taylor's 'Our Clerks' and 'Witt and kind and his Brothers.' The Corsican Brothers, an earlier Shakespearean revival. In December 1852 she was in the cast of 'The Good Woman in the Wood' (p. 2) at the Lyceum and on that occasion G. H. Lewes wrote of her sweet looks and her sweet voice ('The Leader'). Her first notable part in London was that of *Marjaret* in 'The Prima Donna' (1852), a play by Dion Boucicault, whom she afterwards married, and with whom she acted for some years in the United States. Between 1860 and 1875 she played in London the following parts: *Edie* in *Edie* (1860), *Lucie* in 'The Colleen Bawn' (1860), *Lucie* in 'The Octagon' (1861), the title part in 'The Dublin Boy' (1861),

Violet in 'The Life of an Actress' (1862), **Jeanie** in 'The Relief of Lucknow' (1862), **Bob Nettles** in 'Parents and Guardians' (1862), **Jeanie Deane** in 'The Heart of Midlothian' (1863), the heroine in 'Arrah-na-Pogue' (1865), **Jane Learoyd** in 'The Long Strike' (1866), **Moya** in 'The Shaughrann' (1875), and the heroine of 'Love or Life' (1878). After a long absence from London Mrs. Boucicault made her *révire* at the Opéra Comique in July, 1889, for the benefit of J. A. Cavo, appearing as **Moya** in 'The Shaughrann.' After a further interval she reappeared in 1892 as **Mrs. Redmond** in 'The Life we Live' (q.v.) and **Mary Shakespear** in 'Shakespeare' (q.v.), in 1893 as **Mrs. Cunningham** in 'Beauty's Tolls' (q.v.), in 1894 as **Mrs. Drayton** in 'The Cotton King' (q.v.) and **Mrs. Mattoon** in 'A Modern Eve' (q.v.), in 1896 as **Mrs. Crepan** in 'The Colleen Bawn' (q.v.). See **Emily Soldene's** 'Theatrical and Musical Recollections' (1897).

Boucicault, Nina. Actress; daughter of **Dion** and **Agnes Boucicault** (q.v.); has played in London the following (and other) original parts — **Kate Verduin** in 'Charley's Aunt' (December, 1891), **Elaine Shrimpton** in 'The Case of Rebellious Susan' (1894), **Lady Mabel** in 'The Romance of the Shop-walker' (1896), **Emily Rawdon** in 'A White Elephant' (1898), **Violet Leigh** in 'A Court of Honour' (1897), **Harriett** in 'Shock-headed Peter' (1900), **Suzanne** in 'The Lion-Hunter' (1901), **Rose** in 'The New Clown' (1902), **Bessie Burke** in 'The Light that Failed' (1903), and **Maria Loney** in 'Little Mary' (1903). She appeared also in 'Frollicsome Fanny' (1897), and 'Cupboard Love' (1898).

Bougeoir (Le). See **BLINDFOLD**; **JOURNYS END IN LOVERS' MEETING**; and **THE ODDS ARE EVEN**.

Bought. A play in three acts, by **FRANK HARVEY** (q.v.), first performed at the Theatre Royal, Sunderland, December 18, 1873.

Bouillon, The Princess de, in 'Adrienne Lecouvreur' (q.v.), is the rival of **Adrienne** for the love of **Maurice de Saxe**.

Boulangère (La). A comic opera, music by **Offenbach**, libretto (adapted from the French of **Mellhac** and **Halévy**) by **H. B. FARNIE** (q.v.), first performed at the Gaiety Theatre, London, on April 16, 1881, with a cast including **Mme. Amadi**, **Miss Wadman**, **Miss Maud Taylor**, **F. H. Celli**, **H. Paulton**, **R. Mansfield**, etc.

Bould Soger Boy (The). A farce by **E. STIRLING** (q.v.), first performed at the Strand Theatre, London, in November, 1881.

Boulding, J. W. Dramatic writer; author of 'The King-maker' (1882), 'The Double Rose' (1882), 'The White Queen' (1883), 'Dorothy Vernon' (1882), 'The Gambler' (1891), and 'Harold the Saxon' (1897); part-author (with **R. Palgrave**) of

'The King's Favourite' (1885) and 'Jane Shore' (1886), and (with **Mrs. Lancaster-Wallis**) of 'For Wife and State' (1888).

Boulogne. A farcical comedy in three acts, adapted by **F. C. BURNARD** from **MM. Hennequin** and **Millaud's** 'Niniche,' and first performed at the Gaiety Theatre, London, on April 30, 1873, with **Miss E. Farren** as **Countess Anaraski**, **W. Elton** as **Count Anaraski**, **E. Terry** as **Grigora**, **E. W. Royce** as **Tom Plumleigh**, and **Mrs. Leigh**, **Miss Wadman**, etc., in other parts. The piece was played in the English provinces in the same year.

Boulotte. The heroine of **OFFENBACH's** 'Barbe Bleue' (q.v.).

Bounce. A farcical play in three acts, by **ALFRED MALTRY**, first performed at the Prince of Wales's Theatre, Liverpool, on August 17, 1876, with **C. Collette** as **Tom Bounce**, and other parts by **Miss K. Harleur**, **H. D. Burton**, and **C. P. Mocketon**; produced at the Opéra Comique Theatre, London, on October 20, 1876, with **C. Collette** as **Bounce**, supported by **F. H. Macklin**, **E. F. Edgar**, **R. Soutar**, and **Miss Louise Henderson**.

Bounce, Major. See **CRUMBS, CHRISTOPHER**.

Bounce, Middle. Cheri. An operadancer in **J. STIRLING COYNE's** 'How to settle your Accounts with your Landlady' (q.v.).

Bouncer. (1) **Major Boanerges Bouncer** is a character in **T. J. WILLIAMS's** 'Charming Pair' (q.v.). (2) **Mrs. Bouncer**, in **MADDISON MORTON's** 'Box and Cox' (q.v.), is a lodging-house keeper. In **BURNARD** and **ST. LILIAN's** 'Cox and Box' (q.v.) she is turned into a man, and appears (3) as **Sergeant Bouncer**.

Bound to Succeed; or, A Leaf from the Captain's Log Book. A drama by **GEORGE CONQUEST** and **HENRY PETTITT**, first performed at the Grecian Theatre, London, on October 29, 1877.

Bouquet (The); or, The Language of Flowers. A drama in three acts, by **EDWARD TOWERS**, East London Theatre, October 24, 1870, played at Gloucester in 1883 and at Bath in 1885.

Bouquet, Rosalie, in **J. T. HAYES's** 'Maidens Beware' (q.v.), is a "marchand des modes," and in the course of the piece assumes three other characters.

Bouquetière des Innocents (La). See **MEDAL OF BRONZE**.

Bourbon. A play performed at the Rose Theatre, London, on November 2, 1897.

Bourchier, Arthur. Actor and dramatic writer; had experience as an amateur at Eton, at Oxford, and with the 'Old Stagers' and 'Windsor Strollers.' He was, indeed, one of the founders of the Oxford University Dramatic Society [see **OXFORD**]. His professional debut was made at Wolverhampton in 1884, as **Jaguar** in 'As You Like It'—the

part in which he made his first appearance in London, at the St. James's Theatre, on February 24, 1860. In the latter year he was for a short time lessee of the St. James's, where he figured as *Jack Dargyll* in J. H. McCarthy's *Your Wife* (q.v.). Other original roles afterwards played by him in London were *Kit Marlowe* in the play so named (1860), *Jack Delany* in 'A Yorkshire Lass' (1861), *Lord Arverey* in the play so named (1861), the Hon. *Reginald Earle* in 'Forgiveness' (1861), *Repholt* in 'A Visit' (1862), *Mr. Richards* in the play so named (1862), and *Count Rerof* in 'Nadia' (1862). As a member of Augustin Daly's "company of comedians," Arthur Bourchier appeared with it in America (1862-3), and then returned with it to London, playing at Daly's Theatre his original roles in 'Love and Tandem' (1862) and Tennyson's 'Foresters' (*Robin Hood*) (1863). At the Garrick Theatre subsequently, he was the original *Hon. George Delamere* in Orsini's 'Stones of the King' (1864). In September, 1865, he became lessee of the Royalty Theatre, where he appeared successively as *Sir Reginald Delamere* in 'The Chili Willow' (1865), *Colonel Waller* in 'The New Baby' (1866), and *Sir Victor Crofton* in 'The Queen's Proctor' (1866). In 1867 he toured in America with his own company. In 1867 he was the original *Chetwood Green* in 'All Alive, Oh!' (q.v.), and in 1868 he was the first representative of *Valentin* in G. Hancock's 'Teresa' (q.v.) and *John Hunt* in 'Teresa's Brother Officers' (q.v.). In 1869 he was the original *James Bladen* in 'Wives with Wheels' (q.v.). While joint manager of the Criterion, he was in the first casts of *Lady Huntworth's Experiment* (1869), 'The Noble Lord' (1869), and 'The Undercurrent' (1871). In September, 1869, he became lessee and manager of the Garrick, where he has played the leading male roles in 'Falkerton's Peerage' (1869), 'The Bishop's Move' (1869), 'My Lady Virtue' (1869), 'The Golden Silence' (1869), 'The Arm of the Law' (1869), and 'The Fairy's Dilemma' (1869). Among other parts which he has played in London are *Arthur* in 'Father and Son' (St. James's, 1869), *Forrest* in 'From From' (Criterion, 1869), *Charles Cartwright* in 'London Assurance' (Criterion, 1869), *Joseph* in 'The School for Scandal' (Criterion, 1869), *Charles* in 'The School for Scandal' (Daly's, 1869), *Young Willing* in 'The Liar' (Royalty, 1869), *De Courcy* in 'Bona Diana' (Prince of Wales's, 1869), and the title part of 'Dr. Johnson' (Strand, 1869). He is the author of four adaptations from the French: 'A Woman's Love' (1869), 'Good Bye' (1869), 'The Soothing System' (1869), and 'The Arm of the Law' (1869), also, co-author, with J. Blair, of 'Mr. Richards' (1869), and co-adapter of 'The Child Widow' (1869), 'Mrs. Mrs.' and 'The New Baby' (which see).

Bourgeois de Pontarcy (Les). A play by VICTORIAN SARMENT, adapted by Cassanin, and produced at the Union Square Theatre, New York, in 1874, with Charles

Thorne as *Fabry* and Miss Linda Dietz as *Marcelle*. See DUTY.

Bourgoyne, Marguerite, de. The heroine of G. ALMA's 'Tower of Nida' (q.v.).

Bourville, Castle. A drama by JOHN BLAIR LIND first performed at New York in January, 1867.

Boutard, Madeline. The "beauty of Brest" in J. H. JOHNSTON'S 'Sailor of France' (q.v.).

Boutel, Mrs., actress, was the first representative of the following (and other) characters—*St. Catharina* in 'Tyrannic Love' (1860), *Benzayda* in 'The Conquest of Granada' (1860), *Christiana* in 'Love in a Wood' (1862), *Melantha* in 'Marriage à la Mode' (1862), *Mrs. Franchise* in 'The Country Wife' (1863), *Fadela* in 'The Pain Dealer' (1864), *Rosamunda* in 'Rosalinda' (1866), *Statira* in 'The Rival Queens' (1867), *Cleopatra* in 'All for Love' (1868), and *Semandra* in 'Mithridates' (1868)—all at the "Theatre Royal," where she was also seen in 1863 as *Estimada* in 'Rule a Wife and Have a Wife' and in 1865 as *Aspatia* in 'The Maid's Tragedy' (Gesset). Her last recorded appearance was in 1868.

Bow Bells. (1) A play produced at the City of London Theatre at Whitehall in, 1863. (2) A comic drama by H. J. BYRON (q.v.), first performed at the Royalty Theatre, London, on October 4, 1867, with L. Righton as *Grey Penitence* and Philip May, J. Cooper, T. P. Haynes, F. Wyatt, Miss Kate Lawler, Miss Emma Eliza, and Miss Maggie Brennan in other parts.

Bowbell, Billy. The cockney hero of KENNY and MILLINGEN'S 'Illustrations of a Stranger' (q.v.).

Bowen, William. Actor, born in Ireland in 1666, died 1716, gained his early experience on the Irish stage. He seems to have joined the company at the "Theatre Royal" London, in 1689, when he was the original of the coachman in 'The English Friar' (q.v.). Among his other original parts, either at this theatre or at Lincoln's Inn Fields and the Haymarket, between 1691 and 1707, were *Sir Gentle Gidding* in 'Sir Anthony Love', *Le Prate* in 'Love for Money', *Sir Joseph Mital* in 'The Old Batchelor', *Jeremy* in 'Love for Love', *Crispin* in 'The Anatomist', *Anthony Witwood* in 'The Way of the World', *Puzzle* in 'The Funeral', and *Forrest* in 'The Beau's Stratagem'. He also figured at various times as *Eric, Roderick, Taurus* in 'The Committee', *Crack* in 'Sir Courtly Nice', *Gripe* in 'The Confeccary', *Jacques* in 'The Libertine', *Harmaty Little* (1714), etc. He was killed in a duel which he had forced upon his fellow actor, Quin (q.v.).

Bower Saloon. See LONDON THEATRES.

Bowers, George Vining. American comedian, born at Philadelphia, April 23, 1865, died in New York August 18, 1878. "In such parts as *Don Trenchard*, *Major de Soets*, *Paul Fry*, etc., Bowers was excellent, and in low comedy parts in the Shakespearean dramas he had few superiors."

Bowers, Mrs. D. P. (nee Crocker). Actress, born in Connecticut, made her professional debut at the Park Theatre, New York, on December 3, 1845, as *Antonia* in *The Child of Nature* (q.v.). She married in 1847, and in 1849 was seen at the National Theatre, New York, as the heroine of *Lamora, or, The Indian Wife*, and *Linda, the Pearl of Chamouni*. Her husband dying in 1857, she became directress and leading actress of one of the Philadelphia theatres. In 1858 she acted at Laura Keane's Theatre, New York, and in 1866 at the Winter Garden.

Bowery Girl (The). A play by ADA LEE BAXTON, originally produced at the Haymarket Theatre, Chicago, Ill., April 14, 1866, first acted in New York City, at the Grand Opera House, December 2, 1866.

Bowling, Mr. Peter. M.P. for Little Bampton in W. S. GILBERT's *Highly Improbable* (q.v.).

Bowkett, Sidney. See DAY, G. D.

Bowl'd Out; or, A Bit of Brummagem. A farce in one act, by H. T. CLAYTON (q.v.), first performed at the Princess Theatre, London, July 9, 1860, with H. Widdicombe as *Ernest Peasner*, and other parts by K. Calvert, and the Misses Rose and Charlotte Leclercq.

Bowles, Thomas Gibson. Dramatic writer, author of *The Blazing Barge*, *The Port Admiral*, and other pieces.

Bowling. (1) *Jack Bowling* is a character in DUNLAP's *Fraternai Discard* (q.v.). (2) *Ben Bowling* is the hero of T. R. WILKES's *Ben the Boatwain* (q.v.). (3) *Lacrosse Bowling*, R. S., figures in J. M. MORTON's *Milliner's Holiday* (q.v.).

Bowling, Tom. See TOM BOWLING.

Bowman. Actor, born 1631, died March 23, 1732. In an obituary notice in the *Scot's Magazine* for March, 1730, he is described as "of Drury Lane" and as "the oldest actor, singer and ringer in England."

Bowman, Freddy. The jockey in SIMS and CLAY's *Merry Deceits* (q.v.).

Bowman, Mrs. Actress, daughter of Mr. Frederick Watson, and adopted child of Thomas Betterton (q.v.).

Bowser. (1) *Ben Bowser* is a boatwain in J. T. HAINES's *My Poll and my Partner Joe* (q.v.). (2) *Wooden Bowser*, in DAY's *Hurtow* (q.v.), is a territorial congressman.

Bowyer, Frederick. Dramatic writer, author of *Little Lobengrin* (1864), the libretto of *The Two Pines* (1868), *The Other Little Lord Fiddlebooby* (1868), and other pieces; also, co-author, with W. E.

Sprange, of *The Parting of the Ways* (1860), *Ragged Robin* (1863), *The New Barnmaid* (1865), and *The White Blackbird* (1868), with W. H. Hedges, of *For Charity's Sake* (1863), with 'Thyne Nunn,' of the "book" of *Claude Du Val* (1868); with H. Sparling, of *The Phanygraph* (1864).

Box and Cox. A "romance of real life," in one act, by J. MANNION MORTON (q.v.), adapted from the 'Frisette' of MM. Labiche and Lefranc (Palais Royal, April, 1846), with some indebtedness to *La Chambre à Deux lits*, and first performed at the Lyceum Theatre, London, on November 1, 1847, with J. H. Buckstone as *John Box*, Harley as *James Cox*, and Mrs. Macnamara as *Mrs. Bouncer*. "Though every comedian for the last thirty five years has played the farce, I have never," says Edmund Yates, "seen so thorough artistic a conception of *Box* as that of Charles Mathews who took the part when Harley left the theatre." The piece was played at the Prince of Wales's Theatre, London, in 1867, with C. Honey as *Box*, J. Hale as *Cox*, and Mrs. Leigh Murray as *Mrs. Bouncer*, and at the Haymarket Theatre on October 16, 1869, with H. Nicholls as *Cox*, E. M. Robson as *Box*, and Mrs. E. Phelps as *Mrs. Bouncer*. It was first performed in America at the Arch Street Theatre, Philadelphia, with W. K. Burton and Joseph Jefferson in the title rôles. The popularity of *Box and Cox* suggested the production of (2) *Box and Cox Married and Settled*, a farce in one act, by J. WATLING CORRY (q.v.), first performed at the Haymarket on October 15, 1857, with Buckstone as *Box*, Keeley as *Cox*, Corry as an anonymous gent., Mrs. Caulfield as *Mrs. Box*, Mrs. Bingham as *Mrs. Cox*, and Mrs. Selby as *Mrs. Bouncer*. *Box and Cox* was afterwards adapted to the lyric stage under the title of *Cox and Box* (q.v.).

Box and Cox Married and Settled. See *BOX AND COX*.

Box Lobby Challenge (The). A comedy in five acts, by R. CUMBERLAND (q.v.), first performed at the Haymarket Theatre on February 22, 1794, with Bannister, Jan., as *Jack Crockett*, Haddley as *Volcher*, son, J. Aikin as *Sir Foby Grampus*, Quett as *Robert Grampus*, Bland as *Fulmore*, Barrymore as *Captain Waterman*, Mrs. Harlow as *Diana Grampus*, Mrs. Gaskell as *Letitia*, and Miss de Camp as *L. Waterman*. The challenge arises out of a fra as in the box lobby of a theatre. The comedy, as arranged for performance by W. R. Walker, was performed at the Royalty Theatre, London on the afternoon of June 23, 1866, with H. A. Wainbury as *Captain Waterman*, F. Irvine as *Squire Robert*, Miss K. Stewart as *Letitia*, Miss L. Henley as *Diana*, Miss L. Revell as *Letitia*, Miss M. Heale as *Theodora*, and Miss Davies Webster as *Laudiana*.

Box Lobby Loungers (The). "A petite piece" by CHARLES MT. LANT, first performed at Drury Lane on May 14, 1765, with

Buddley as Sir Peter Piggins and Rannister, Jun., as Dicky Dash. The persons included, also, *Lady Potty Ploid*.

Box of Mischief (The). A farce in one act, by S. FRANK.

Box, Simon, in DOUGLAS JENNOLD'S 'Housekeeper' (q.v.), is in love with Saphy Howe.

Boy (The). A farcical comedy in three acts, by ARTHUR LAW (q.v.). Devonshire Park Theatre, Eastbourne, February 1, 1894. See *NEW BOY*.

Boy Blue, Little. See *LITTLE HOT BLUE*.

Boy Detective (The). A drama in three acts, by W. TRAVERS, first performed at the Effingham Theatre, London, June 20, 1887, produced at the Bowers Theatre, New York, in February, 1894, with Fanny Kemble in the title part.—'A Boy Hero' is the title of a play by Mrs. C. A. DONOVAN, produced at the People's Theatre, St. Louis, U.S.A., in 1887.

Boy of Santillane (The); or, Gil Blas and the Robbers of Asturia. A romantic drama in three acts, by MACFARLANE, founded on Le Sage's famous work, and first performed at Drury Lane on April 19, 1837, with Miss Kelly as *Gil Blas*, Miss Pincoff as *Donna Menon*, Wallace as *Alonzo* (captain of the robbers), Cooper and "O." Smith as *Don Pedro* and *Malcolm* (his lieutenant), Webster as *Domingo* (a negro), and Harley, Young, and others in minor roles. *Gil Blas* and *Donna Menon*, who are lovers, fall into the hands of the robbers, but the former manages to effect his own escape and the latter's rescue.

Boycott, Millicent. The heroine of PINZON'S 'Money Spinner' (q.v.).

Boycotted. A musical comediella written by M. C. SALAMAN, composed by Eugene Barritt, St. George's Hall, London, July 5, 1884.

Boynood of Baenhus (The). See *HEED, W. LEMAN*.

Boyleover, Colonel. A character in WILLIAMS'S 'Larkins' Love Letters' (q.v.).

Boyne, Leonard. Actor, made his professional debut at the Theatre Royal, Liverpool, in 1809, as *Lepidurnus* in 'The Flowers of the Forest' (q.v.). His first appearance in London was made at the St. James's Theatre, in 1874, as *John Ferns* in Robertson's 'Program' (q.v.). He has since figured as the original *Colonel Tompkins* in 'Dellish' (1880), *Captain Leigh* in 'Sister Mary' (1880), *Harold Fitzralph* in 'Heart of Hearts' (1887), *Diogenes* in 'Arctus' (1888), *Jepson Foster* in 'The Armada' (1888), *Frank Upworth* in 'A Man's Love' (1889), *Fen* in 'A River-Side Story' (1890), *Harry O'Malley* in 'The English Rose' (1890), *Cuthbertson* in 'The Trumpet Call' (1891), *Captain Vernon* in 'The Prodigal Daughter' (1892), *John Affingham* in 'The

Benedict of the Doubt (1893), *Captain Frodo* in 'The Late Mr. Casello' (1893), and *Sir Reynolds Rolles* in 'The Marriage of Kitty' (1893). He has also been seen in London as *O'Callaghan* in 'His Last Legs' (1891), *D'Avey* in 'Castle' (1890), *Cyril* in 'Cyril's Success' (1890), *Charles Middleton* in 'Our Boys' (1890), *Andreas* in 'Theodora' (1890), and *Bodger* in 'The Streets of London' (1891). He was the first representative in the English provinces of Claudian and other modern parts, and he has appeared in New York in his original roles in 'The Prodigal Daughter', 'Sister Mary', and 'The Marriage of Kitty'.

Boys Together. (1) A farcical comedy in four acts, by W. HOWELL POOLS, adapted from a novel by Mountney Japhson, first performed at the Prince of Wales's Theatre, Liverpool, March 28, 1887. (2) A drama in four acts, by MADON CHAMBERS and CONYERS LARR, first performed at the Adelphi Theatre, London, on August 28, 1888, with a cast including W. Turpin, W. L. Abington, C. W. Somers, J. D. Beveridge, H. Nichols, W. Mackintosh, L. Labiche, U. Adya, Miss Alice Kingsley, Miss Kate Kenney, and Miss Milward.

Boys will be Boys. A comediella in one act, by JOSEPH MACFARLANE (q.v.), first performed at the Opera Comique Theatre, London, on July 28, 1888.

Brabantio. Father of Desdemona in 'Othello' (q.v.). Figure also in M. G. DOWLING'S 'Othello Travestie' (q.v.).

Bracon. (1) A tailor in R. T. WEAVER'S 'Red Rover' (q.v.). (2) *Sir Bull Bracon* is a broken-down baronet in ALBERT'S 'Pride' (q.v.).

Bracon of Partridges (A). A farcical comedy in three acts, by ROBERT GANTON, Royal County Theatre, Kingston, November 15, 1887; played at the Strand and Garrick Theatres, London, in 1888, and afterwards performed in U.S.A.

Bracegirdle, Anne. Actress, born about 1674, died September, 1748. "The most received opinion," says Anthony Aston, "is that she was the daughter of a coachman, coachmaster, or better out of coaches, in the town of Northampton. But I am inclinable to my father's opinion that she was a distant relation, and came out of Staffordshire, from about Walsall or Wolverhampton." As a child (not yet, it is said, six years old) she played the page in the first performance of 'The Orphan' at Dorset Garden in 1680. During her subsequent professional life she sustained many "original" parts. Thus, between 1691 and 1707 she was the first representative of *Ermininda* in 'King Arthur', *Armenia* in 'The Old Batchelor', *Cynthia* in 'The Double Dealer', *Victoria* in 'The Fatal Marriage', *Agnes* in 'Love for Love', *Belinda* in 'The Provoked Wife', *Almira* in 'The Mourning Bride', *Millicent* in 'The Ways of the World', *Alfina* in 'Tamerlane', *Lavinia* in 'The

Fair Penitent,' *Angelica* in 'The Gamester,' and *Flippanta* in 'The Confederacy.' Among other parts were *Desdemona*, *Mrs. Ford*, *Cordelia*, *Ophelia*, *Portia* ('Julius Cæsar'), *Octavia* in 'All for Love,' *Aspatia* in 'The Maid's Tragedy,' and *Statira* in 'Alexandra the Great.' She acted at the Theatre Royal from 1688 to 1694, at Lincoln's Inn Fields from 1695 to 1705, and at the Haymarket from 1705 to 1707. In the last-named year (the thirty-third of her age) she retired from the stage—for what particular reason is not certain. It may have been, as suggested, because Mrs. Oldfield "was excelling her in popular estimation;" or because Mrs. Oldfield was "preferr'd to some parts before her;" or because Mrs. Oldfield's "benefit" was "allowed to be in the season before" hers. Genest thinks that "the affront" shown to her in the matter of her "benefit" would be "a sufficient cause" for her retirement. She returned to the boards in 1709, but only for one night (April 7), to appear as *Angelica* in 'Love for Love' for the benefit of "her good friend Mr. Betterton." When she died, she was interred in the cloisters of Westminster Abbey. Colley Cibber speaks of "her reputation as an actress gradually rising with that of her person; never any woman was in such general favour of her spectators, which, to the last scene of her dramatick life, she maintain'd by not being unguarded in her private character. This discretion contributed not a little to make her the *card*, the darling of the theatre; for it will be no extravagant thing to say, scarce an audience saw that were less than half of them lovers, without a suspected favourite among them. . . . She had no greater claim to beauty than what the most desirable brunette might pretend to. But her youth and lively aspect threw out such a glow of health and cheerfulness, that on the stage few spectators that were not past it could behold her without desire. It was even the fashion among the gay and young to have a taste or *tendre* for Mrs. Bracegirdle. She inspired the best authors to write for her, and two of them [Rowe and Congreve], when they gave her a lover in a play, seem'd palpably to plead their own passions, and make their private court to her in fictitious characters. In all the chief parts she acted, the desire was so predominant, that no judge could be cold enough to consider from what other particular excellence she became delightful. . . . Yet let me say, there were two very different characters in which she acquitted herself with uncommon applause [*Statira* and *Millamant*]. In other characters, where singing was a necessary part of them, her voice and action gave a pleasure which good sense, in those days, was not asham'd to give praise to" ('Apology,' 1740). Anthony Aston (who calls her "that Diana of the stage") says "she was of a lovely height, with dark-brown hair and eyebrows, black sparkling eyes, and a fresh blushy complexion; and, whenever she exerted herself, had an involuntary flushing in her breast, neck, and face, having continually a cheerful aspect,

and a fine set of even white teeth; never making an exit, but that she left the audience in an imitation of her pleasant countenance. Genteel comedy was her chief essay, and that too when in men's clothes, in which she far surmounted all the actresses of that and this age. Yet she had a defect scarce perceptible, viz. her right shoulder a little protended, which, when in men's clothes, was cover'd by a long or campaign peruke. She was finely shap'd, and had very handsome legs and feet; and her gait, or walk, was free, manlike, and modest, when in breeches. . . . She was, when on the stage, diurnally charitable, going often into Clare Market, and giving money to the poor unemploy'd basket-women, insomuch that she would not pass that neighbourhood without the thankful acclamations of people of all degrees" ('Supplement to C. Cibber's Lives,' 1747-8). Gildon, in his 'Comparison between the Two Stages' (1702), and Tom Brown, in his 'Letters from the Dead to the Living,' express more than scepticism as to the chastity for which the actress was famous. For details of her career, in addition to the authorities above mentioned, see the 'Lives' of Mrs. Oldfield' (1730 and 1741), Genest's 'English Stage' (1832), and D. Cook's 'Hours of the Players' (1881). In the last named is a summary of the trial of Lord Mohun for the murder of Mountford, the actor (*q.v.*), in the course of an attempt by Captain Hill to abduct Anne Bracegirdle on the night of December 9, 1692. In this trial the actress gave evidence.—*Mrs. Bracegirdle* figures in OXENFORD'S 'Tragedy Queen' (*q.v.*), and also in 'An Actress by Daylight' (*q.v.*).

Brachvogel, A. E. See NARCISSE.

Bracy. The bewitched bard in the burlesque of 'Christabelle' (*q.v.*).

Bracy, Henry. Actor and vocalist; original representative in London of the following characters:—*Gontran de Solanges* in 'Les Mousquetaires' (1880), *Prince Fritelini* in 'The Mascotte' (1881), *Don Luis* in 'Manteaux Noirs' (1882), *Le Duc de Marly* in 'Lurette' (1883), *Hilarion* in 'Princess Ida' (1884), *Prince Mignapour* in 'The Grand Mogul' (1884), *Eugene Marcel* in 'Erminie' (1885), and the *Duc de la Roche Galante* in 'Babette' (1888); also, *Peter* in the revival of 'The Sultan of Mocha' at the Strand Theatre in 1887.

Bradbury, John W., actor, has played in London the following original parts:—*Mr. Mallet* in 'The Girls' (1879), *Sam Smart* in 'A Military Manœuvre' (1879), *Hunt* in 'Ourselves' (1880), *Gregory* in 'The Guv'nor' (1880), *Tom Potts* in 'Written in Sand' (1884). He has also been seen as *Our Mr. Jenkins* in 'Two Roses' (Lyceum, 1879) and *Jacob* in 'The Road to Ruin' (Vaudeville, 1879).

Bradbury, Robert. Actor, born at Manchester, 1774; died 1831; began life as a carpenter, and thence drifted into scene-shifting. The illness of a clown during the

run of a local pantomime gave Bradbury the opportunity of being deputy, and thus making his first appearance on the boards. He was afterwards engaged at the Surrey Theatre, and still later at Sadler's Wells, where, it is said, he eclipsed even Grimaldi in popularity. Dutton Cook speaks of him as "Grimaldi's great rival, the tumbling contortionist clown Bradbury, who wore nine strong 'pads' upon his person—one on his head, one round the shoulders, one round the hips, one on each elbow, two on the knees, and two on the heels of his shoes, and thus equipped was wont to burl and knock himself about in a most alarming manner" (*Theatre*, 1885). See *'Life of Grimaldi'* (1888).

Braddon, Mary Elizabeth, is the author (in addition to numerous novels, many of which have been dramatized) of the following plays:—*'The Lovers of Arden'* (1890), *'A Model Husband'* (revised 1898), *'Orion'* (1873), *'Osservato'* (1874), *'For Better, for Worse'* (1891), and *'The Missing Witness'*. It is understood that, in her early years, Miss Braddon had some experience as an actress.

Bradford, Jonathan. See **JONATHAN BRADFORD**.

Bradshaw, John. Actor, born 1813, died 1878; the original of H. B. Leigh's "Villain at the "Vic."

Bradshaw, Michael. A bricklayer in J. M. Morton's *'Old Honesty'* (q.v.)—*'Old Honesty'* being the name by which he is popularly known.

Bradshaw, Mrs. See **TEAR, ANN MARIA**.

Bradwell, William. Theatrical decorator and mechanician, died 1868.

Brady, Mrs. The heroine of **GARRICK'S** *'Irish Widow'* (q.v.).

Brag. See **ELLEN**.

Brag, Joseph. A character in R. MATHEW and G. SMITH'S *'Make your Wills'* (3). Ned and Eschary Brag figure in D'UVEY'S *'Love for Money'* (q.v.) and COFFIN'S *'Boarding-School Romps'* (q.v.).

Braganza. A tragedy by ROBERT JENNISON, first performed at Drury Lane on February 17, 1773, with Reddish as Duke of Braganza, Smith as Velasquez, and Mrs. Yates as the Duchess, etc.

Braggard Captain (The). A comedy translated from *Plautus* by BENNETT TOWNSEND, and printed in 1707. "The main design is the recovery of Philocomasium, and the mortification of the vain-glorious, self-conceited captain."

Braham, John. Vocalist and actor, born in Goodman's Fields, March, 1774 (Osberry says 1773; died February, 1856, son of a Portuguese (or German) Jew, named (it is said) Abraham; soon lost his father (who, like his mother, had a good voice),

and had little education until introduced to the well-known vocalist, Leonil (Lee), by whom he was instructed in the rudiments of music and of singing. Apparently he first sang in public (as "Master Braham") in April, 1787, at Covent Garden, in an entertainment given by his teacher. Many thus prophesied his future eminence. His first appearance on the stage seems to have been made at the Royalty Theatre in July, 1787, when (as "Master Abrahams") he represented Cupid in a burlesque called *'The Birthday'*. When, in 1790, his voice broke, Braham set up as a teacher of the pianoforte. By and by, his vocal powers returning, he accepted, in 1794, an engagement at Bath, where he became a pupil of Raanini. His career as an adult actor dates from 1798, when he formed part of the cast of Storer's opera, *'Mahmoud'*, at Drury Lane. In 1797 he was engaged for Italian opera at the Kings Theatre. He next embarked on a Continental tour from which he came back in 1801 to figure in *'Messingli and Revere's 'Chorus of the Heart'*. This was followed by *'Dich's 'Calmet'* (q.v.), in which (says K. F. Kimball) Braham "was the composer of all the music of his own part, a custom to which he continued for several years to adhere. Among the operas to which he thus contributed were (says the same authority) *'Family Quarrels'* (1802), *'The English Fleet'* (1802), *'Thirty Thousand'* (1804), *'Out of Place'* (1805), *'False Alarms'* (1807), *'Kiss, or, Love in a Desert'* (1808), and *'The Devil's Bridge'* (1812). In 1806 he joined the company at Drury Lane. When Mozart's *'Clemens di Tito'* was first performed in this country (1806), Braham was the *Scoto*. He was the first English *Nas* in *'Der Freischütz'* (at the Lyceum in 1826), and the original *Sir Eben* in *'Oberon'* (at Covent Garden in 1836). In 1826 he built and opened the St James's Theatre, King Street—a speculation which proved disastrous to him financially. The last important character essayed by him was that of *William Tell* in Rossini's opera at Drury Lane in 1838. "Those," wrote Hazlitt, "who first hear Mr. Braham, are struck with a noble simplicity and fervor in his manner of expressing certain emotions, in the eagerness with which he seems to fling himself into his subject, disdaining the rules of art, like the combatant who rushes without his armour to the battle. The sounds he utters appear to rend his own bosom, or at other times, linger in fluttering accents on his lips. The communication between the voice and the feelings is immediate, instantaneous, irresistible; and the language of nature and passion. But when the sound becomes not only an echo to the sense, but to itself—when the same alternation of bursts of heroic passion and thrillings of sentimental tenderness, is constantly played off upon us—when there is nothing but this trite transition from the *crescendo*, *crescendo*, to the *effort* and *adagio* style, in their grating extremes we then begin to perceive something like a trick, and are little more affected than by

reading the marginal directions in a music-book. Sir Walter Scott described him as "a beast of an actor, though an angel of a singer." "His voice," says Henry Russell, "was a tenor of the purest quality, of extraordinary power, and of singular sweetness. It ranged from *La* below the line to the upper *Sa*. With it he produced at times a sensation beyond the power of description. He was without a rival." "Braham," says Julian Young, "was not merely a scientific vocalist, he was a scientific musician." Three of his sons—Charles (died 1884), John Hamilton, and Augustus (died 1889)—were public singers. See Osberry's "Dramatic Biography" (1873), the *Era* for February 24, 1854, the "Dictionary of Music and Musicians" (1879).

Braham, Leonora. Actress and vocalist, made her theatrical debut in 1874, when she joined the German Reed Company at St. George's Hall, Langham Place. There she remained till 1878, when she went to America. Her most notable performances in the States were those of *Princess Toto* in the Clay Sullivan opera (*q.v.*) and *Dolly* in "The Sultan of Mocha" (*q.v.*). Returning to England in 1880, she rejoined the German Reeds, leaving them in 1881 to be the first *Fatima* in Gilbert and Sullivan's work (*q.v.*). She was afterwards the original representative in London of the following parts in Gilbert-Sullivan opera: *Phyllis* in "Iolanthe" (1882), the heroine in "Princess Ida" (1884), *Pam* in "The Mikado" (1885), and *Kate Maydon* in "Ruddigore" (1887), besides being *Alice* in the revival of "The Scarecrow" (*q.v.*) at the Savoy in 1884. In 1889 she played the chief feminine rôle in Sturges's *Gretna Green* (*q.v.*). She has figured in the English provinces as *Julia* in "The Grand Duke" (1896) and *Nora* in "Shamoo" (1897). In 1898 she was in the original cast of "The Dove-Cot" (*q.v.*).

Braid, George Ross. An actor (born 1812, died 1878) long associated with the Haymarket Theatre, where, between 1865 and 1875, he figured in the original casts of Saunders's "Love's Martyrdom," of Tom Taylor's "Victims," "Unequal Match," "Contested Election," "Overland Route," and "New Men and Old Acres," and of H. J. Byron's "Married in haste."

Brain-Stealer (The). A play adapted by KATE CLAXTON from the French of A. D'Ennery, and performed at Chicago, U.S.A., in April, 1887, with the authoress as *Madeline Bernard*, and other parts by Miss Catherine Lewis, Aubrey Boucicault, etc.

Brainless, Squire. The name under which Mrs. Charles (*q.v.*) satirized Fleetwood (*q.v.*) in her "Cost of Management" (*q.v.*).

Brains, in RALPH'S "Astrologer" (*q.v.*), is identical with *Crisis* in "Albumen" (*q.v.*).

Brainworm. In BEN JONSON'S "Every Man in his Humour" (*q.v.*), is servant to

Old Knowell (*q.v.*). "Brainworm," says Hazlitt, "is a particularly dry and abstruse character. We neither know his business nor his motives, his plots are as intricate as they are useless, and as the ignorance of those he imposes upon is wonderful. This is the impression in reading it. Yet from the bustle and activity of this character on the stage, the changes of dress, the variety of affected tones and gipsy jargon, and the limping distorted gestures, it is a very amusing exhibition."

Brallaghan, Barney. See HARNET BRALLAGHAN.

Bramble. A character in W. T. MONCRIEFF'S "All at Coventry" (*q.v.*). (2) A character in PALGRAVE SIMPSON'S "Ranelagh" (*q.v.*). (3) Sir *Perceval Bramble* and his son figure in MORRIS'S "Adventurers" (*q.v.*). (4) Sir *Robert Bramble* is uncle of *Frederick* in COLMAN'S "Four Gentlemen" (*q.v.*).

Brand. A dramatic poem in five acts, by HEINRICH LASSER, translated into English prose by William Wilson (1891), and into English verse (original metres by C. H. Herford 1900) and by F. F. Garrett (1894). The fourth act of the Herford version was performed at the Gipsy Company Theatre, London, four times during June, 1893, with Bernard Gould as *Brand*, Miss Elizabeth Robins as *Amy*, and Miss Frances Iver as the gipsy woman.

Brand, Deane. Vocalist and actor; made his debut on the stage in Australia. His first appearance in England was at Ryde, Isle of Wight, in 1887, as *Captain Corecoran* in "H. M. S. Pinafore." After a long engagement with E. D'Oyly Carte in the country, he returned (with his wife, Miss Kate Chard) to Australia, whence he came back to London in 1885 to appear in "Francis the Radical" (*q.v.*). He afterwards "toured" through England with an opera named "Rhoda" (*q.v.*). His sister, Miss Edith Brandon, after figuring for some time in operetta and light opera, left the stage on her marriage with the Earl of Berkeley.

Brand, Hannah. Dramatic writer; author of "Hunias-les," a tragedy (*q.v.*), in which (1792) she played the heroine, *Egmontina*, that being the occasion of her debut. In 1794 she was engaged by Wilkinson for York, appearing there first as *Lady Townly*, "for which character," says Genest, "she was much too formal."

Brand, Walter. See WALTER BRAND.

Brand of Cain (The). A drama by G. L. GORDON (*q.v.*), first performed at the Theatre Royal, Birkenhead, on July 18, 1878.

Branded. A drama in five acts, by RICHARD LEE (*q.v.*), first performed at the Princess's Theatre, London, on April 2, 1881, with a cast including Henry Neville, F. Archer, W. Redmond, J. Beauchamp, Miss

Caroline Hill, Miss Maud Milton, Mrs. Huntley, and Mrs. Lyons.

Branded Race (The). See WOOLER, J. P.

Brandes, Edward. See VISIT, A.

Brandon. (1) A character in LOVELL'S 'Look before you Leap' (q.v.). (2) *Black Brawn* figures in HAINES'S 'My Poll and my Partner Joe' (q.v.), and in BURNARD'S burlesque of that drama. (3) *Sir William* and *Lucy Brandon* are characters in the various dramatic versions of 'Paul Clifford' (q.v.). [See LUCY BRANDON] (4) *Luke Brandon* is a character in MARK LEMON'S 'Self Accusation.'

Brandon, Olga. Actress, born in Australia in 1865, made her New York debut at the Madison Square Theatre on September 23, 1884, as *Bith* in 'The Private Secretary' (q.v.). She was afterwards seen there as *Mrs. Smith* in 'In Chancery' (q.v.), *Ninnie* in 'Engaged' (q.v.), and *Lydia Haversack* in 'Twins' (q.v.). Her first appearance in London was made at the Royalty on January 27, 1887, as *Grace Goldring* in 'Modern Wives' (q.v.); she also appeared there in 'Ivy' (q.v.) and as *Mrs. Mudford Merry* in 'A Tragedy' (q.v.). Returning to America, she toured with J. M. Clarke in old English comedy, figuring also as *Arphelia* and *Pauline Deschappelles*. In the English provinces in 1888-9 she was the original *Rhoda* in 'The Weaker Sex' (q.v.) and *Mrs. Molyneux* in 'A White Lie' (q.v.). Since 1889 she has played the following original parts in London:—*Mrs. Lisle* in 'Dick Venables' (1890), *Giannina* in 'The Violin Players' (1890), *Faith Dethie* in 'Judah' (1890), *Ethel Kingston* in 'The English Rose' (1890), *Una Dail* in 'The Crusaders' (1891), *Florizel* in 'A Visit' (1892), *Mrs. Armadale* in 'The Bread winner' (1892), *Nadia* in the play so named (1892), *Clare O'Hara* in 'Strathgovan' (1892), the *Duchesse de Ferrier* in 'The Broken Melody' (1892), *Ruth* in 'Hypatia' (1893), *Lady Hulia* in 'An American Bride' (1893). Among other parts in which she has been seen in London are—*Kather* in 'Caste' (Criterion, 1890), *Mrs. Cuthbert* in 'Cyril's Success' (Criterion, 1890), *Mary Melrose* in 'Our Boys' (Criterion, 1890), *Mary Blenkarn* in 'The Middleman' (Shaftesbury, 1890), *Lucy* in 'The Streets of London' (Adelphi, 1891), *Gertrude* in 'The Maetrom' (Shaftesbury, 1892).

Brandram, Mrs. Samuel. See MURRAY, Miss.

Brandram, Rosina. Actress and vocalist; made her theatrical debut at the Opera Comique in 1877, where she succeeded Mrs. Howard Paul as *Lady Sangazure* in 'The Sorcerer' (q.v.), and played *Little Buttercup* in 'Pinafore' (q.v.) on occasion. She was afterwards the first representative of the following parts in Gilbert-Sullivan opera—*Lady Blanche* in 'Princess Ida,' *Katsusha* in 'The Mikado,' *Dame Hannah* in 'Ruddigore,' *Dame Carruthers* in 'The

Yeoman of the Guard,' the *Duchess of Plaza-Toro* in 'The Gondollers,' *Lady Sophy* in 'Utopia, Limited,' and the *Baroness von Krakenfeldt* in the 'Grand Duke.' She was Kate in the first American cast of 'The Pirates of Penzance' (q.v.), and when the opera was revived in London in 1888 she played *Ruth*. Among her other original parts are *Mrs. Bowcker* in 'Mock Turtles,' *Aunt Octavia* in 'Tobacco Jars' (1889), the *Widow Jackson* in 'Captain Billy' (1891), *Mrs. Crumple* in 'Ho Shoope to Win' (1891), *Lady Vernon* in 'Grundy and Sullivan's' 'Haddon Hall' (1892), *Miss Sims* in 'Barrie, Doyle, and Ford's' 'Jane Annie' (1893), the *Marquise* in 'Carre and Messenger's' 'Mirette' (1894), *Joan* in 'Pinero, Carr, and Sullivan's' 'Beauty and the Beast' (1895), *Dancing Sunbeam* in 'Sullivan and Hood's' 'The Rose of Persia' (1895), *Lady Arcturion* in 'Sullivan, German, and Hood's' 'The Emerald Isle' (1895), *Queen Elizabeth* in 'German and Hood's' 'Merrie England' (1895), and *And Reddish* in 'German and Hood's' 'A Princess of Kensington' (1895) also, roles in 'Little Hans Andersen' (Adelphi, 1903), and 'Veronique' (Apollo Theatre, 1904).

Brandynose. A character in J. HALLFORD'S 'Faust and Marguerite' (q.v.).

Brandynap, Dr. and Diana. Characters in A. HARRIS'S 'Too Much of a Good Thing' (q.v.).

Branville, Sir Anthony. "A formal dangler" in Mrs. SHEKIDAN'S 'Discovery' (q.v.).

Bras de Fer. A drama in two acts, by E. MANTREL, produced at the Britannia Theatre, London, on May 17, 1876.

Brass. A comedy-drama in five acts, by G. F. ROWE (q.v.), first performed at the Park Theatre, New York, first performed in England at the Alexandra Theatre, Liverpool, in May, 1877, produced at the Haymarket Theatre on August 18, 1877, with the author as *Winston Stray*, F. H. Macklin as *Wycorn*, Teosdale as *John Masham*, Howe as *Matthew Armstrong*, Kylie Bellew as *James Balancer*, Miss Violet Orme as *Sybil Hawker*, Miss B. Henri as *Mary Armstrong*, Miss E. Thorne as *Mrs. Masham*, Miss M. Harris as *Alice Masham*, Miss Ada Behan has played *Sybil Hawker* in this play.

Brass. In VANDRIGH'S 'Confederacy' (q.v.), is the former school mate and fellow-apprentice of *Dick Amlet*. (2) "An unblushing and audacious metal" in 'The Philosopher's Stone' (q.v.). (3) *Hugh de Brass* in J. M. MORTON'S 'Regular Fix' (q.v.). (4) *Jim Brass* is a character in CLEMENT SCOTT'S 'Off the Line' (q.v.).

Brass Monkey (A). A play by C. H. HOTT (q.v.), produced in U.S.A. in 1888.

Brasatoun, John. The hero of E. FITZBALL'S 'Note Forger' (q.v.).

Brave and the Fair (The). A ballet, first performed at the English Opera House, London, on July 11, 1816.

Brave as a Lion. A comédietta by JOHN T. DOLGLASS (q.v.), Standard Theatre, London, March 11, 1872.

Brave Coward (A). A play in three acts, by J. H. BLYTHE, Strand Theatre, London, December 3, 1898.

Brave Hearts. A domestic story in two acts, by ARTHUR MATTHISON (q.v.), first performed at the Criterion Theatre, London, on January 24, 1941, with H. Beerbohm Tree as the *Maryuis de Chateau Larroche*, and Mrs. Alfred Mellon, Miss Mary Horke, W. Blakeley, and U. Giddens in other parts; revived at the Criterion on May 29, 1960, with U. Giddens in his original part, W. E. Gregory as the *Maryuis*, and Miss A. Hughes as *Dorine*. See PUGH NOBLEMAN.

Brave Irishman (The). See CAPTAIN O'BUNDER.

Bravo (The). A three-act drama by J. B. RICKSTONE (q.v.), founded on Cooper's novel of the same name, and first performed at the Adelphi Theatre, London, in 1833. (2) 'The Bravo; or, The Bridge of Sighs,' a melodrama in two acts, by C. Z. BARNETT (q.v.), performed with Caladrius as *Jacopo* (the bravo) and Almar as the *Doge of Venice*.

Bravo (The) in PLANCHÉ's 'Red Mask' (q.v.).

Bray, Noddy, in G. COLMAN JUN.'s 'X. Y. Z.'

Brasen. (1) A captain in FARQUHAR's 'Recruiting Officer' (q.v.). (2) *Mrs. Brasen* is a character in GAY's 'Beggars' Opera' (q.v.).

Brasen Age (The). "A history" in five acts, by THOMAS HEYWOOD (q.v.), printed in 1613, each act being devoted to a story taken from Ovid's 'Metamorphoses.' "In 'The Brasen Age,'" says Swinburne, "there is somewhat more of dramatic unity and coherence than in the two light easy going desultory plays ['The Golden Age' and 'The Silver Age'] which preceded it" ('Nineteenth Century,' April, 1896).

Brasen Bust (The). A melodrama in two acts, by CHARLES KENBLE, with music by Bishop, first performed at Covent Garden on May 29, 1813.

Brasen Mask (The). A ballet-pantomime, "invented" by JOHN FAWCETT; the lyrics written by T. Dibdin, the music composed by Davy and Mountain, and the whole first performed at Covent Garden on April 5, 1802, with H. Johnston as the hero. "Brasen Mask" is the name of a robber chief, who turns out to be a Baron.

Brasenecourt, in FIELDING's 'Coffee-House Politicians' (q.v.).

Brazilian (The). A comic opera in three acts, music by M. Chasaigne, words by MAX PEMBERTON and W. LEVSTOCK, produced (for copyright purposes) at the Theatre Royal, Newcastle-on-Tyne, on April 19, 1860.

Brasso, Michael. "The Italian

father" in W. DUNLAP's comedy of that name (q.v.); he is the father of *Astrak* (q.v.).

Breach of Promise (A). (1) A comic drama in two acts, adapted by T. W. ROBERTSON (q.v.) from 'Les Amours de Cléopâtre,' and first performed at the Globe Theatre, London, on April 10, 1809, with Miss Maggie Brennan as *Miss Honor Molloy*, and other parts by J. Clarke, F. Marshall, David Fisher, and Miss Rose Behrend. (2) A farcical comedy adapted from the French of A. Duruy and St. A. Choler, Theatre Royal, Walsall, April 7, 1884. (3) A comédietta in one act, by MABEL FREUND-LLOYD, Opéra Comique Theatre, London, December 1, 1891.

Breach of Promise of Marriage (The). A comedy, adapted from Scribe's 'La Chaine' (q.v.) and produced at the Adelphi Theatre, London, in February, 1842, with Yates, Wilkinson, Lyon, Wright, Miss E. Chaplin, and Mrs. Yates. See SILKEN FETTERS.

Bread-Winner (The). (1) A play by PAUL BERRITT (q.v.) and HENRY PETITT (q.v.). (2) A play of modern English life, in three acts, by ALFRED C. CAMMACK, first performed at the Avenue Theatre, London, March 26, 1892, with a cast including A. Elwood, C. W. Garthorne, F. A. Fawcett, Lewis Waller, Miss Alma Murray, Miss L. Linden, Mrs. Cannings, and Miss Olga Brandon. See JEAN FORTIER.

Break, but not Bend. A drama in three acts, by C. H. HAZLEWOOD, Britannia Theatre, London, October 2, 1867.

Breakers Ahead; or, A Seaman's Log. A nautical drama in three acts, by J. T. HAINES (q.v.), first performed at the Victoria Theatre, London, on April 10, 1837. — 'Breakers, or, A Summer at Cape May,' a play performed at the Bowery, New York, in 1872.

Breaking a Butterfly. A play in three acts, by H. A. JONES (q.v.) and E. HERMAN (q.v.), founded on Ibsen's 'Doll's House' (q.v.), and first performed at the Prince's Theatre, London, on March 3, 1884, with Miss Alice Langard as *Flora Goddard* (Nora Helmer), Miss Helen Matthews as *Amy Goddard*, Mrs. Leigh Murray as *Mrs. Goddard*, Kyrie Hellew as *Humphrey Goddard* (Torvald Helmer), H. Beerbohm Tree as *Philip Dunkley* (Nils Krogstad), J. Maclean as *Martin Grille*, and G. W. Anson as *Don Bradbury*. In this adaptation *Humphrey* (an elderly man) takes upon himself the guilt of the forgery committed by his young wife *Flora*, and a happy ending is arrived at by a friend abstracting from *Dunkley's* desk the incriminating document. *Dunkley* is represented as having been an unsuccessful lover of *Flora*. See the article by W. Archer in the *Theatre* magazine for April, 1904.

Breaking the Ice. An operetta in one act, libretto by CHARLES THOMAS (q.v.),

made by Harriet Young (q.v.), first performed at the Royal Pavilion, Brighton, November 2, 1878, played as a comediessa at the Court Theatre, London, November, 1885; since rechristened 'The Holly Branch.'

Breaking the News. A comediessa in one act, by A. M. HAYSCOTE, Brompton Hospital, March 16, 1893.

Breaking the Spell. An adaptation, by H. B. FARNIE, of Offenbach's operetta, 'Le Violoncelle,' produced at the Lyceum Theatre, London, on May 2, 1870, with Miss Dolan and Aynsley Cook in the cast; Garrick Theatre, April, 1904.

Breakwindow, Bobby, is "the New Footman" in C. SKEEL's farce of that name (q.v.).

Breely, Gale. See GALE BREELY.

Breery, Lady, in WILLS's 'Ellen' (q.v.).

Breery Morning (A). A comediessa in one act, by E. PHILPOTS, Grand Theatre, Leeds, April 27, 1891; Comedy Theatre, London, December, 8, 1891.

Breitmann, Leopold Hans. A character in STRACHAN's 'Cœur de Lion' (q.v.).

Brennan, Maggie. Actress, made her London debut at the Globe Theatre in November, 1860, as the original *Hon. Fred Titeby* in 'Cyril's Success' (q.v.). She afterwards sustained the following (and other) original roles: *Keene Kimo* in 'Brown and the Brahmins' (1860), the *Earl of Eldon* in 'Formosa' (1869), *Miss Spang* in 'Randall's Thumb' (1871), *Peter* in 'Creatures of Impulse' (1871), *Edith Ricketts* in 'Goals of Mrs' (1871), *Opp Warrington* in 'On Guard' (1872), *Luella* in 'Broken Spells' (1873), *Mrs. Scruby* in 'The Realm of Joy' (1873), *Mrs. Elveth* in 'Archie Lovell' (1874), *Mrs. Percival* in 'Bow Belle' (1880), *Mrs. Popsy* in 'Popsy Wopsy' (1880), *Benzoline* in 'Don Juan Junior' (1880), etc. She played *Lante* in 'The Honeymoon at the Royalty' in 1873, *Orinda* in 'The Inconstant' at the Aquarium in 1877, and *Miss Parsmiter* in 'The Vagabond' (1878).

Brennan, Maude. Actress, born 1858; made her professional debut at Brighton in 1871, and her first London appearance in 1876. She was in the original cast of the following plays: 'Letcher' (1879), 'Moths' (1882), 'The Harbour Lights' (1885), 'Baby' (1888), 'My Brother's Sister' (1889), 'The Sixth Commandment' (1890), 'The Primrose Path' (1892), etc. She also played the *Countess Lucetta* in the performance of 'The Cenci' at the Grand, Islington, in May, 1886.

Brennoralt; or, The Discontented Colonel. A tragedy in five acts, by Sir JOHN STICKELAND (q.v.), acted at "the private house, Black Fryars," first printed in 1646, and revived at the Theatre Royal in 1688. Internal evidence proves it to have been written about the time of the Scotch rebellion in 1639. The scene is laid in Poland.

Brennoralt, loyal, though "discontented," is the rival of *Almerin*, a rebel, for the love of *Francisca*, the daughter of another rebel. *Francisca* conceives a passion for *Iphigene*, a girl masquerading as a man. *Almerin*, in jealousy, wounds both *Francisca* dead, and *Brennoralt* kills both *Iphigene* and *Almerin*.

Brent, Charlotte [Mrs Pisto]. Vocalist and actress died April, 1802; the daughter of a fencing master and alto-singer and a pupil of Dr Arne. First sang publicly at a concert in 1758, and made her stage debut at Covent Garden in the following year as *Polly* in 'The Beggar's Opera.' She continued to appear at this theatre till 1770, and in the interval was the original representative of *Sally* in 'Thomas and Sally' (1760), *Mandane* in 'Artaxerxes' (1762), *Rosetta* in 'Love in a Village' (1762), *Florilla* in 'The Guardian Outwitted' (1764), and *Patty* in 'The Maid of the Mill' (1765). Among other parts in which she figured were *Sabrina* in 'Comus,' the *Prize Lady* in 'Letha,' *Marjory* in 'The Dragon of Wantley,' *Biddy* in 'Miss in Her Teens,' *Lady Lucy* in 'The Accomplished Man,' and the heroine of 'Rosamund' (1767). After 1770 she confined herself mainly to the concert platform. She had married in 1766. Her last appearance on the boards was at a benefit performance at Covent Garden in 1784. See GENEST's 'English Stage' (1882) and 'The Theatrical Dictionary' (1895).

Brent, Daisy. The heroine of MERVILLE's 'Cynic' (q.v.).

Brereton, Austin. Author and journalist has published 'Henry Irving: a Biographical Sketch' (1883), 'Some Famous Hamlets' (1884), 'Shakespeare's 'Cenci' and Characters' (1884), 'The Lyceum and Henry Irving' (1885), etc. He edited the annual issues of 'Dramatic Notes' from 1881 to 1900.

Brereton, Stella. Actress, appeared in the original casts of 'Under Two Reigns' (1879), 'Poor Relations' (1879), 'Alice or Dead' (1880), 'Delilah' (1880), 'The Squire' (1881), 'Tares' (1888), etc.

Brereton, Thomas, playwright (born 1691, died 1722), published 'Father, or Faith Triumphant, a Sacred Tragedy in Rhyme translated with Improvements from Racine' (1718), and 'Sir John Oldcastle, or Love and Zeal, a Tragedy,' based on Corneille's 'Polyeucte' (1711).

Brereton, William. Actor, born 1741, died 1787, son of a military officer, and a pupil of Garrick, made his stage debut at Drury Lane in 1764 as *Demetrius*; "was for many years," says GENEST, "little more than a walking gentleman—one degree better than Catherley. Latterly Mrs. Siddons inspired him and he acted better." He went to Dublin in 1785, when a malady, not easily accounted for, impeded his performances, and deprived him of his faculties" ('Theatrical Dictionary', 1895). After

his death, his wife (Priscilla Hopkins) married John Kemble (q.v.).

Brewer, Antony. was the author of 'The Love Sick King' (q.v.), an English Tragical History, with the Life and Death of Caracemunda, the Fair Nun of Winchester, printed in 1655. See Langhaine's 'English Dramatic Poets' (1891), 'Biographical Dramatica' (1812), and Halliwell's Dictionary of Old Plays' (1900). Also, COUNTRY GIRL, THE; and LINGUA.

Brewer, George. Author of 'How to be Happy,' a comedy (1794), and 'Bannian Day,' a musical entertainment (1796).

Brewer of Preston (The); or, **Malt and Hops.** A comic drama in one act, by T. H. REYNOLDS (q.v.), first performed at the Surrey Theatre. (2) 'The Brewer of Preston' a musical farce, Theatre Royal, Preston, January 24, 1876.

Brian Borohme; or, **The Maid of Erin.** A drama in three acts, by J. SHERRIDAN KNOWLES (q.v.), founded on a story by D. O'Neira, and first performed at Belfast about 1810, with Edmund Kean as Brian and Knowles as Voltimer. Curtailed and altered, it was revived at Covent Garden on April 20, 1837, with Knowles as the hero, Vandenhoff as Voltimer, G. Bennett as Tormagnum, Miss H. Faucit as Erina, and Mrs. W. West as Alysha.

Brian Born. An opera, libretto by STANISLAUS STANOR, music by Julian Edwards (q.v.), first produced at the Academy of Music, Baltimore, U.S.A., October 12, 1896. First performed in New York City, at the Broadway Theatre, October 19, 1898. See BORN, BRIAN.

Briar, Adam. "Old Trusty," in W. GORDON's comic drama of that name.

Briars and Blossoms. A drama in three acts, by C. H. HAZLEWOOD (q.v.), Britannia Theatre, London, December 2, 1873.

Bribery Brothers, in MALIBY's 'Your Vote and Interest.'

Bribery on Both Sides. A farce acted at Covent Garden on May 4, 1784.

Bricabrac, Horatius Cocles, in TOM TAYLOR's 'Payable on Demand' (q.v.).

Brio-à-brac Will (The). A comic opera, written by S. J. AGNEW FITZ-GERALD and HUGH MOSS, composed by Emilio Pizzi, and first produced at the Lyric Theatre, London, on October 24, 1896, with a cast including C. Conyers, F. H. Celli, H. Brockbank, J. J. Dillan, E. W. Royce, P. Wyatt, Miss Kate Drew, Miss Fanny Marriott, and Miss Suzie Vaughan.

Bridal (The). See MAID'S TRAGEDY.

Bridal Ring (The). A dramatic romance in two acts, by FRÉDÉRIC REYNOLDS (q.v.), the music by Condell; first performed at Covent Garden on October 16, 1810.

Bridal Tour (A). A comedy in three acts, by DION BOLICCATIL (q.v.), first performed at the Haymarket Theatre, London, on August 2, 1880, with a cast including Mrs. John Wood, Mrs. Alfred Mellon, Miss Gerard, Miss Winifred Emery, Miss Edith Bruce, H. B. Conway, J. G. Grahame, H. Howe, and H. Bockett.

Bridal Trap (The). An adaptation by STUDNEY ROSENFELD (q.v.) of Audran's 'Le Serment d'Amour,' performed at the Bijou Theatre, New York, in May, 1886, with a cast including F. Gaillard, Roland Reed, Miss Laura Clements, and Miss Augusta Roche. See CROWING HEN.

Bridal Trip (A). A farce by JAMES MORTIMER, Theatre Royal, Brighton, March 6, 1876.

Bridal Wreath (The). A romantic drama in two acts, by C. H. HAZLEWOOD (q.v.), first performed at the City of London Theatre in 1861.

Bridals. A comedy by the DUCHESS of NEWCASTLE (q.v.), published among her 'Works' in 1668.

Bride (The). A comedy by THOMAS NARRES (q.v.), performed at Drury Lane in 1638, and printed in 1640. Goodloe courts the Bride for his son Theophilus, but Theophilus, ignorant of this good intention and instigated by his cousin and enemy, Raven, runs off with the lady on the wedding day. See FASHIONABLE LOVER, THE.

Bride Elect (The). A play, with music by J. P. Sousa, U.S.A., 1907.

Bride, Miss. Dancer and actress; played Lucia in 'Cato' at Drury Lane. She is mentioned by Churchill in 'The Rivalry.'

Bride of Abydos (The). A romantic drama in three acts, founded by WILLIAM DUNN (q.v.) upon Byron's poem, and first performed at Drury Lane on February 5, 1814, with Kean as Selim and Mrs. Mardyn as Zulma, revived at Belfast in 1846 with G. V. Brooke as Selim, and at Sheffield in 1840 with T. H. Lacy as Selim. The same story was made the subject of (2) a burlesque by H. J. BYRON, entitled 'The Bride of Abydos, or The Prince the Pirate, and the Pearl' and first performed with H. J. Turner as Gaffer, Miss Swanborough as Selim, C. Young as Mirza, Miss M. Oliver as Zulma, and Miss M. Ternan as Zobeide.

Bride of Aldgate (The). A play by G. DIBDIN PITT.

Bride of Death (The). A play by ROBERT W. EWING, produced in America.

Bride of Lammermoor (The). There have been several dramatizations of Sir Walter Scott's famous story. (1) 'The Bride of Lammermoor' a drama in three acts, by J. W. CATCHEL (q.v.), first performed at Edinburgh on May 1, 1822, with the author as Edgar of Ravenswood, Murray as Craighen-ell, Andrew Jones as Hayston of Backlaw, Mackay as Caleb Baiderstine, Mrs.

H. Siddons as *Lucy Ashton*, Mrs. Renaud as *Alice Gray*, Miss Murray as *Henry Ashton*, etc.; revived at the Marylebone Theatre, London, in 1848, with E. L. Davenport and Mrs. Mowatt in the principal parts. (2) 'The Mermaiden's Will' (*q.v.*) (1828). (3) 'The Master of Ravenswood' (*q.v.*), by J. PALGRAVE SIMPSON (1865). (4) 'Ravenswood' (*q.v.*), by H. C. MERIVALE (1890). George Almar based a drama on the novel, of which there was also an American version called 'Brother and Bride' (*q.v.*). A French version, entitled 'La Fiancée de Lammermoor,' by Victor Ducange, was produced at the Porte St. Martin, Paris, in March, 1828, with Frederic Lemaitre as *Edgar* and Mdme. Allan Dorval as *Lucy*. See LUCIA DI LAMMERMOOR.

Bride of Love (The). A play in four acts and in verse, by ROBERT BUCHANAN (*q.v.*), founded on the legend of Eros and Psyche, and first performed at the Adelphi Theatre, London, on May 21, 1890, with T. B. Thalberg as *Eros*, Miss Harriett Jay as *Psyche*, Miss Ada Cavendish as *Aphrodite*, and other parts by Miss C. Jecks, Miss Letty Lind, Miss Frances Ivor, Miss Ada Ferrar, Miss B. Ferrar, Lionel Rignold, Bassett Roe, Leonard Outram, C. M. Hallard, etc.; revived at the Lyric Theatre on June 9, with Miss L. Linden instead of Miss Jecks, E. Hendrie in lieu of L. Rignold, and Miss Luna in place of Miss Lind.

Bride of Ludgate (The). A comic drama in two acts, by DOUGLAS JERROLD (*q.v.*), first performed at Drury Lane on December 8, 1831, with J. Russell as *Shekel*, H. Wallack as *Mapleton*, Miss Phillips as *Melissa*, Mrs. Orger as *Ruth*, Wallack as *Charles II.*, Brindal as *Sir Charles Sedley*, Harley as *Doeskin*, and Cooper as *Captain Mouth*. *Shekel* is an old money-lender of Ludgate, engaged to *Melissa*, but she has already given her heart to young *Mapleton*, who has had flirtations with *Ruth*, *Shekel's* servant-maid. This last fact leads to complications, and others are engendered by the interposition in the plot of the *King* and *Sedley* in disguise. In the end *Melissa* and *Mapleton* are united. *Doeskin* is *Shekel's* serving-man, and *Mouth* a bombastic braggart.

Bride of Messina (The). An opera in three acts, libretto (adapted from Schiller) by H. MÜLLER, music by J. H. Bonawitz; Portman Rooms, Baker Street, London, April 23, 1887.

Bride of Song (The). An operetta in one act, words by H. B. FARNIE (*q.v.*), music by Sir Julius Benedict; Covent Garden, December 3, 1864.

Bride of Venice (The). See QUEEN OF CYPRUS.

Bride of the Isle (The). See VAMPIRE, THE.

Bride of the Wave (The). A drama in three acts, by W. TRAVERS, New East London Theatre, October 12, 1867.

Bride Roses. A play by W. D. HOWELLS, first performed at Daly's Theatre, New York, on the afternoon of March 5, 1894.

Bride's Death Sleep (The). A drama in three acts, by C. H. HAZLEWOOD, City of London Theatre, July 4, 1868.

Bride's Journey (The); or, The Seven Escapes of Adelaide of Dresden. A play produced at the Chatham Theatre, New York, in August, 1845.

Bridegroom (The). A play by CHARLES KLEIN (*q.v.*), produced in U.S.A.

Brides of Garryowen (The). See COLLEEN BAWN, THE.

Brides of Venice (The). An opera in two acts, music by Sir Julius Benedict; Drury Lane, April 22, 1844.

Bridge of Notre Dame (The); or, The Parricide's Curse. A drama in three acts, by E. NEEVES HUDSON, first performed at the Surrey Theatre, London, on April, 1847, with H. Webb, Mrs. H. Vining, Miss E. Terrey, etc., in the cast.

Bridge of Sighs (The). An operabouffe in three acts, adapted from 'Le Pont des Soupirs' (Bouffes Parisiennes), music by Offenbach, English libretto by H. S. LEIGH; produced at the St. James's Theatre, London, on November 18, 1872, with E. Rosenthal as *Doge of Venice*, Miss Augusta Thomson as *Catarina*, his wife, F. H. Celli as *Malatromba*, Miss Annie Beauclerc as *Amoroso*, etc. See BRAVO, THE.

Bridge that carries us Safe over (The). A dramatic sketch in one act, by R. B. PEAKE (*q.v.*), first performed at the Lyceum Theatre on June 18, 1817.

Bridgeman, John V. Playwright and miscellaneous writer; was the author of the following farces:—'A Good Run for It,' 'I've Eaten my Friend,' 'Matrimonial—a Gentleman, etc.,' 'The Rifle, and how to Use It,' 'The Telegram,' and 'Where's Your Wife?' as well as of a pantomime called 'Bluebeard' (1860). He also wrote the libretti of 'The Puritan's Daughter' (1861) and 'The Armourer of Nantes' (1863), besides translating 'The Black Doctor' (1846) from the French of Bourgeois and Dumanoir, and 'Sunny Vale Farm' (1864) from the German of Mosenthal. With H. Sutherland Edwards he was co-author of 'Little Red Riding Hood' (Covent Garden, 1858-9).

Bridgemore. The name of a family—father, mother, and daughter—in CUMBERLAND'S 'Fashionable Lover' (*q.v.*).

Bridgenorth, Alice and Major. See ENGLAND IN THE DAYS OF CHARLES II.; and PEVERIL OF THE PEAK.

Bridges, Robert. Born 1844; author of the following (unacted) verse-plays:—'Achilles in Scyros,' 'The Christian Captives,' 'The Feast of Bacchus,' 'The Humours of the Court,' 'Nero,' 'Palicio,'

'The Return of Ulysses,' also, of the libretto of 'Elen,' as oratorio (music by C. Villiers Stanford). See the *Fortnightly Review* for June, 1894.

Bridges, Thomas. Playwright and miscellaneous writer, author of 'Dido,' a comic opera (1771), and 'The Dutchman,' a musical entertainment (1775).

Bridget O'Brien, Esq. See **FUN ON THE BRISTOL**.

Bridgewater. Actor, died August, 1754, joined the company at Drury Lane in 1723, and went to Covent Garden in 1734-5. Among his roles were *Henry VI.*, *Hubert*, *Venducius*, *Temerlane*, and *Stratford* in 'The Suspicious Husband' (q.v.), of which last he was the first representative.

Bridgman, Cunningham. Dramatic writer, author of 'Shipmates' (1873), 'Art' (1874), libretto of 'Lovers Knots' (1880), 'Satisfaction' (1890), libretto of 'Quid pro Quo' (1891), 'Under Cover,' an adaptation (1896), 'Mischief' (1898), libretto of 'Love's Trickery' (1899), libretto of 'He Stoops to Win' (1899), also, co-author with E. L. Blanchard of the libretto of 'Carina' (1899).

Brief, Mr. A. lawyer in J. COURTNEY'S 'Deeds, not Words' (q.v.). (2) *Sir Benjamin Brief* is a character in MILES'S 'Art-Sec' (q.v.).

Briefcase. A young barrister in E. B. FRANK'S 'The Middle Temple' (q.v.).

Briefwit. in T. J. ALLINGHAM'S 'Weathercock' (q.v.). (2) A "modern man of law" in J. E. CARPENTER'S 'Law and Honour' (q.v.).

Brier CHS. A play by George F. MORRIS (q.v.), first performed at the Chatham Street Theatre, New York, and often revived.

Brierly, Bob. in TOM TAYLOR'S 'Ticket-of-Leave Man' (q.v.), is in love with and marries *May Fiddling*. He reappears, with *May*, in C. S. CHELSEA'S 'Ticket-of-Leave Man's Wife' (q.v.).

Brigand (The). (1) A drama in two acts, by J. H. PLANCHÉ (q.v.), produced at Drury Lane Theatre, London, in November, 1829, with James Wallack as the hero, *Alessandro Mazzaroni*, in which character he sang the popular song of 'Gentle Zitiella.' Paul Bedford as *Rubaldo*, W. Farron as *Prince Bianchi*, H. Wallack as *Albert*, J. Vining as *Theodore*, B. Webster as *Nicola*, Miss Faucit as *Maria*, and Mrs. Barrymore as *Maria Grane*. Planché introduced into this play three tableaux from *Kastilke* as well known pictures, 'An Italian Brigand Chief repelling,' 'The Wife of a Brigand Chief watching the Result of a Battle,' and 'The Dying Brigand.' 'The Brigand' was afterwards performed at certain of the minor theatres—at the Surrey, with T. P. Cooke as *Mazzaroni*; at Sadler's Wells, with G. Almar, at the Coburg, with Cobham; and at the Garrick, with Freer. It was burlesqued by GILBERT & BECKETT

under the title of (2) 'The Brigand, or, New Lines to an old Ban Hitty,' a piece first performed at the Haymarket Theatre, London, December 24, 1867, with Compton as *Mazzaroni*, Miss Ione Burke as *Maria*, W. H. Kendal as *Albert*, Miss Fanny Wright as *Theodore*, W. Rogers as *Bianchi*, Brind as *Rubaldo*, etc.—'The Brigand' forms the foundation of an opera called 'Mazzaroni,' written by F. L. MORRIS, composed by F. Buzalowski, and performed at the Leinster Hall, Dublin, January 23, 1894.

Brigand and his Banker (The). A play by TOM TAYLOR (q.v.), founded on 'Le Roi des Montagnes' of Edmond About, and first performed at the Lyceum Theatre, London, in October, 1860, with a cast including Mdlle. Cécile, Mrs. Keeley, Miss M. Toman, G. Vining, etc.

Brigands (Les). An opera-bouffe, music by Offenbach, libretto by MEILHAC and HALÉVY, adapted to the English stage under the title of 'Falsacappa' (q.v.) and 'The Brigands' (q.v.).

Brigands (The). (1) An opera bouffe in three acts, music by Offenbach, libretto by H. S. LEIGH, founded on 'Les Brigands' (q.v.), and produced at the Globe Theatre, London, on September 13, 1875, with Barré as *Falsacappa*, Mdlle. Camille Dubois as *Praspiotto*, Mdlle. Fanchita as *Fiorella*, Miss Julia Vekins as the *Princess of Grenada*, and Miss Neely Bromley as the *Princess of Popola*. This piece was first brought out in London in 1851, under the title of 'Falsacappa' (q.v.). (2) An opera bouffe in three acts, music by Offenbach (from 'Les Brigands,' as above), libretto by W. S. GILBERT, produced at Palmer's Theatre, New York, May 9, 1890, with Miss Lillian Russell as *Fiorella*, Miss Fanny Rice as *Praspiotto*, Edwin Stevens as *Falsacappa*, and Fred Solomon as *Pietro*, at the Avenue Theatre, London, on September 16, 1890, with William Mostyn as *Falsacappa*, H. Lingard as *Pietro*, Frank Wenley as *Praspiotto*, Mdlle. Agnes Delaporte as *Fiorella*, Miss Marie Lucia as *Princess of Grenada*, and other parts by S. Wilkinson, G. Honey, E. Morand, etc. *Falsacappa* is the chief of a band of Italian brigands, *Fiorella* is his daughter, *Pietro* his "right hand," *Praspiotto* is a young farmer, loving and beloved by *Fiorella*. The *Princess of Grenada* is a captive of the brigands.

Brigands in the End. A farce in two acts, by T. MILDENHALL, first performed at the Olympic Theatre, London, in January, 1849, with a cast including Mrs. String as the captain of the brigands (disguised students of U'psala), Compton, H. J. Turner, etc.

Brigands of Calabria (The). A romantic drama in one act.

Brigard. Father of *Gilbert and Louisa*, in MEILHAC and HALÉVY'S 'Pro Frone' (q.v.).

Briggs. (1) *Bartholomew, Barnaby, Laurence, Walldamson, and Mrs. Bartholomew Briggs* are characters to J. M. Houston's 'Webster's Royal Red Book' (q.v.). (2) *Polly Briggs* is a character in DOUGLAS JENNOLD'S 'Rent Day' (q.v.).

Bright, Mrs. Augustus. Dramatic writer, author of 'Not False but Faithful' (1876), 'Nobleman's Oblige' (1878), 'Stranger in the Hollow' (1878), 'Dance of the Dicks' (1881).

Bright, Joe and Honor. A woman and his sister in W. GOSWOLD'S 'Through Fire and Water' (q.v.).

Bright Future (The). A domestic drama in four acts, by HARRISON PALMER, produced at the Grand Theatre, Exeter, on August 4, 1882.

Bright Idea (A). A musical sketch, libretto by ARTHUR LAW, music by ARTHUR COLE, at St. George's Hall, London, May 20, 1881.

Brightons. The prisoners to J. KENNEDY'S 'Three Princesses' (q.v.).

Brighton (Theatre). The theatrical history of Brighton begins with 1766, in which year Charles Johnson the manager of a Chichester playhouse, hired a big barn, and so enlarged it as to make it capable of holding a hundred persons. Here he gave on November 7 the first of a series of occasional performances, the last of which took place in 1770. The first regular theatre in Brighton was built in North Street by Samuel Paine, a bricklayer, in 1774, the population of the place, says H. C. Porter, did not then exceed two thousand. The walls of the building were of brick, and the interior was lighted by oil. The first lessee was Roger Johnson, a property man from Covent Garden, and he opened on August 30 with 'The Jealous Wife, Take Willingness contributing a chorople.' The second lessee also came from Covent Garden, Joseph Fox, a tavern keeper whose rule began in 1777, lasting till 1781, when owing to a dispute between Fox and Paine about pecuniary matters the former left the North Street house and became lessee of a theatre which had been erected in Duke Street, and to which the North Street licence was transferred. The new building was opened on July 12, 1780 and continued to provide Brighton with dramatic entertainment until November 1, 1807, being, during that period, under the successive managements of John Palmer, Wild, Hull, Charles Diddens, John Branton (q.v.), of Norwich, and others. On June 27, 1807, Branton opened a theatre which had been built in the New Road, at a cost of £12,000 (including scenery and wardrobe), and to accommodate twelve hundred spectators. As lessee he had many successors, of whom the more notable were his son John (1815-21), James Russell (1822-20), Fred. Vining (1821-33), J. P. Morley (1833-44), Henry Farren (1843-55), and Henry Edge-Chart (q.v.) (1854), who, in May,

1855, purchased the theatre, which he decided to rebuild. The new house, designed by C. J. Phipps, was erected on the site of the old one, whose walls and frontage were retained. The cost was £4,700, and the theatre was opened on October 15, 1855. Ten years later on the death of H. N. Chart, his wife (q.v.), a popular actress, undertook the management, which she retained till her own demise. The present director (1885) is H. Cecil Barry. The Brighton Theatre Royal have from the beginning been visited by all the leading "stars" of the profession, and their successive "stock companies" have included numbers of players who afterwards made their mark in more important spheres. H. C. Porter, in his 'History of the Theatres of Brighton' (1885), from which most of the above facts are derived, says that the first morning performance ever given in Brighton took place on August 17, 1766, when Morris (uncle of Edmund Kean) gave his 'Auto-Entertainment,' the first "Christmas pantomime" was brought out in January, 1833.—The other theatres in Brighton are the Eden, the Galaxy, and the Aquarium.

Brighton. A comedy, adapted by F. A. MARSHALL (q.v.) from the 'Barnaby' (q.v.) of BUCHANAN HOWARD (q.v.), and first performed at the Court Theatre, London, on May 26, 1874, with Charles Wyndham as Bob Sackett, W. J. Hill as Vanderpump, Clifford Cooper as William Carter, Alfred Bishop as Sir Lewis Port, Edgar Bruce as Jack Brantley, C. Mayo as Columbus Drake, D. Stone as Fred Carter, Miss Ellen Egan as Mrs. Carter, Miss Sylvia Rodson as Miss Remington, Miss Kate Phillips as Virginia Vanderpump, Miss Marie de Grey as Mrs. Alston, and Mrs. Clifford Cooper as Mrs. Vanderpump; revived at the Haymarket in June, 1876, with C. Wyndham, W. J. Hill, E. Bruce, C. Cooper, Miss Ellen Egan, and Mrs. C. Cooper as before, with Miss Pauline Marshall as Mrs. Alston at the Olympia in January 1880, with C. Wyndham, E. Bruce (Vanderpump), J. O. Grubbins (Jack), D. Fisher, jun., J. Maclean (Carter, sen.), W. S. Ponier, Miss Ellen Baker (Ella), Miss Edith Bruce (Mrs. Alston), Miss Amalia, and Mrs. Leigh in the cast, at the Criterion in October, 1881, with C. Wyndham, W. Hinkley, O. Oldens, H. Standing, L. Southern, H. H. Astley, W. H. Day, A. M. Denton, Miss E. Baker, Miss M. Horke, Miss K. Horke, and Miss F. Chaignore, at the Criterion in April, 1884, with C. Wyndham, W. Hinkley, W. Dragout, H. Baker, O. Oldens, H. H. Astley, E. H. Tomblin, Miss Murray (Mrs. Carter), Miss E. Baker, Miss K. Horke, Miss Chaignore, and Mrs. E. Phelps, at the Criterion in December, 1901, with C. Wyndham, W. Hinkley, W. Edward S. Valentine (C. Carter), Miss M. Arnold (Miss Vanderpump), Miss C. Kewell, Miss A. Carlisle, Miss Granville, and Miss M. Moore (Ella). The comedy was played in the United States in 1882-3 by Charles Wyndham and his company.

Brightwell, Robert. The beggar in G. D. PITT'S 'Beggar's Petition' (q.v.).

Brilliant. (1) *Sir Philip Brilliant* figures in KNOWLES'S 'Old Maids' (q.v.). (2) *Sir Frank* and *Lady Brilliant* figure in E. STIRLING'S 'Woman's the Devil' (q.v.). (3) *Prince Brilliant* is a character in F. W. GREEN'S 'Cherry and Fair Star.'

Brilliant (The). An interlude produced at Covent Garden on June 7, 1799.

Brilliant, The Queen of. See QUEEN OF BRILLIANTS.

Brimstone, Colonel (of the Indian Service). A character in H. T. HOPKINS and G. MURRAY'S 'Nice Quiet Day.'

Brindal. An actor, among whose "original" parts may be named *Colonel Arnsdorf* in Planché's 'Green-Eyed Monster' (Haymarket, 1828), and *Sir Charles Sedley* in D. Jerrold's 'Bride of Ludgate' (Drury Lane, 1831). Planché, in his 'Recollections and Reflections,' tells the following story of Brindal and Mrs. Nisbett (the date, apparently, being 1846-7, and the scene the Haymarket Theatre): "We were sitting in the Green Room one evening during the performance, chatting and laughing, she having a book in her hand which she had to take on the stage with her in the next scene, when Brindal, a useful member of the company, but not particularly remarkable for wit or humour, came to the door, and leaning against it, in a sentimental manner, drawled out—

'If to her share some female errors fall,
Look in her face—'

He paused. She raised her beautiful eyes to him, and consciously smiled—*her smile*—in anticipation of the well-known complimentary termination of the couplet, when, with a deep sigh, he gravely added—

'—And you believe them all!'

Bringing Home the Bride. A play by W. T. MONCRIEFF, adapted from 'Le Voyage d'une Mariée,' and produced in 1838.

Brinkworth, Arnold, in WILKIE COLLINS'S 'Man and Wife' (q.v.).

Brioche. A pastrycook in SELBY'S 'Husband of my Heart' (q.v.).

Brisebarre and Nus, MM. SEE STREETS OF LONDON, THE.

Brisemouche. The naturalist in J. PALGRAVE SIMPSON'S 'Scrap of Paper' (q.v.). The name of this character was afterwards altered to *Penguin* (q.v.).

Brisk. (1) A vain fop in CONGREVE'S 'Double Dealer' (q.v.). There is (2) a *Tom Brisk* in G. GODWIN jun.'s 'Last Day,' and (3) a *Brisk* figures in A. L. CAMPBELL'S 'Gambler's Life in London.'

Brisket. A waiter in ALBERT'S 'Pink Dominos' (q.v.).

Bristle. A watchman in BEN JONSON'S 'Bartholomew Fair' (q.v.). (2) *Toby* and

Blondel Bristle are uncle and nephew in EDWARD and J. M. MORTON'S 'Railroad Trip' (q.v.).

Bristles. A travelling painter, afterwards a London artist, in BAYLE BERNARD'S 'Farmer's Story' (q.v.). (2) *Barnaby Bristles* is "The Cobbler of Cripplegate" in G. DANCE'S 'Lucky Stars' (q.v.). (3) *Becky Bristles* figures in C. Z. BARNETT'S 'Loss of the Royal George' (q.v.).

Bristol (Gloucestershire). The first reference in the local records of Bristol to professional stage representations belongs to 1530. "Stage plays," we are told, "were at this period performed at the cost of the magistrates; they had grown out of the miracle plays of the clergy, and, there being no proper theatre, they were performed at the Guildhall" ('Bristol Past and Present,' 1881). "Between Michaelmas, 1577, and the same season, 1578, the Earl of Leicester's players here performed before the mayor and aldermen. Shortly after we find Lord Berkeley's, Lord Charles Howard's and Lord Sheffield's, and the Earl of Sussex's, or the Lord Chamberlain's respective companies here acting before the same civic dignitaries. . . . The last of these companies is that to which Shakespeare became attached about the year 1587, and it seems more than probable that he may have performed at the Guildhall. . . . In 1593, Edward Alleyn played with the company of Lord Strange at Bristol" (Taylor's 'Book About Bristol'). We read that in 1614 no stage players were allowed to play at Bristol at St. James's fair, on account of the plague which was raging in Wales. In January, 1704, Queen Anne, in answer to a presentment of the Grand Jury of Bristol, "decreed an order for the regulation of playhouses, prohibiting them to act anything contrary to religion and good manners. The acting of plays in Bristol was prohibited, and the theatre in Tucker Street was purchased by the Presbyterians and converted into a meeting-house" ('Bristol Past and Present'). Four years later another grand jury prosecuted "Mr. Power and his company for acting stage plays within the liberties of the city." In addition to the theatre in Tucker Street, there appear to have been "temples of the drama" in Stoke's Croft and in St. Augustine's Place. "Driven," however, from these places "by the by-laws," the drama took refuge in a theatre built by John Hippisley (q.v.) at Jacob's Well—at the foot of Brandon Hill, on the north-west side of Bristol. It is at this point that Richard Jenkins begins his 'Memoirs of the Bristol Stage,' which memoirs he professes to bring down to 1826. Hippisley, he tells us, "annually brought down to his theatre a very respectable company, collected from the London houses, who played here during the summer season only." Among the members of these troupes, at different times, were Macklin, Mrs. Pritchard, Woodward, Thomas King, and John Palmer. Hippisley died in 1748. In 1764,

says Jenkins, "the arrival of Mr. William Powell from Drury Lane Theatre formed a new and very successful era with the company at Jacob's Well, and a theatrical mania began to rage at Bristol." Before that, however, "the citizens of Bristol, beginning to take into consideration the distance at which the Jacob's Well Theatre was situated, determined to erect a new one in the heart of the city." A site in King Street was selected, and there, on May 30, 1766, was opened a playhouse on which upwards of £5000 had been expended. There was, however, still a strong local opposition to all theatres, and, as the new one was not licensed, the opening entertainment was described as "a concert of music," between the parts of which was given gratis "a specimen of rhetoric"—to wit, a performance of 'The Conscious Lovers,' with Powell as *Young Bevil*. Between 1766 and 1770, Dodd, Mrs. Powell, Charles Holland, Baddeley, Edward Shuter, and Quick, all appeared at the King Street Theatre. In 1778 the building received the royal licence, with all the advantages thereto attaching. In 1817 J. B. Watson became its manager. We read of visits paid to it successively by the elder Kean in 1815, by Macready in 1819, by Munden in 1821, by Miss Foote in 1823, by Miss Smithson in 1831, by Charles Kean in 1842, by Buckstone in 1848, and by Miss H. Faucit, Creswick, and Mdme. Celeste in 1848. In 1855 the stock company included Mrs. William Robertson, Henry Marston, and Miss Marie Wilton; in 1858, it comprised George Rignold, Arthur Wood, and Miss Madge Robertson; in 1867, Charles Coghlan. Miss Kate and Miss Ellen Terry also had their early training here. J. H. Chute (*q.v.*), who had managed the theatre for some years, died in 1878, and was succeeded by his sons George and James M. Chute, who, in their turn, were followed in 1881 by A. Melville and in 1893 by John Barker.

Bristol Diamonds. A farce in one act, by JOHN OXENFORD (*q.v.*), first performed at the St. James's Theatre, London, on August 11, 1862, with F. Matthews as *Kerr Mudgeon*, Mrs. F. Matthews as *Mrs. Kerr Mudgeon*, and other parts by G. Belmore, F. Charles, and Miss E. Turner.

Bristol Merchant (The). A play ascribed by Sir Henry Herbert in his 'Diary' (October 22, 1624) to Ford and Decker, and described by him as "for the Palgrave's company."

Bristol Tragedy (The). A play by JOHN DAY, performed by the Lord Admiral's servants in 1602; thought to be identical with 'The Fair Maid of Bristol,' printed in 1605.

Britain. (1) 'Britain's Brave Tars; or, All for St. Paul's:' a dramatic sketch, Covent Garden, 1797. (2) 'Britain's Glory; or, A Trip to Portsmouth:' a "dramatic compilation" in one act, by BENSON, Haymarket Theatre, 1794. (3) 'Britain's Happiness:' a musical interlude by PETER

MORTEUX (*q.v.*), "performed at both the theatres," and printed in 1704. (4) 'Britain's Jubilee:' a musical entertainment in two acts, by S. J. ARNOLD (*q.v.*), Lyceum Theatre, London, 1809. The jubilee was that of the king.

Britain, Benjamin, in ALBERT SMITH'S 'Battle of Life' (*q.v.*).

Britannia. (1) 'Britannia's Honour:' "magnificent shows," "invented" by THOMAS DEKKER, and performed on October 29, 1628, in celebration of the new Lord Mayor of London (Richard Deane). (2) 'Britannia Triumphans:' a masque by Sir W. DAVENANT (*q.v.*) and INIGO JONES (*q.v.*), presented at Whitehall, by King Charles I. and his lords, on the Sunday after Twelfth-Night, 1637, and printed in that year. (3) 'Britannia:' an opera by THOMAS LEDIARD, performed at the Haymarket in 1732. (4) 'Britannia; or, The Royal Lovers:' Goodman's Fields, 1733-4. (5) 'Britannia and Batavia:' a masque by GEORGE LILLO (*q.v.*), printed in 1740. (6) 'Britannia; or, The Gods in Council:' a dramatic poem by ROBERT AVERY, printed in 1756. (7) A masque by DAVID MALLET (*q.v.*), set to music by Dr. Arne (*q.v.*), and performed at Drury Lane in 1755.—*Britannia* figures in J. S. COYNE'S 'Buckstone at Home' (*q.v.*) and 'Novelty Fair' (*q.v.*).

Britannia Theatre. See LONDON THEATRES.

Britannicus. (1) A tragedy by J. OZELL (*q.v.*), translated from the French of Racine, and printed in 1714. (2) A tragedy by Sir BROOKE BOOTHBY, derived from the same source, and printed in 1803.

British Born. A drama, in a prologue and three acts, by PAUL MERITT (*q.v.*) and HENRY PETTITT (*q.v.*), first performed at the Grecian Theatre, London, on October 17, 1872, with G. Conquest as *Fred Faggles* and Miss M. A. Victor as *Nancy Treat*.

British Enchanters (The); or, No Magic like Love. A tragedy by Lord LANDSDOWNE, "acted at the Queen's Theatre in the Haymarket" in 1706, with a cast including Verbruggen, Booth, Bowman, Betterton, Mrs. Barry, Mrs. Bracegirdle, Mrs. Bowman, Mrs. Porter; revived in 1707.

British Fortitude and Hibernian Friendship. A musical drama in one act, by J. C. CROSS, Covent Garden, 1794.

British Heroine (The). See GIRALDA; OR, THE SIEGE OF HARLECH.

British Legion (The). A burletta in one act, by T. H. BAYLY (*q.v.*), first performed at the St. James's Theatre, London, on May 7, 1838, with a cast including Oxberry, Mrs. Honey, and Mrs. F. Matthews.

British Sailor (The); or, The Whimsical Ladies. A musical interlude by JOHN BERNARD (*q.v.*), performed at Bath in 1786 and at Covent Garden in 1789.

Among the characters are *Sir Jessamy Jingle* and *Buckram*.

British Slave (The). A drama by J. B. HOWE (*q.v.*).

Briton (The). A tragedy by AMBROSE PHILIPS (*q.v.*), first performed at Drury Lane on February 19, 1722, with Booth in the title part (*Vanoc*), Mrs. Booth as his daughter (*Guendolen*), Mrs. Porter as his second wife (*Cartismand*), Mills as *Valens* (a Roman tribune), etc.

Briton Chief (The). A tragedy by C. E. WALKER, performed in 1823.

Briton, Colonel, in Mrs. CENTLIVRE'S 'Wonder' (*q.v.*), is "a spirited and enterprising soldier of fortune" (Hazlitt), and the lover of *Clara*.

Britons Roused! An interlude, with songs, Covent Garden, May 16, 1798.

Britons Strike Home. A ballad farce by EDWARD PHILIPS, Drury Lane, 1739.

Brittle, Barnaby and Mrs. Characters in BETTERTON'S 'Amorous Widow' (*q.v.*) and in 'Barnaby Brittle' (*q.v.*).

Brixton Burglary (The). A farcical comedy by F. W. SIDNEY (*q.v.*), first performed at Terry's Theatre, London, December 5, 1898, with a cast including Miss Annie Hughes, J. H. Barnes, J. Welch, F. Gottschalk, etc.

Broad Arrow (The). A drama in five acts, by GERALD HOLCROFT, Standard Theatre, London, September 7, 1885.

Broad but not Long. A "comic extravaganza" played at Covent Garden in June, 1814.

Broad Road (The). A play in three acts, by ROBERT MARSHALL; Terry's Theatre, London, November 5, 1898, with Miss Ashwell, W. L. Abingdon, Martin Harvey, etc.

Broadacre, Mr. A country gentleman in SELBY'S 'My Friend and Major.'

Broadbrim, Hezekiah. The character assumed by *Harry Wilder* in C. SELBY'S 'Little Sins and Pretty Sinners.'

Broadcloth, in W. T. MONCRIEFF'S 'Party Wall' (*q.v.*).

Broadgrin. A sergeant in G. H. LEWES'S 'Lawyers' (*q.v.*).

Broadhurst, George H. Playwright; author of 'What Happened to Jones' (*q.v.*), and other dramatic pieces.

Broadlands. The name of C. DANCE'S 'Country Squire' (*q.v.*).

Broadsword. A corporal in E. FITZBALL'S 'Negro of Wapping.'

Brock, Adam. A wealthy farmer in PLANCHÉ'S 'Charles XII.' (*q.v.*).

Brodie, Matthew. Actor, born 1863; was in the original casts of 'A Brave Coward' (1896), 'Handfast' (1887), 'Ca-

lummy' (1889), 'In a Day' (1890), 'The White Rose' (1892), 'Robert Burns' (1896), etc.

Broken Bail. A drama in three acts, by G. L. GORDON (*q.v.*), first performed at the Princess's Theatre, Edinburgh, on June 14, 1878.

Broken Bonds. A drama in five acts, by ALFRED C. CALMOUR (*q.v.*), first performed at the Theatre Royal, Brighton, on November 14, 1883, with a cast including Miss Ada Cavendish, Miss Rose Roberts, Miss Gladys Homfrey, Miss R. Kenney, Mark Quinton, E. Beecher, etc.

Broken Branch (The). An operabouffe in three acts, adapted from 'La Branche Cassée,' libretto by F. H. DU TERREAUX, music by Gaston Serpette, first performed at the Opéra Comique, London, on August 22, 1874, with a cast comprising Madame Pauline Rita, Miss Pattie Laverne, Miss Adelaide Newton, Mrs. Power, etc.

Broken Chain (The); or, The Lady of Nuremberg. A play performed at Surrey Theatre, London, in October, 1838, with E. F. Savile and Mrs. H. Vining in the cast.

Broken Fetters. (1) A play in one act, by CHARLES THURSBY, Matinée Theatre, London, July 22, 1897. (2) A play by CHARLES TOWNSEND, produced in U.S.A.

Broken Gold (The). A ballad opera by C. DIBDIN (*q.v.*), performed at Drury Lane on February 8, 1806. "A naval officer and his mistress break gold at their parting, as a pledge of their constancy."

Broken Heart (The). A tragedy by JOHN FORD (*q.v.*), performed "by the King's Majesty's Servants" at Blackfriars, and printed in 1633; revived by the Elizabethan Stage Society at St. George's Hall, London, on the evening of June 11, 1898, under the direction of W. Poel, and with Miss Calhoun (*q.v.*) as *Calantha* and Miss Virginia Carlyle as *Panthea*. The "broken heart" is that of *Calantha*, who, while presiding at some court revels, hears in quick succession of the death of her father (the King of Laconia), of the starving of *Panthea* (sister of *Ithocles*), and, finally, of the murder of *Ithocles*, her lover, who has been lured into a chair with secret springs, and there stabbed by an enemy (*Orgilus*). "She finishes the dance, as if nothing particular had happened. In the next scene she places a wedding-ring on the dead finger of *Ithocles*. She then dies of a Broken Heart" (Genest). "I do not know," says Charles Lamb, "where to find, in any play, a catastrophe so grand, so solemn, and so surprising as this. This is indeed, according to Milton, to 'describe high passions and high actions.' The fortitude of the Spartan boy who let a beast gnaw out his bowels till he died without expressing a groan, is a faint bodily image of this dilaceration of the spirit and exenteration of the inmost mind, which *Calantha*, with a holy violence against her nature, keeps closely covered, till the last duties of a wife and a queen are fulfilled."

According to the prologue, the story of the piece had some foundation in fact—

"What may be here thought Fiction, when time's youth
Wanted some ripen years, was known a Truth."

Broken Heart (The). See AGNES DE VERRE.

Broken Hearts. A fairy play by W. S. GILBERT (q.v.), first performed at the Court Theatre, London, on December 2, 1875, with Miss M. Robertson (Mrs Kendal) as the *Lady Hilda*, Miss Hollingshead as the *Lady Favis*, Miss Horke as the *Lady Amantia*, W. H. Kendal as *Prince Florian*, and G. W. Anson as *Mousta*. It was represented in the English provinces in 1876 by a company including Miss R. Leclercq as *Hilda*, Miss Florence Terry as *Favis*, J. D. Beveridge as *Florian*, and F. Marshall as *Mousta*. It was performed (for a benefit) at the Alexandra Theatre, Liverpool, on December 14, 1885, with Mrs. E. Baker as *Lady Hilda*, Miss Kate Vaughan as *Lady Favis*, Miss J. Gwynne as *Lady Melunne*, Hermann Vezin as *Mousta*, and W. Herbert as *Prince Florian*; and at the Savoy Theatre, London, on June 21, 1882, on the occasion of the farewell of Miss Florence Terry, who played *Favis* to the *Hilda* of Miss M. Terry, the *Melunne* of Miss Julia Gwynne, the *Amantia* of Miss Portman, the *Florian* of Kyrle Bellew, and the *Mousta* of Frank Thornton. It was produced at the Madison Square Theatre, New York, and burlesqued by A. CLEMENTS and F. MAY in 'Cracked Heads' (q.v.).

Broken Life (A). See CHRIS.

Broken Lily (The). A drama, in prologue and three acts, by E. TOWERS, East London Theatre, December 24, 1878.

Broken Melody (The). A play in three acts by HERBERT KLEN and JAMES T. TANNER (q.v.), produced at the Prince of Wales's Theatre, London, on July 25, 1902, with a cast including Miss Olga Brandon, Miss B. Hurlock, W. I. Abingdon, and Auguste Van Blene; first performed in America at the American Theatre, New York, November 5, 1896.

Broken Pearls. A drama in four acts, by W. J. ARCHER, City of London Theatre, June 10, 1897.

Broken Seal (The). See VILLAGE PRIEST.

Broken Spells. A play by WESTLAND MARSTON (q.v.) and W. G. WILLS (q.v.), first performed at the Court Theatre, London, on March 27, 1872, with Miss Ada Cavendish as *Estelle*, Miss Maggie Brennan as *Isabelle*, Hermann Vezin as *Bertrand d'Etanges*, A. Bishop as *Cyprien d'Etanges*, and other parts by W. H. Fisher, H. Leigh, and Mrs. Stephens. The "broken spells" are those which *Bertrand* seeks to cast over *Estelle*, but which she is twice successful in resisting.

Broken String (The). A musical episode, written by ALFRED C. CALMOUR,

and first performed at the Theatre Royal, Richmond, on December 14, 1898.

Broken Sword (The). A melodrama in two acts, by W. DIXON (q.v.), adapted from 'La Vallée du Torrent,' and first performed at Covent Garden on October 7, 1816.

Broken Ties. A domestic drama in two acts, adapted by J. PALGRAVE SIMPSON (q.v.) from 'La Mamma' of Mario Richard, and first performed at the Olympic Theatre, London, on June 8, 1872, with Mistle. Beatrice as *La Silvia*, a prima donna, who has left her husband and son, *Lionel* and *Herbert Warner*, in order to prosecute her artistic career unfettered. Years afterwards her identity is divulged to *Herbert*, and he is the means of bringing his parents together again. In the original cast H. Sinclair was *Lionel*, and other parts were taken by T. N. Westman, W. H. Vernon, J. B. Wood, etc.

Broken to Harness. A drama, founded by MERVYN DALLAS upon Edmund Yates's novel of the same name, and first performed at the Theatre Royal, Brighton, on June 30, 1883.

Broken Toys. A drama in two acts, by JOHN DALT (q.v.), first performed at Sadler's Wells on November 4, 1850, with Hunkins as *Davutless*, A. Younge as *Adam Winter*, M. Mellon as *Mr. Colldraun*, C. Whontleigh as *Jasper*, F. Younge as *Corks*, and Miss E. Travers as *Katherine*, revived at the Marylebone Theatre, London, in 1863.

Broken Vow (The). See SEXTUS V. and BEL DEMONIO.

Broken Vows; or, Love's Conflicts. A drama in four acts, by EDWARD TOWERS, East London Theatre, February 19, 1871.

Broken-hearted Club (The). A comedietta by J. STIRLING COYNE, first performed at the Haymarket Theatre, London, on January 10, 1868.

Broker of Bogota (The). A play by E. M. BIRD, in the repertoires of Edwin Forrest and John M'Culloch.

Brome, Alexander. Poet and playwright, born 1620 died June, 1666, author of 'The Cunning Lovers,' a comedy published in 1634.

Brome, Richard, dramatist, was the author of the following plays, published in one volume in 1633 — 'A Mad Couple Well Matched' (or 'Met'), 'The Novella,' 'The Court Beggar,' 'The City Wit,' and 'The Damselle;' also of the following, published in one volume in 1639 — 'The English Moor,' 'The Love Sick Court,' 'The Wedding of the Covent Garden,' 'The New Academy,' and 'The Queen and Concubine,' also of the following, published (with the above-named, in three volumes) in 1673 — 'The Northern Lass,' 'The Sparagus Garden,' 'The Antipodes,' 'A Jovial Crew,' and

'The Queen's Exchange' To these have to be added 'Christianetta,' 'The Jewish Gentleman,' and 'The Love-Sick Maid,' ascribed to Bromie in the books of the Stationers' Company between 1640 and 1653. 'Wit in a Madness' is also attributed to him. He wrote with Ben Jonson Jun. 'A Fault in Friendship,' and, with Thomas Heywood, 'The Late Lancashire Witches,' 'The Life and Death of Sir Martin Skink,' and 'The Apprentice's Prize.' All these pieces are mentioned separately elsewhere in this volume. Bromie was in early life servant to Ben Jonson, who refers to the fact in lines prefixed to 'The Northern Lame,' 1652; he is mentioned as Jonson's 'man' in the induction to 'Bartholomew Fair' (1614), and he himself, in some verses on Beaumont and Fletcher, writes of Jonson as "the master of his art and me." One of his first dramatic efforts, if not the first (says A. W. Ward), was that which he produced in collaboration with Jonson's son (1627). Jonson spoke of him as having learned his craft well—

"And for it were I his slave—
A punishment which few do nowadays."

He died, it seems probable, in 1652. See the 'Biographia Dramatica' (1412), Tenet's 'English Stage' (1932), Halliwell's 'Dictionary of Old Plays' (1905), A. W. Ward's 'English Dramatic Literature' (1875), the 'Dictionary of National Biography' (1896), Fleay's 'Biographical Chronicle of the English Drama' (1891).

Bromia. Wife of Sosis, in DRYDEN'S 'Amphitryon' (q.v.).

Bromley, Fox, in WESTLAND MARSTON'S 'Favourite of Fortune' (q.v.).

Bromley, Nelly. Actress was the original representative of the following (and other parts): *Indy Meadows* in Burnand's 'Black-eyed Susan' (1866), *Amber* and in Burnand's 'Claire Duval' (1867), *Prudence de Patocks* in 'Nemesis' (1871), *Edith Lundell* in Reeves's 'May' (1874), *Leontine* in Farnie's 'El Dorado' (1874), *The Plaintiff* in 'Trial by Jury' (1875), *Mrs. Graham* in 'The Great Divorce Case' (1876), *Veron* in the burlesque so named (1879), *Mrs. Darling* in 'Little Miss Muffet' (1882), *Mrs. L. Extrange* in 'Bondage' (1883), and *Catherine Loring* in 'Freedom' (1883). Among other roles in which she has appeared in London are *Lady Frances* in 'The Belle's Stratagem' (Strand Theatre, 1876), *the Princess of Popoli* in 'The Brigands' (Globe Theatre, 1877), and *Estey* in Burnand's farce (Criterion Theatre, 1887).

Bronze, in MORTON'S 'Cure for the Heartache' (q.v.).

Bronze Horse (The). The title given to the English versions and adaptations of 'Le Cheval Bronze,' an opera by Serthe and Aubert, produced in Paris in March, 1835. (1) An operatic drama in two acts by E. Fitzball (q.v.), first performed at Covent Garden on December 14, 1835, with Miss Wyndham as the *Princess Margherita*, Miss Turpin as *Feké*, Mrs. Batterby as *Kao Jan*,

Vale as *Ping Siao*, Collins as *Lamnia*, J. Webster as *Koyon*, etc. In this version new songs were introduced, the words being by Fitzball and the music by G. H. Rodwell. (2) The opera itself was produced in various forms at several London theatres in 1836 being given at Drury Lane with the entire score. (3) A pantomime called 'The Bronze Horse,' by R. SOUTER and C. MERRION, was performed at the Victoria Palace, London, in December, 1871. (4) In July, 1891, an extravaganza, entitled 'The Bronze Horse' founded on the opera, and written by HOWARD PATL (q.v.), was performed at the Alhambra, London, with Harry Paulsen (the *Great Lumber*) Fred Leslie (*Prince Zuko*), Louis Kelleher (*Hanko*), Miss Alice May (*Sou-Sou*), and Miss FANNIE LESLIE (*Feké*) in the cast.

Bronzely, in Mrs. INCHBALD'S 'Wives as they Were' (q.v.).

Brooke, Arthur (died 1563). Author of 'The Tragical Historye of Romeo and Juliet' (1562), translated and adapted by him from the 'Histoire tragique extra clee des theures de Bandel' (Bandell), which had appeared in Paris in 1559. From this piece of rhymed verse Shakespeare derived material for his 'Romeo and Juliet' (q.v.). Trollope (in 1867) wrote of the poem that Brooke showed

"his cunning passing well—
When he the Tale to English did translate."

The 'Tragical Historye' has been several times reprinted. In 1567 by Ralph Robinson, in 1821 in Collier's 'School of Shakespeare,' in 1874 in W. C. Hazlitt's 'School of Shakespeare,' in 1876 by P. A. Daniel in the New Shakespeare Society's 'Originals and Analogues,' and in 1885 by Henry Morley in 'Cassell's National Library.'

Brooke, E. H. (Edwin James Macdonald) Brook, Actor. Born 1842, died 1904; made his debut in London at the Prince's Theatre on July 10, 1862, as the *Lord Chamberlain* in 'Henry VIII.' Among the parts of which he was subsequently the original performer were those of *Simon Renard* in Tennyson's 'Queen Mary' (1856), *Stephen Luard* in 'The Worship of Bacchus' (1879), *The Earl of Mount Arden* in 'Rescued' (1879), *Marat* in 'Néron' (1880), *Captain Derringer* in 'Forbidden Fruit' (1881), *Colonel Frierd* in 'His Wife' (1881), *Will Maguire* in 'Taken from Life' (1881), *Richard Neville* in 'The King Maker' (1882), etc. He was also seen in London as *Cassio* in 'Othello' (Lyceum 1876), *Richard III* in 'Richard III' (Lyceum 1877), *Nicholas Nickleby* (Adelphi, 1877), *Robert Fildott* in 'The Shaughraun' (Adelphi 1880), *Joseph Surface* (Alders Wells 1881), *George Fielding* in 'It's Never too Late to Mend' (Adelphi, 1881), *Saradaz* in 'Richelieu' (Adelphi 1882) and *William Allan* in 'Dora' (Adelphi, 1883). In the English provinces he played *Rob Roy*, *Philip II* in 'Queen Mary,' the hero of 'The Silver King,' etc. He was the author of plays called 'Gustave' (1873) and 'Bessie' (1875).

Brooke, Mrs. E. H., actress, figured as Miss Minnie Davis as *Thais* in Birmingham and West. *Acting* (q.v.) in 1864. Of late years she has been in the original casts of 'A R. Verano's Story' (1860), 'The Dancing Girl' (1861), 'Mr. Richards' (1862), 'The Swordsman's Daughter' (1863), 'The Little Minister' 1867, 'The Manoeuvres of Jane' (1868), etc. She has also appeared in London in 'On Change' (1865), 'Engaged' (1866), 'Man and Wife' (1867), 'The Monk's Room' (1868), 'A Doll's House' (1869).

Brooke, Frances (née Moore), wife of the Rev. Dr. John Brooke, Playwright and miscellaneous writer, born 1724, died 1769, author of 'Virginia', a tragedy (published 1766), 'The Siege of Sion', a tragedy (1761), 'Rosina', a comic opera (1763), and 'Marian', a musical entertainment (1768), all of which see. See, also, 'Biographia Dramatica' (1812), Genest's 'English Stage' (1832), etc.

Brooke, Gustavus Vaughan. Actor, born in Dublin, April E. 1818; educated in his birthplace and at Edgeworthstown, and notable at school for his elocution; made his first appearance in April, 1833, at the Theatre Royal Dublin, as "a young gentleman under fourteen years of age," figuring as William Tell, *Virginia*, *Don Quixote*, *Hell in Pizarro*, etc. After this he went on tour in Ireland and Scotland as "the Dublin Roscius," playing *Richard III.*, *Shelton*, *Harlequin*, and *Jurriel* in 'The Point of Honour.' His London debut was made in October, 1834, at the Victoria Theatre, as 'Hibernicus Roscius'; he played *Pyrrhus* to the *Virginia* of Miss P. Norton. He next starred in the Kent circuit. In 1835 he was at Leeds, in 1836, as "G. V. Brooke, tragedian," at Glasgow and Kilmarnock. He added to his repertory at Dublin and Sheffield in 1837, at Belfast and Sheffield in 1838, and in Ireland generally in 1839. He was to have appeared at Drury Lane in 1841, but Macready and he had a difference of opinion about parts, and Brooke remained in the provinces, where he undertook several new parts yearly, covering almost the whole sphere of the 'legitimate.' It was not, in fact, until January 8, 1843, that he figured before a London audience. This was at the Olympic and the part was *Othello* (see Westland Marston's account of the performance), followed at short intervals by *Sir Giles Overreach*, *Richard III.*, *Hamlet*, *Shylock*, and *Virginia*. His success with the public was unquestionable, and his salary at 25 a week, was promptly doubled. Declining an engagement at the Haymarket (2.5 a night for a hundred nights), Brooke played for a few weeks in the country, but returned to the Olympic in May appearing there in his first "original" role, that of *Laurey* in Spicer's 'Lords of Elingham' (q.v.). The remainder of 1843 and the whole of 1844 were spent out of London. In 1850 Brooke was seen again at the Olympic (from February 4 to March 7), presenting himself as *Othello* and the hero

of 'The Noble Heart' (q.v.). In April he was at the Marylebone playing *Othello* and *Shylock*, later in the year he was again at the Olympic, as the original *Padip* in Marston's 'Philip of France and Marie de Meranie' (q.v.), *Claude Melnotte*, *Sir Giles Overreach*, and *Sir Edward Mortimer*. In 1841 he was married to Marianne May, and made his first appearance in America—at the Broadway Theatre, New York, on December 15, as *Othello*. In 1852 Philadelphia, Boston, Washington, and Baltimore were visited. In May of that year Brooke became lessee of the Astor Place Opera House, New York, where he produced 'The Corsican Brothers' (q.v.). He transferred himself in June to Niblo's, and afterward acted at Brougham's Lyceum. Subsequently he toured through the Western States very successfully. His last appearance in America seems to have been at Philadelphia on June 14, 1853. Returning to England later in the year, he made his London re-entrance at Drury Lane in September, playing *Othello*, *Iago*, *Macbeth*, *Virginia*, and *Mario* in *Bakers' Betrothal* (q.v.). At the same theatre, between January 30 and March 25, 1854, he represented *Brutus* in Howard Payne's drama, *Master Walter Richard III.*, the *Corsican Brothers*, and *Hamlet*. Afterwards, on tour, he was the original *Orsino* in S. Hollis's play of that name (q.v.). In October, 1854, he began a series of "farewell" performances at Drury Lane and the City of London Theatre (playing *Macbeth*, the *Stranger*, and *Caliban* in 'His Last Legs'), prior to sailing for Australia, where he was first seen (at Melbourne) on February 21, 1855. Here he essayed many parts hitherto untried by him, such as *Beuchet Prospero*, *Valentine* ('Two Gentlemen of Verona'), *Coriolanus*, *Sir Lucius O'Trigger*, *Werner*, *Sartanapalus*, *Leopold* ('The Revenge'), *Louis XI.*, and so forth. He had become in 1856 co-lessee and in 1859 sole lessee of the Theatre Royal, Melbourne. In October, 1861, we find him once more on his native heath, acting in Dublin. After this came an engagement at Drury Lane—not very prosperous as *Othello* and the hero of 'Lore's Sacrifice.' A provincial tour followed, and in October, 1862, he played at the City of London Theatre. His marriage to Arvilla Jones (q.v.) took place in February, 1863. His last appearances in London were in April and May of the following year at Sadler's Wells, as *Leopold* and *Shylock*. His last performance in the United Kingdom took place at Belfast on December 23, 1863. On December 25 he sailed for Melbourne in the steamship *London*, which was wrecked en route (January, 1864). Brooke showed a fine example of courage and resignation. "None laboured more strenuously to avert the deadly issue which none bore, when it became inevitable, with more tranquil fortitude than he." For fuller biographical details see the Memoir prefixed to the first part of an edition of Shakespeare issued by the London Printing and Publishing Co. in 1864, Vandenhoff's 'Reminiscences' (1866),

J. Coleman's 'Playwrights and Players' (1898) also, the memoir by W. J. Lawrence (1897). "It is a pity," wrote Henry Morley in September, 1853, "that he should prefer to act Shakespeare rather than a good, ranting, roaring melodrama, which he would play admirably" ('Journal of a London Playgoer'). In October, 1853, G. H. Lewes wrote: "I am neither surprised nor wayed by Brooke's success. I see in him the magnificent half of an actor, perhaps even considering acting as representation, and that in representation the means are even more important than the intellect; one may say two-thirds of an actor—a noble person, a powerful voice, immense physical energy and a certain breadth of style, if style it can be called (which style is none), an elevation careful (somewhat too careful), and a thorough familiarity with stage business and stage tradition: these are his qualities" ('Dramatic Essays'). He was a very fair actor, writes Helen Faucit, "some thought, a very good one, but never could be distinguished in his art because of his want of true dramatic instinct and imagination. He would accept an idea from others gladly, but would not take the trouble to work it out for himself."

Brooke, Henry. Playwright and miscellaneous writer, born about 1708, died 1785, educated at Trinity College, Dublin; author of the following dramatic pieces: 'Gustavus Vasa, or, The Deliverer of his Country' (q.v.), a tragedy first performed as 'The Patriot'; 'The Betrayer of his Country' (afterwards called 'The Earl of Westmoreland' (1748) and 'Injured Honour' (1754)—a play acted in 1741); 'Jack the Giant Killer, an heroic nature, performed in 1748'; 'The Earl of Essex, a tragedy, acted in 1749'; 'The Impiator' 'Mahomet', 'The Vestal Virgin' (The charitable Association, 'The Marriage Contract, and Ruth', also adaptations of 'Antony and Cleopatra' (q.v.) of 'Cymbeline' (q.v.) of Dryden's 'Indian Emperor' (q.v.) ('Montezuma') of Farquhar's 'Two Rivals' (q.v.) 'The Comtemplating Brothers', and of 'The Humours of the Army' &c. 'The Female Officer'. An edition of Brooke's works appeared in 1779, another, edited by his daughter Charlotte, was published in 1792. See, also, 'Brookiana' (1804), D'Oller's 'Memoirs of Henry Brooke' (1816), 'Correspondence of David Garrick' (1831), Gossel's 'English Stage' (1831), etc.

Brooke, Lord. See GREVILLE, FULLER.

Brookfield, Charles Hallam Eiton. Actor and playwright, born 1817, son of the Rev. W. H. Brookfield, made his professional debut at the Alexandra Palace Theatre in 1879 in 'Still Waters Run Deep'. From 1880 to 1885 he was engaged at the Haymarket Theatre, where he was the first representative of Sir T. Bunce in 'A Lesson, Narcissa in 'Olette, Gretch in 'Follies, Lord Percy Limerick in 'Lords and Commons', and Dr. Fenderson in 'Evergreen'. In 1886 he was Captain Jekyll

in 'Mayfair'; in 1888, Dudley Chalmers in 'A Woman of the World', Captain Redwood in 'Jim the Postman, and Palmer in 'A Wife's Sacrifice', and in 1887, General Morrell in 'The Red Lamp'. At the Haymarket, between 1887 and 1890, he was the original of Louis XI in 'The Bellad Miner', Bellairs in 'Partners', Bellairs in 'The Pampelour, and Montfort in 'Hans Austin'. He has since been the first Sir Archibald in 'May and December' (1890), William in 'Jane' (1890), Mr. Justice Muddle in 'Husband and Wife' (1891), Mr. Bunbury in 'Gossip' (1891), Bazza in 'Margaret Ryng' (1891), Colonel Crocker in 'The Grey Mare' (1891), a Moralist a Spout, Hamlet, and Lord Penelope in 'The Post and the Puppets' (1891), Norvaly Joe in 'The Burglar and the Judge' (1892), Boris Tappford in 'Today' (1892), Captain Comart in 'The Other Fellow' (1893), Sherlock Holmes in 'Under the Clock' (1893), Sir Thomas Horncliffe in 'The Transgressor' (1894), Mr. Exerton in 'Fashionable Intelligence' (1894), Phipps in 'An Ideal Husband' (1895), Captain Chomall in 'The Home Secretary' (1895), Lord Bitchley in 'A Woman's Reason' (1895), Joseph Syden in 'The White Elephant' (1896). C. H. E. Brookfield has also been seen in London as Asarp in 'Money' (1896), Erus in 'School' (1896), Souper in 'Masks and Faces' (1896), Chadd, Jon, in 'Society' (1896), Sergeant Jones in 'Dura' (1897), Colepepper in 'The Overland Route' (1897), Sam Gerridge in 'Caste' (1898), Cecily Rock in 'Peril' (1898), David in 'The Rivals' (1898), Stein in 'Diplomacy' (1898), Tibber in 'Masks and Faces' (1898), Percival in 'Dura' (1898), Marshall in 'Capitane Swift' (1898), Member in the 'Merry Wives' (1898), Sir C. Pender in 'Masks and Faces' (1898), Paulsonbridge in 'King John' (1898), Trip in 'The School for Scandal' (1898), Dudley Smith in 'Money' (1898), and Simon Gray in 'The Grand Duchess' (1897). C. H. E. Brookfield has written the following dramatic pieces:—'Nearly Seven' (1892), 'Gossip' (with F. C. Phillips 1891), 'The Post and the Puppets' (1892), 'Today' (an adaptation, 1897), 'An Underground Journey' (with Mrs. Hugh Bell, 1893), 'Under the Clock' (with Seymour Hicks, 1893), 'A Pal o' Archie' (with Sir A. Harris, 1893), 'Poor Jonathan' (dialogue, 1893), 'A Noble Truhy' (with W. Yardley, 1895), 'A Woman's Reason' (with F. C. Phillips, 1896), with 'Adrian Ross', the libretto of 'The Grand Duchess' (1897), 'The Cuckoo' (an adaptation 1899), the dialogue of 'The Lucky Star' (1899), and 'The New Regime' (1899). He is the author of a volume of short stories entitled 'The Twilight of Love' (Studies of the Artistic Temperament' (1893).

Brookfield, Hon. Cecil. The Elton boy in ROBERT BICHMAN'S 'Lady Lare' (q.v.).

Brooks, Charles William Shirley. Playwright and miscellaneous writer, born April, 1811, died February, 1861, author of the

following dramatic pieces:—*'The Creole; or, Love's Fetters'* (1847), *'Anything for a Change'* (1848), *'Share You Directly'* (1849), *'Daughter of the Stars'* (1850), *'The Exposition'* (1851), *'The Card-Basket'* (1861), *'The Guardian Angel,' 'Honours and Tricks,' 'The Lawther Arcade,' 'Our New Governor,'* and *'The Wigwag,'* also, part-author, with Mark Lemon, of *'Number Nip'* (1854), and, with John Oxenford, of *'Timour the Tartar'* (1861).

Brooks, Mrs. (née Watson). Actress; appeared at the Haymarket in 1796 as *Lady Teazle* in *'The Provoked Husband.'*

"Broom, broom, the bonny broom!" First line of a song in FLATHEAD'S *'Loyal Subjects'* (q.v.).

Brother against Brother. A drama in five acts, by FRANK MARLEY, first performed at the Lyceum Theatre, Ipswich, August 10, 1900, Lyric Theatre, Hammer-smith, March 23, 1901, Foregather's Theatre, Philadelphia, U.S.A., March 23, 1902.

Brother and Bride. A drama in four acts, adapted from SCOTT'S *'Ride of Lam-mormoor'* (q.v.), and performed at the Olympic Theatre, New York, after 1865, with George Johnson as *Edgar*, described as "a queer compound of Magree, Mumpkin's *'Master of Ravenswood'* (q.v.) and an old Southern Wells drama by George Almar. The great climax of the play was in the third act where Edgar, hunted by Indians, falls, and, as *Edgar*, plunges into a volcano of molten water.

Brother and Sister. A "comic opera," drama, in two acts, the libretto by W. Dymally (q.v.), the music by Kitcher and Moore, founded on Parrot's *'L'Honneur d'un Jour'* and first performed at Covent Garden on February 1, 1851, with Miss Stephens, Miss Keaton, and others in the principal parts. See *MATHEW FOR A WIFE* and *WIFE'S TON*.

Brother Sam. A farce in one act, by J. MATTHEW MATHEW (q.v.), first performed at Covent Garden with Kitcher as *Sam*, and Miss Keaton as *Sam's* wife, and Miss Keaton as *Sam's* mother. Mrs. Keaton as *Sam's* mother, and Miss Keaton as *Sam's* mother.

Brother Bill and Me. A farce in one act, by W. Dymally (q.v.), first performed at Covent Garden on February 1, 1851, with Miss Stephens, Miss Keaton, and others in the principal parts. See *MATHEW FOR A WIFE* and *WIFE'S TON*.

Brother Bill. A play by J. R. JOHNSON (q.v.), first performed at the Haymarket Theatre, London.

Brother George. A comic opera in three acts, words by FRANK MARLEY, music by F. MARLEY, Theatre Royal, Portsmouth, May 1902.

Brother John. A play by MATTHEW MATHEW (q.v.), first performed at the Haymarket Theatre, New York City, March 21, 1866.

Brother Officers. A comedy in three acts, by LEO TRELOAR, first performed at the Garrick Theatre, London, on October 20, 1900, with Arthur Boucher, J.D. Beveridge, Allan Ayresworth, and Miss Violet Van-brugh in the leading parts.

Brother Pelican. See FALKE.

Brother Sam. A comedy by JOHN OXFORD (q.v.), adapted from a play by Gerner, and first performed at the Haymarket Theatre, London, on May 24, 1866, with E. A. Southern as the *Hon. Sam Singsby* (brother of Lord Dunsenry, q.v.), J. B. Backstone as *Jonathan Rumbelow* (uncle of Sam), H. Compton and Mrs. Chippendale as *Mr. and Mrs. Trimshaw*, and Miss Nelly Moore as *Alice*. Sam, to please his uncle, pretends that he is married—*Alice*, who loves him, consenting to pass for a time as his wife. But the deception cannot long be maintained and it ends in Sam and *Alice* becoming united in very deed. *Alice* is the younger sister of *Mrs. Trimshaw*. The piece was revived at the Gaiety Theatre, London, on August 3, 1885.

Brother Tom. A farce by J. R. BUCKSTONE (q.v.).

Brother's Life (A). A play by W. GORDON (q.v.).

Brother's Love (A). A tragic play by JOHN COLEMAN and CHARLES SWAIN. See SELF-ACCUSATION.

Brothers. (1) A play by C. F. COOHLAN (q.v.), first performed at the Court Theatre, London, on November 4, 1870, with John Hare and H. R. Gwynne in the title parts—*St. Francis* and *Fred Meredith*; Miss Ellen Terry as the heroine—*Kate Hungerford*; and other parts by C. Kelly, G. W. Anson, Miss Hollingshead, Mrs. Gaston Murray, etc. (2) *'Brothers; or, A Plunge in the Park'* a drama in four acts, by A. O. LITTLEWART, Marylebone Theatre, November 25, 1885. (3) *'Brothers,'* a drama in four acts, by R. T. SAGER, Mechanic's Institute, Barnoldswick, July 17, 1897.

Brothers (The). (1) A comedy by JAMES MARLEY (q.v.), licensed in November, 1806, acted at Blackfriars, and printed in 1805. (2) A tragedy by EDWARD YOUNG (q.v.), first performed at Drury Lane on March 3, 1758, with Garrick and Moseop in the title parts (*Demetrius* and *Perseus*), Percy as their father (*Philip of Macedon*), Miss Keaton as *Ermine*, etc. The story is based on history, and Genest points out that in the third act the author borrows directly from Livy. *Demetrius* and *Ermine* love each other, but *Philip* commands the former to wed the daughter of *Dymus*. *Demetrius* appears to consent, and *Ermine*, in anger, marries *Perseus*, who also loves her. *Demetrius* then explains, and *Ermine*, in despair, kills herself. *Demetrius* afterwards following her example. The author devoted the profits of three benefits, and a further sum, making in all £1000, to the propagation of the gospel in foreign parts.

(11) A comedy by RICHARD CRESWELL (q.v.) first performed at Covent Garden on December 1, 1765 with Clarke and Smith as the elder and younger brothers *Bulford*. Mrs. Yates as *Supha Deem*, Mrs. Balkley as *Fuella*, Mrs. Mattheus as *Lady Deem*, Yates as *Mr. Benjamin Deem*, Mrs. Green as *Lady Deem*, and Woodward as *Captain Fumades*. The *Bulfords* are both in love with *Supha*, whose heart is given to the younger until *Lady Deem* tells her that the younger is engaged to her. Then *Supha* promises to marry the elder but in the end it is discovered that the elder is already married to *Fuella*. *Supha* and *Bulford* join their pairs of *Mr. Benjamin* and *Lady Deem* as comic characters. (12) A burlesque in one act by T. EDWARDS WILSON (q.v.), first performed at the St. James's Theatre, London, with Mrs. Keatinge in the title parts, *Conqueror*, *Grady*, and *Edwin* *Dee Grady*, a minst and a student. On *Harry* as *Grady*, *Edwin* as *Conqueror*, and *Miss J. Harcourt* as *Ada* *Grady*. (13) A comedy in three acts, by JOHN BURNHAM, Theatre Royal, Cambridge August 1, 1875. (14) A play in one act by HARRY BEATTY, Underhill Theatre, London, March 10, 1887. (15) *Brothers in Arms*, drama, Grand Theatre, Maybridge, September 2, 1888.

Brothers of Blothaupt (Thl. Co. Yates has Mrs)

Brough, Penny Whitelake, Actress, daughter of R. H. Brough (q.v.) and Ellen, both born 1818, appeared at Manchester in 1840 under the management of Charles Albert as a lady in a pantomime written by her uncle William Brough (q.v.). With Albert she stayed for three seasons, in the course of which she played *Opella* to the *Band of Harry Sullivan* (q.v.). Her debut in London was made at the St. James's Theatre in October 11, 1870 as *Fernande* in the play so named (q.v.). She was also the original of the same name, of *Penny Port*, *Anna* in *Albany's Two Thorns* (1871) and *Lotte* in T. W. Robertson's *War* (1871). Among the many original parts played by her in London since the last named date are *Ada* *Queen* in *The World* (1880), *Borgh Pittsburg* in *Harriet* (1881), *Julia* in *Cliff Was* (1881), *Mrs. Carr* in *Devil* *Queen* (1887), *Constance* in *Pinocchio* (1887), *Story* in *Little Lord Fauntleroy* (1888), *Mrs. Maudslayi* in *Our Flat* (1888), *Clara* in *Marjorie* (1889), *Polly* in *The Royal Oak* (1890), *Mrs. Horton* in *Dr. Hill* (1890), *Helty* in *A Million of Money* (1890), *Andalus* in *The United Lady* (1891), *Margery* in *A Sister's Heart* (q.v.), *Mrs. Gordon* in *Thompson* in *The Threes* (1891), *Lucas* in *The Fraternal Daughters* (1891), *Lotte* in *A Woman's Revenge* (1891), *Mrs. Schalle* in the piece so named (1891), *Mrs. Dexter* in the farce so named (1891), *Lady North* in *An Ideal Husband* (1891), *Dr. Prandergast* in *The Blue Bird* (1891), *Mrs. Ann Deem* in *The Franchise Progress* (1891), *Lady Hilford* in *Cher, Boys, Cher* (1891), and *Mrs. Hargreaves* in *A Mother of Three* (1891). Miss Brough has also ap-

peared in London in the following (among many other) roles: *Phedra* *Lord* in *Mothe* (1881), *Head* in *The Wife's Secret* (1881), the *Baronne de Poigny* in *The Immortal* (1881), *Lady* in *Master and Mrs.* (1881), *Arctura* in *The Member for Nowhere* (1881), the *Baronne de Comber* in *From* *From* (1881), *Head* in *Our Neighbour* (1881), *Mrs. Ophelia* in *The Harpist* (1881), *Mrs. Stuart* *Queen* in *The Late Laureate* (1881), *Mrs. Pugh* in *The Magistrate* (1881). See *Letters*.

Brough, Lionel, Actor, born at Pontypool, Monmouth, March 21, 1822, son of Benjamin Brough (q.v.). Made his first appearance on the stage in December 1840, at the Lyceum Theatre, London, as *Count Cambray* in *Private Property* and the *Baron* (q.v.). At the same theatre in 1840 he was in the original casts of *Robert Brough's* *Sign of the Cross* (q.v.) and *Palmer's* *Francine* (q.v.). In 1841 he went to Liverpool as a member of the company of the *Prison of Wales* Theatre, whence he passed immediately to the *Aquithone* and *Alexandra* Theatres in that city. In 1847 he returned to London to undertake the part of *Dard* in *The Double Marriage* (q.v.) at the Queen's Theatre. Since that date he has been the first representative of the following (and other) characters: *Sam* *Corcoran* in *Dance and the Bear* (1848), *Spencer* in *Time and the Hour* (1848), *Smith* in *Oliver Twist* (1848), *Sperry* in *The Lovers' Lane* (1848), *Count* *Baron* in *La Vivandiere* (1848), the *Stranger* in *The Stranger Stranger* *Lord* *Ever* (1848), *Joe* *Prange* in *Not Guilty* (1848), *Comander* *John* in *Barnaby* (1848), *Grady* *Gay* in *Jenny Lind at Last* (1848), *Mr. Gold* *Parham* in *Conquering* *Two* *Plumes* (1848), *Miss* *Brandon* in *Barnaby's* *My* *Foot* and *My* *Partner* *Joe* (1848), *Baron* *de* *Condemnation* in *La Vie Partisienne* in London (1848), *Faustine* in *Harriet's* *Darling* *Paul* (1848), *Arctura* in *Robert* and *Helen* (1848), *Ada* in *Robb* and *Tucker* (1848), *Ada* *Lord* in *Parson's* *entertainment* (1848), *Mrs. Gordon* *Colman* in *Tantrums* (1848), *Clara* in *Younger's* *Lady of Lyons* (1848), *Ann* *Lord* in *Ormen*, or, *Sold for a* *song* (1848), *Don* *Latford* in *Light and Shade* (1848), *Laurens* *Ellis* in *La Min*, *ante* (1848), *Landgrave* in *Barnaby* *Quinn*, *Not* *Volter* in *Pinocchio*, *Mr. Von* *Winkle* (1848), *Anna* *Von* *Condemnation* in *La Vie* (1848), the *Smith* in *Pinocchio's* *Self* *Overturn* (1848), *Self* *Study* in *The Babes* (1848), *Mr. Rudy* in *The Paper Chase* (1848), *Ada* and *Wally* in *Greenwich's* *entertainment* so named (1848), *Not* *Smiles* in *Highgate* (1848), *Fanderson* in *La Vie* (1848), *Sperry* in *The* *harmony* (1848), *Debated* in *Come* *upon* a *Time* (1848), *Worshiped* in *A* *Branch* of *Viola* (1848), *A* *Sister* in *Trilby* (1848), *Arctura* *Prange* in *The* *Strange* *Adventures* of *Miss* *Deem* (1848), *Anna* in *The* *Bunny* (1848). Among other parts played by Lionel Brough are: *Fung* *Langdon* (St. James, 1848), *Opera*

Comique, 1887), *Captain John Smith* in 'La Belle Sauvage' (St. James's, 1890), *Paul Fry* (St. James's, 1870), *Jack* in 'John Bull' (Gaiety, 1873), *Scrub* in 'The Beau's Stratagem' and *Osip* in 'The Poor Gentleman Imperial' (1879), *Touchstone* (Imperial, 1880), *Crowder* in 'Good Natural Man' (Imperial, 1881), *Dromio of Aphesus* (Alexandra Liverpool, 1881), *Bob Arce* (Haymarket, 1884), and *Opéra Comique* (1887), *Swag* in 'Midsummer Night's Dream' (Haymarket, 1887), *Lotto* in 'The Wicked World' (Haymarket, 1888), *Bardolph* (Crystal Palace, 1890), and Haymarket, 1898), the burglar in 'Editha's Burglar' (Globe, 1898), *Hoof of the Garter* in 'The Merry Wives' (Haymarket, 1899), *Brumfouché* in 'A Scrap of Paper' (Prince of Wales's, 1897), and *Dominus Cruikshank* in 'Little Miss Nobody' (Lyric Theatre, 1898).

Brough, Robert. Actor son of Robert Barnabas Brough, was in the first cast of 'A Thread of Silk' (Crystal Palace, 1881), 'Little Robin Hood' (Gaiety Theatre, London, 1881), and 'Silver Gilt' (Grand Theatre, London, 1883). He played *Zepher* in 'Princess Tuko', and *Meyer McFurtie* in 'Mother in Law', at the Opera Comique in 1881 also, *Lucien* in *Rome and Harriet's* burlesque, was named at the same theatre in 1887. Of late years he has been engaged as actor and manager in Australia.

Brough, Robert Barnabas. Playwright and miscellaneous writer, born April, 1826, died June, 1880, sole author of the following dramatic pieces: 'The Mustache Movement' (1844), 'The Overland Journey to Constantinople as undertaken by Lord Bateman' (1844), *Melior* in 'The Best of Mothers' (1846), *Crinoline* (1846), *Masaniello*, or 'The Fishman of Naples' (1847), 'The Siege of Troy' (1848), 'Alfred the Great' (1852), 'Open to Conviction' (1870), 'The Dogs of Burial' (1870), 'Kensington Gardens' (an adaptation), and 'The Twelve Labours of Hercules'. He wrote with his brother William, 'The Enchanted Isle' (1848), 'Amazilia and Madura' (1848), 'Frankenstein' (1849), 'The Sphinx' (1849), 'The Latest Edition of Leeches' (1850), 'Richard Coeur de Lion' (1852, with R. Reece), 'Off the Minstrel' (1857, and with H. Sutherland Edwards), 'Mephistopheles, or, An Ambassador from Hell' (1874). Among his publications was 'A Tracker Home' for Christmas Parties consisting of Christmas Pieces for Private Representation, three in number. R. B. Brough married Elizabeth Homer, Esq., in 1855. See term in by G. A. Mela prefixed to 'Marston Lynch' (1860), 'Reminiscences of an Old Bohemian', R. Yates's 'Recollections' New Broom, Fanny and Robert.

Brough, Sidney. Actor, son of Lionel Brough (q.v.), was in the first cast of 'Civil War' (1887), 'Nicoletti' (1888), 'Incognito' (1888), 'Why Women Weep' (1888), 'Hold Aunty' (1888), and 'The Paper Chase' (1888). Since then he has been the original *Wulfo* in 'The Prodigal' (1888), *Jack* in 'A Pair of Spectacles' (1888),

Ned Annesley in 'Sowing the Wind' (1888), *Sir Thomas Dooergreen* in 'The Riggs's Comedy' (1888), and the *Chevalier Mofat* in 'The Vagabond King' (1887), besides being in the first cast of 'Robin Goodfellow' (1888), 'Dick Sheridan' (1884), 'The Home Secretary' (1886), 'The Happy Life' (1887), etc. He has also been seen in London as *Charles* in 'Our Boys' (1887), the *Duke of Hull* in 'Moths' (1888), *Charles Oakley* in 'The Jealous Wife' (1887), etc.

Brough, William. Playwright and miscellaneous writer, born April, 1828, died March, 1870, author of the following dramatic pieces: 'Apartments' (1831), 'Prince Prettyfoot and the Butterfly' (1833), 'Bona-Fide Travellers' (1834), 'La Belle Alliance' (1834), 'Perdita, or, The Royal Milkmaid' (1836), 'Conrad and Helena' (1836), 'Dorothy under Difficulties' (1839), 'The Sylphide' (1840), 'Persius and Andromeda' (1841), 'Rasoolas, Prince of Abyssinia' (1842), 'King Arthur, or, The Days and Knights of the Round Table' (1843), 'Hercules and Omphale, or, The Power of Love' (1844), 'Ernani, or, The Horns of a Dilemma' (1845), 'Prince Amabel' (1845), 'Papillonetta' (1846), 'Pygmalion, or, The Statue Fair' (1847), 'Kind to a Fault' (1847), 'The Caliph of Bagdad' (1847), 'The Fight of the Cloth of Gold' (1848), 'The Gypsy King' (1848), 'Turko the Terrible' (1848), 'Jann of Arc' (or 'The Maid of All His Lins' (1849), 'The Flying Dutchman' (or 'The Demon Seaman' (1849), 'Flying Off On' (1849), also, of 'A Comical Countess', 'Endymion', or 'The Naughty Boy who tried to be the Moon', 'The Great Benetton Trial, or, Circumstantial Evidence', 'How to make Home Happy', 'Lalla Rookh', 'No. 1 Round the Corner', 'A Phenomenon in a Smock Frock', etc. He wrote several pieces in collaboration with his brother Robert B. Brough (q.v.). With Dr. Frank he wrote 'Kicks and Halfpence' and 'The Isle of a Coast' (1850); and, with A. H. Day, 'Buff', 'The Tenors' (1861), 'The Golden Dawn Settled at Last' (1862), 'An April Fool' (1864), 'The Area Belle' (1864), 'The Actors Retreat' (1864), 'Doing Nothing' (1864), 'Going to the Dogs' (1865), 'The Mulbrough Election', 'My Heart's in the Highlands', 'The Pretty Horse-drover', 'Upstairs and Downstairs', 'A Valentine', etc.

Brougham, John. Actor and playwright, born in Dublin, May 9, 1810, died in New York on June 7, 1880; was educated at Trinity College in his native city, and for a time "walked" the Peter Street Hospital there. His first appearance as an actor was made in July 1830 at the Athenaeum (afterwards Prince of Wales's) Theatre in 'Tom and Jerry' in which he enacted, he says, "some twelve or fourteen parts." In 1831 he was engaged by Miss Vestris for the Olympic, whence he went with her to Covent Garden. In 1840 he became manager of the Lyceum, retiring from it in 1842 in order to make his American debut as an actor at the Park Theatre, New York. After this came a starting tour through

the States, followed by an engagement at Burton's Theatre, and by a term of management at Niblo's Garden, New York. On December 23, 1850, Brougham opened the theatre, named after himself, in Broadway. Circumstances, however, made the speculation a failure. Going in July, 1856, to the Bowery he revived there 'King John'. He next joined Wallack's company after which he rejoined Burton's. In September, 1860, he went to England, where he remained for five years, returning to America in October, 1866, when he made his *re-entrance* at the Winter Garden Theatre, New York. He afterwards went to the Olympic, to Wallack's, and so forth. On January 25, 1869, he opened a second "Brougham's Theatre" (on the site of the present Madison Square playhouse), but retired from its control in the April following. From that date till his death he was connected with stock companies in New York, his last appearance taking place at Loth's Theatre on October 23, 1879. "His rank among actors," writes William Winter, "it is difficult to assign. He excelled in humour rather than in pathos or sentiment, and was at his best in the expression of comically eccentric character. Among the parts that will live in the memory as associated with his name, are *Nelson* in 'Money', *Dennis Brulgruddery* in 'John Bull', *Sir Lucius O'Trigger* in 'The Rivals', *Cutler Macomber*, *Baystock*, *O'Grady* in 'Arrah-na-Pogue', *Dizzle* in 'London Assurance', *Captain Murphy McGuire* in 'The Servant Family', and *O'Callaghan* in 'His last Legs'. His animal spirits, dash, vigour, and brilliancy in these parts, were great; he entered deeply into their spirit, he could be consciously joyous or unconsciously droll; he was never for an instant out of the stage picture, and he spoke the language with delicious purity." His first dramatic composition was a burlesque for W. E. Burton, written about 1831. Between 1840 and 1842 he wrote 'Life in the Cloths', 'Love's Lottery', 'Kathulassan', and 'Tom Thumb the Second'; between 1842 and 1850, 'Bunby's Wedding', 'The Confidence Man', 'Don Cesar de Bazcon', 'Vanity Fair', 'The Irish Yankee', 'Benjamin Franklin', 'A Fair in Love', 'The Irish Emigrant', 'Dombey and Son' (adaptation), 'The Haunted Man', 'Home', and 'Ambrose Germaine', between 1850 and 1860, 'The World's Fair', 'Faust', 'The Spirit of Air', 'How at the Lyceum', and two adaptations, 'David Copperfield' and 'The Actress of Padua', between 1860 and 1860, 'The Pirates of the Mississippi', 'The Red Mask', 'Orion, the Tenth Weaver', 'Tom and Jerry in America', 'The Miller of New Jersey', 'The Game of Love', 'Black House' (adaptation), 'My Cousin German', 'A Devil'd Ounce', 'The Game of Life', 'Pocahontas', 'Neptune's Defeat', 'Love and Marier', 'Romance and Reality', 'The Raging Fannon', 'Playing with Fire', 'Columbus', 'This House to be Sold', etc.; between 1860 and 1865, 'The Duke's Motto', 'Bel Harmonie', 'The Mystery of Audley Court', and 'Only a Clod'—all adaptations

—'While there's Life there's Hope', 'The Might of Right', 'The Golden Dream', and the libretti of 'Blanche de Nevers', 'The Demon Lovers', and 'The Bride of Venice', between 1865 and 1879, 'Vices in the Web', 'The Nervous Man and the Man of Nerve', 'O'Donnell's Mission', 'The Christian Martyr', 'Little Nell and the Marchioness', 'Hearts', or, 'The Serpents of Society', 'The Lottery of Life', 'The Emerald Ring', 'Better Late than Never', 'Irish Stew', 'Much Ado about a Merchant of Venice', 'The Red Light', 'Minnie's Luck', 'John Garth', 'The Lily of France', 'Slander', 'Good Bye, and 'Home Rule'. He claimed to be part author with Boucraut of 'London Assurance' (q.v.), and collaborated with Mark Lemon in 'The Idiot Gift' (q.v.). "Those of his dramatic works in which he himself took most pleasure, and in which the student will hereafter discern the most of the man, are" (says W. Winter) "the burlesque of 'Columbus', the blank verse drama of 'The Lily of France', and the comedy of 'Playing with Fire'. They contain delicate thought, poetic suggestion, sweet tempered satire, contemplative philosophy and pathos." Brougham was twice married and in each case to an actress—Emma Williams (died 1865), seen in London circa 1830, 1837 and in New York circa 1852-1859, and Mrs. Hodges (died 1870), who acted in London in 1830, and made her American debut in 1833. See Ireland's 'New York Stage' (1896), 'The Life Stories, and Poems of John Brougham', edited by W. Winter (1881), Winter's 'Shadows of the Stage' (1881), etc.

Brought to Book. (1) A comedietta by F. HAY, (Charles Cross Theatre, August 20, 1875. (2) A comedy drama by G. H. MACHENWORTH and HENRY PETTIT, Britannia Theatre, London, May 8, 1876.

Brought to Justice. A drama by HENRY PETTIT (q.v.) and PAUL MEARST (q.v.), produced at the Surrey Theatre on March 27, 1890.

Brought to Light; or, Watching and Winning. A drama, in a prologue and four acts by T. A. PALMER (q.v.), produced at Plymouth in 1890. (2) 'Brought to Light' a drama by J. PERCIVAL, Aldersey, March, 1872. (3) 'Brought to Light', a drama by E. DAREKT, Greenwich, July, 1890.

Brought Together. A comedy in one act, by FERN. MOTTILLOT, Elephant and Castle Theatre, London, (October 25, 1888).

Broughton, Frederick W. Dramatic writer, born 1851, died May 16, 1900; author of 'A Labour of Love' (1873), 'Withered Leaves' (1875), 'Bath's Romance' (1876), 'Light and Shade' (1877), 'A Debt of Honour' (1879), 'Sandrine' (1880), 'A Good Turn' (1880), 'Oliver H. Jones' (1881), libretto of 'A Simple Sweep' (1882), 'One Summer's Night' (1882), 'Elsie' (1883), 'Before the Mast' (1884), 'Written in Sand' (1884), 'The Circassian', adapted (1887), 'The Beggar'

—all unacted. See 'Biographia Dramatica' (1812) and memoir prefixed to Brown's Collected Works (1707-8).

Brown, Vandyke. See VANDYKE BROWN.

Brown and the Brahmins; or, Captain Pop and the Princess Prettyssee. An Oriental burlesque, founded on the story of 'La Veuve de Malabar' (q.v.), by ROBERT REEVE (q.v.), and first performed at the Globe Theatre, London, on January 23, 1769, with J. Clarke as Brown, E. Marshall as Tom, and the Travellers as H. Antrous as Calypso, the royal physician, Miss Maggie Brennan as Acemokim, Miss L. Morgan as Captain P. p., and Miss C. Thorne as Princess Prettyssee. Among the other characters are Lord, Lady Dandy and Major Hawshaw.

Browne. (1) The *Chevalier Browne* is a character in T. W. ROBERTSON'S 'Play' (q.v.). (2) *Hollant Browne* is a retired linen draper in T. J. WILLIAMS'S 'Jack's Delight' (q.v.). (3) *Olney Sheridan Browne* figures in T. J. WILLIAMS'S 'I've written to Browne' (q.v.).

Browne, G. Walter. Actor, vocalist, and dramatic writer, born 1866, made his debut as an actor at the Theatre Royal, York, in 1875, as *Sidney Derryl* in 'Society,' and his first appearance in London in 1881 at the Savoy Theatre as *Colonel Culbert* in 'Patience.' He was afterwards engaged at the Adelphi, the Crystal Palace, the Royalty, the German Reichs, etc. He is author of the following stage pieces:—*Hearts and Homes* (1878), *A Camera Obscura* (1879), *A Wet Day* (1880), *Im Patience* (1884), libretto of *A Love Game* (1885), *Helter-Skelter* (1886), libretto of 'The Woman's Mate' (1888), libretto of 'Mates' (1890), and libretto of 'Possession' (1890).

Browne, Moses. Vicar of Olney, Bucks, born 1703, died 1787; author of 'Polidus, or, Distress'd Love,' a tragedy, and 'All Bedevill'd, or, The House in a Hurry,' a farce, both printed in 1723.

Browne, Solomon James. Actor, born August, 1791, was educated at Eton, and for a time was a clerk in Doctors' Commons. His debut as an actor was made at Hertford in 1807, and he had had a long and varied experience of the provincial stage when on October 7, 1823, he made his first appearance in London at Drury Lane (under Elliston) as *Lord Foggington* in 'The Trip to Scarborough' (q.v.). In Oxber's 'Dramatic Biography' (1823) we read of Browne:—'His *Bromley* (Simpson and Co.) is a good performance, and much resembles Mr C. Kemble's style of playing light comedy. His *Donald* (Falls of Clyde) was one of the best pieces of melodramatic acting we ever beheld. Mr Br was appears to us to stand above what Elliston now is, and second only to Charles Kemble as a light comedian.' Browne first appeared in America at the National Theatre, New York, in 1828,

as *Bob Arvis*. He was seen at Laura Keane's Theatre in 1856 as *Sir Harcourt Courty*. Ireland says: 'He was a versatile and accomplished artist, especially in light and eccentric comedy and certain grades of melodrama. *Bob Arvis*, *Jeremy Inddler Rover*, *Young Rags*, and *Bob Lyons* are specimens of character in which he was peculiarly happy. His *Robert Macaire*, *Darby*, and *Sergeant Askerich* have not been equalled on the New York stage.'

Browne, William. Poet, born 1800, died 1845, author of 'The Inner Temple Masque,' printed in his Works in 1872. See memoir by W. C. Hazlitt prefixed to an edition of the Works (1906).

Browne the Martyr. A farce in one act, by D. TEMPLETON LEECH, first performed at the Court Theatre, London, in January, 1872, with W. J. Hill as Browne, and other parts by W. Clifford and Miss Maston; revived, under the title of 'The Martyr,' at the Vanderville Theatre, London, in November, 1892, with C. Ashford, D. Fleet, and Miss Abington in the cast.

Brownie's Brig (The). See WEAVER OF THE LAKE.

Browning, Robert. Poet and dramatist, born 1812, died 1889, author of the following acted plays:—'Stratford' (1837), 'A Blot in the Scutcheon' (1843), 'Columbus's Birthday' (1853), 'In a Halcrow' (1864), and 'A Soul's Tragedy' (1864), all of which are, author, also, of the following poetic dramas:—'Pippa Passes' (1841), 'King Victor and King Charles' (1842), 'The Return of the Druses' (1847), and 'Luria' (1846). See Macready's 'Reminiscences' (1875), W. L. Courtney's 'Studies, Old and New' ('Robert Browning, Writer of Plays') (1888), W. Sharp's 'Life of Robert Browning' (1890), G. G. G. 'Robert Browning: Personalia' (1890), Mrs Orr's 'Life and Letters of Robert Browning' (1891), 'The Letters of Robert and Elizabeth Browning' (1899), 'The Court and Society Review' ('Browning on the Stage') (March, 1898). 'The dramatic genius of Browning,' says Edward Dowden, 'was in the main of the static kind; it studies with extraordinary skill and subtlety character in position; it attains only an imperfect or a laboured success with character in movement. . . . Thought and emotion with him do not circulate freely through a group of persons, receiving some modification from each. He deals most successfully with each individual as a single and separate entity. . . . Browning's tragedies are tragedies without villains. The world is here the villain which has bait and snares wherewith to entangle its victims' ('Robert Browning,' 1900). The last stanza of Browning's lyric, 'A Light Woman,' runs:—

"Well, anyhow, here the story stops,
So far at least as I understand,
And, Robert Browning, you a piece of plays,
Have a subject made to your hand."

Brownjohn, Mr. John, in J. M. MORTON'S 'Done on Both Sides' (q.v.).

Brownlee, Mrs. The widow in BROXSON HOWARD'S 'Old Love-Letters' (q.v.).

Brownsmith, John. Author of 'The Theatrical Alphabet, containing a catalogue of several hundred Parts (both Men's and Women's) in different Plays and Farces, with the number of Lengths noted that each Part contains, carefully disposed in alphabetical order' (1767).

Brownsmith, Jones Robinson, in C. J. MATTHEWS'S 'Little Toddlkins' (q.v.).

Bruzzo. A character in W. H. OXBERRY'S 'Matteo Falcone'.

Bruce, Edgar. Actor and manager: died 1901; made his *debut* in the former character in 1868 at Liverpool, his first appearance in London taking place in August, 1869, at the Strand Theatre as *Chateau Renaud* in 'The Pilgrim of Love' (q.v.). In 1871 he went to America, where he was seen in some of the leading rôles of Robertsonian comedy. In 1873-4 he was engaged at the Court Theatre, London, where he was the original *Sir Walter Merry* in 'About Town' (q.v.), *Stephen Luttrell* in 'Marriage Lines' (q.v.), *Dr. Micklethwaite* in 'Alone' (q.v.), *Woodpecker Topping* in 'The Wedding March' (q.v.), *Jack Benedict* in 'Brighton' (q.v.), etc. In 1876, after a season at the St James's, he became lessee, for a few months, of the Haymarket, whence he went, in 1876, as manager, to the Globe. In 1878 he played *Greythorne* in 'Pink Dominoes' at the Criterion. The following year found him lessee of the Royalty, where he was the original *Guy Devereux* in 'Crutch and Toothpick' (q.v.). At the Prince of Wales's, in 1880, he was the first representative of *Herbert Russell* in 'Annie Mio' (q.v.). In 1883 he was lessee of the Imperial Theatre, and in 1884 he opened the Prince's (now Prince of Wales's) Theatre, of which he was proprietor, appearing in the opening bill as *Sir G. Carillon* in 'Honour Bound' (q.v.). He was seen at the Comedy Theatre in 1887 as *Colonel Wooltrevel Wood* in Burnand's 'Colonel' (q.v.), a character in which he afterwards figured in the provinces.

Bruce, Edith. Actress, made her London *debut* at Covent Garden Theatre in August, 1872, as *Wanda* in 'Rabul and Bijou' (q.v.). Since then her original parts have included *Parker* in 'The Great Divorce Case' (1876), *Miss Barron* in 'Pink Dominoes' (1877), *Miss Tudor* in 'The Worship of Bacchus' (1879), *Mary Grenville* in 'An English Gentleman' (1879), *Mrs. De Courcy* in 'Unlimited Cash' (1879), *Helen MacGregor* in 'Robbing Roy' (1879), *Inez* in 'Trovatore' (1880), *Josephine* in 'A Bridal Tour' (1880), *Mary Maguire* in 'Taken from Life' (1881), *Captain Horley Down* in 'Silver Gull' (1883), *Phoebe Wood* in 'A Run of Luck' (1883), *Cecily Manners* in 'The Armada' (1883), *Nanette Polin* in 'Paul Kaurvar' (1890), etc. She has also been seen

in London as *Cribbans* in 'Daisy Farm' (Gaiety Theatre, 1879), *Mrs. Aston* in 'Brighton' (Olympic Theatre, 1880), *Nan* in 'Where's the Cat?' (Criterion Theatre, 1881), *Mrs. Guyer* in 'A Trip to Chinatown' (Toole's, 1894), and the "hero" of numerous pantomimes.

Bruin, King. The "usurper" in PLANCHE'S 'Good Woman in the Wood' (q.v.). (B) *Mr* and *Mrs. Bruin* are characters in S. FOOTE'S 'Blayor of Garratt' (q.v.).

Bruilgruddery, Dennis. The innkeeper in COLMAN JUN.'S 'John Bull' (q.v.).

Brum. A farce (with music) by FRANK DESPREZ, first performed at the Theatre Royal, Leeds, on March 15, 1880.

Brummagem, in HOARE'S 'Lock and Key' (q.v.).

Brummell, Beau. See BEAU BRUMMELL.

Brunette, in 'Yes or No' (q.v.).

Brunhilda. The "vampire bride" in O. BLINK'S drama of that name.

Bruno; or, The Sultan's Favourite. A "comic extravaganza" brought out at the Adelphi Theatre, London, in 1821, and played at Bath in the following year, under the title of 'Bashaw and the Bear.'

Bruno, Pascal. See PASCAL BRUNO.

Bruno le Filenr. See SPITALFIELDS WEAVER, THE.

Brunton, Ann. See MERRY, MRS.

Brunton, Annie. Actress; daughter of Elizabeth Brunton Robertson (q.v.); played *Barty* in 'Annie Mio' (1880) and *Adla* in 'Too Late' (1881); author of the following dramatic pieces:—'The Family Ghost' (1881), 'Won by Honours' (1882), and 'The Queen of Diamonds' (1882).

Brunton, Elizabeth. See ROBERTSON, ELIZABETH BRUNTON.

Brunton, Elizabeth. See YATES, MRS. FREDERICK.

Brunton, John. Actor and theatrical manager, son of a soap-maker at Norwich, and originally a grocer and tea-dealer in Drury Lane, appeared at Covent Garden Theatre in 1774 as *Hamlet* and *Cyrus*, was afterwards engaged as a "stock" performer at Norwich and at Bath, eventually becoming manager of the Norwich "circuit." See 'The Theatrical Dictionary' (1805); also, BRUNTON, ANN, JOHN, and LOUISA.

Brunton, John. Actor, born 1775; son of the above; took to the stage about 1793, at Lincoln; played afterwards at Norwich; made his London *debut* at Covent Garden in September, 1800, and remained in London for a time, returning in 1804 to the provinces, where he managed several playhouses. He was at one period proprietor of the West London Theatre. He was brother of Ann and Louisa Brunton, and father of Mrs.

Frederick Yates (q.v.). See 'The Thespian Dictionary' (1886) and Oxberry's 'Dramatic Biography' (1826).

Brunton, Louisa (Countess of Craven). Actress, daughter of John Brunton, sen. (q.v.), born in February, 1782, died August, 1860, made her professional debut at Covent Garden Theatre, October 2, 1803, as *Lady Townly* in 'The Provoked Husband' (q.v.). She was the original representative of such characters as *Emily* in 'The Wheel of Fortune' (q.v.) and *Julia* in 'The School of Reform' (q.v.), and among her other rôles were *Beatrice* ('Much Ado'), *Celia*, *Lady Anne*, *Richard III.*, *Rosario* ('Who Would and Who Would Not'), *Irene* ('Barbarossa'), *Dorinda*, *Beau's Stratagem*, etc. Oxberry says that "from the retirement of Miss Fawcett (April 8, 1796) no actress in the prescriptive line of genteel comedy had so much entranced the town. Her person was tall, lovely, and commanding, and the pleasure her friends felt in her being raised to the rank of a countess by her marriage with the Earl of Craven (about 1807), was exceeded by the regret with which the town relinquished such an actress" ('Dramatic Biography'). See Genest's 'English Stage.'

Brunton, Mrs. Anna, born 1773; daughter of Mrs. Brown the actress, and wife of John Brunton (q.v.); author of 'The Cottagers,' a comic opera, printed in 1798.

Brush. (1) Valet to Lord Ogilby in COLMAN, sen., and GARRICK's 'Landlady's Marriage.' (2) A character in 'The Village Opera.' (3) A character in RODWELL'S 'I'll be your Second' (q.v.).

Brute, Sir John and Lady. The leading characters in VANBRUGH'S 'Provoked Wife' (q.v.).

Brutus, Lucius Junius. This famous Roman statesman and patriot is the central figure of several dramas by English writers:—(1) 'Lucius Junius Brutus' (q.v.), the Father of his Country, by NAYLER (q.v.) (1661). (2) 'Lucius Junius Brutus' (q.v.), by WM. DUNCOMBE (1774). (3) 'Lucius Junius Brutus' (q.v.), by HUGH POWMYAN (printed in 1779). (4) 'The Sibyl, or, The Elder Brutus' (q.v.), by RICHARD CUMBERLAND (q.v.). (5) 'Brutus, or, The Fall of Tarquin'—a play by JOHN HOWARD PAYNE (q.v.), founded upon all the above named pieces, and first performed at Drury Lane on December 3, 1818, with Edmund Kean in the title part, D. Fisher as Titus, H. Kemble as Sextus, N. Proulx as Aruns, Hengough as Collatinus, Mrs. Glover as Tullia, Mrs. W. West as Tarquinia, and Mrs. Robinson as Lucretia, revived at Drury Lane in January, 1854, with G. V. Brooke as the hero and G. Bennett as Sextus. See Genest's analysis of the play (6) 'Julius' (q.v.), by EDWARD, LORD LITTON (1885). See the Theatre for March, 1885.

Brutus, Marcus Junius. Figure in T. TAYLOR'S 'Payable on Demand' (q.v.).

Brutus, Marcus. In SHAKESPEARE'S 'Julius Cæsar' (q.v.), conspires against, and helps to assassinate, Cæsar (see act iii. sc. 1). His apology for the assassination occurs in the following scene, his encounter with the ghost of Cæsar in act iv. sc. 3; his suicide, in act v. sc. 5. "The death of Brutus," says Hazlitt, "is worthy of him—it has the dignity of the Roman senator with the firmness of the stoic philosopher." See '2 Henry VI.' iv. 1, and 'Hamlet,' iii. 1, also, BUCKINGHAMSHIRE.

Brutus Iâche Cæsar. See DELICATE GROTTO.

Brutus of Alba; or, The Enchanted Lovers. A tragedy by NATHAN TAIT (q.v.) founded on the 4th Æneid, and licensed for performance at Dorset Garden, in July, 1676. It is "partly built" (says Genest) on the "ridiculous story" that, after the destruction of Troy, Brutus and other Trojans came to Albion, killed its giant population, called the country Britain, and built London. "The storm which drives Brutus and the Queen [of Syracuse] to the cave is raised by the enchantment of the sorceress Ragna." (2) 'Brutus of Alba, or, Augusta's Triumph'—an opera performed at Dorset Garden in 1666. It is a kind of sequel to Tate's play, from which the anonymous author has borrowed the names of several characters, some characters, and portions of the text, are from Massinger's 'Virginia Martyr' (q.v.). 'Brutus, who returns with conquest from the Gallic wars, is meant as a sort of compliment to King William, on whose welfare the fate of Augusta (London) depends' (Genest).

Brutus, the Crooked. In PLANCHÉ'S 'Once upon a Time there were Two Kings' (q.v.).

Brutus Ulter. A tragedy by MICHAEL FIELD (q.v.), in five acts and in verse, published in 1866.

Bryanstone, Bob. A small coal-dealer in MARK LEMON'S 'Jack in the Green' (q.v.).

Bubble. (1) The "city gallant" in GREEN'S 'En Quoque' (q.v.). (2) A lawyer's clerk in E. BATHURST'S 'Does he Love me?' (3) A Mr. and Mrs. Bubble figure in H. T. CRAVEN'S 'One Tree Hill' (q.v.).

Bubble and Squeak. A farce by FREDERIC HAY (q.v.), first performed at the Vaudeville Theatre, London, on May 12, 1871.

Bubble Reputation (A). A farcical comedy in three acts, by JAMES WILLING (q.v.) and JOHN DOLGAS (q.v.), produced at the Standard Theatre, London, on April 6, 1865. "Seeking the bubble reputation"—As You Like It, iii. 1. *Jaques*.

Bubbles. A comédietta by C. S. FAWCETT (q.v.), first performed at the Gaiety Theatre, London, in October, 1881.

Bubbles of the Day. A comedy by DOUGLAS JERRARD (q.v.), first performed at Covent Garden on February 25, 1847, with

W. Farren as *Lord Skindeep*, M.P., Bartley as *Spreadweasel*, W. Lacy as *Melon*, J. Vining as *Chatham Brown*, M.P., Charles Mathews as *Captain Smoke*, Harley as *Sir Phenix Clearcake*, Meadows as *Malmsey Shark*, Mrs. Nisbett as *Pamela Spreadweasel*, Mrs. W. Lacy as *Florentia*, and Mrs. Orger as *Guinea*. *Pamela* and *Melon* (a barrister) are engaged, and if they do not marry must pay a penalty; the former, however, is in love with *Brown*, and the latter with *Florentia*. *Skindeep* is a pseudo-philanthropist, *Spreadweasel* an unprincipled merchant, *Smoke* a company-promoter, *Clearcake* an ex-auctioneer, *Shark* a wine-merchant and money-lender, and *Guinea* a lady's maid.

Buchanan, Elizabeth. An actress engaged at Lincoln's Inn Fields between 1728 and 1782, and at Covent Garden between 1782 and 1786. She played such parts as *Calphurnia*, *Lady Macduff*, *Desdemona*, *Cressida*, *Aspatia* ('The Maid's Tragedy'), *Almeyda* ('Don Sebastian'), *Fidelia* ('The Plain Dealer'), *Marcia* ('Cato'), *Almeria* ('The Mourning Bride'), etc.

Buchanan, McKean. Actor, born in Philadelphia, February, 1823; son of a paymaster in the U.S. Navy; himself served as midshipman; made his *début* as an actor at New Orleans as *Hamlet*, the character in which he first figured at New York (in June, 1850, at the Broadway). He appeared at the Marylebone Theatre, London, in 1852, at the City of London Theatre in 1854, and at the Standard Theatre in 1859 (as *Hamlet*).

Buchanan, Robert. Dramatic and miscellaneous writer, born 1841, died 1901; author of the following stage pieces:—'*The Rathboys*,' '*The Witchfinder*' (1864), '*A Madcap Prince*' (1874), '*Corinne*' (1876), '*The Queen of Connaught*' (1887), '*A Nine-Days' Queen*' (1880), '*The Exiles of Erin*' (1881), '*The Shadow of the Sword*' (1881), '*Lucy Brandon*,' an adaptation (1882), '*Storm-Beaten*' (1883), '*Lady Clare*,' an adaptation (1883), '*Agnes*,' an adaptation (1885), '*Sophia*,' an adaptation (1886), '*A Dark Night's Bridal*,' an adaptation (1887), '*The Blue Bells of Scotland*' (1887), '*Roger la Honte*' (afterwards '*A Man's Shadow*'), an adaptation (1888), '*Partners*,' an adaptation (1888), '*Joseph's Sweetheart*,' an adaptation (1888), '*That Doctor Cupid*' (1889), '*The Old Home*' (1889), '*Theodora*,' an adaptation (1889), '*Man and the Woman*' (1889), '*The Bride of Love*' (1890), '*Clarissa*,' an adaptation, (1890), '*Miss Tomboy*,' an adaptation (1890), '*Sweet Nancy*,' an adaptation (1890), '*The Sixth Commandment*' (1890), '*Marmion*' (1891), '*The Gifted Lady*' (1891), libretto of '*The Piper of Hamelin*' (1893), '*The Charlatan*' (1894), '*Dick Sheridan*' (1894), and two plays first performed in America—'*Lady Gladys*' (q.v.) and '*Squire Kate*' (q.v.). He also wrote, with Sir Augustus Harris, '*A Sailor and his Lass*' (1883); with Hermann Vezin, '*Bachelors*' (1884); with G. R. Sims, '*The English Rose*' (1890),

'*The Trumpet Call*' (1891), '*The Lights of Home*' (1892), '*The White Rose*' (1892), and '*The Black Domino*' (1893); with F. Horner, '*The Struggle for Life*' (1890); with H. Murray, '*A Society Butterfly*' (1894); and, with Harriett Jay, '*Alone in London*' (1885), '*Fascination*' (1889), '*The Strange Adventures of Miss Brown*' (1895), '*The Romance of the Shopwalker*' (1896), '*The Wanderer from Venus*' (1896), '*The Mariners of England*' (1897), and '*Two Little Maids from School*,' an adaptation (1898). See the '*Life*' by Harriett Jay.

Buck, in FOOTE'S '*Englishman in Paris*' (q.v.).

Buck, Sir George, was appointed Master of the Revels in 1610. He had for some time acted as deputy to Edmund Tynney in that office. He was succeeded as Master by Sir John Astley in 1622, and died in the following year.

Bucke, Charles. Miscellaneous writer, born 1781, died 1846; author of a tragedy in verse called '*The Italians*;' or, '*The Fatal Accusation*' (q.v.).

Buckhorse, Bobby. The "cock of the walk" in POOLE'S '*Year in an Hour*' (q.v.).

Buckhurst, Lord [Thomas Sackville]. See GORBODUC.

Buckingham. (1) A drama in four acts, by W. G. WILLS (q.v.), first performed at the Olympic Theatre, London, on November 29, 1875, with Henry Neville as the *Duke of Buckingham*, W. Creswick as *Cromwell*, Haywell as *Lord Fairfax*, Vollaire as *Colonel Hip-and-Thigh*, Odell as *Traylman*, Miss Fanny Enson as *Mary Fairfax*, etc. (2) A comic operetta, music by Julian Edwards, Town Hall, Northampton, December 28, 1877.—*The Duke of Buckingham* (1592–1628) figures in PLANCHÉ'S '*Court Beauties*' (q.v.). STIRLING'S '*John Felton*,' HALLIDAY'S '*King o' Scots*,' and the various adaptations of '*The Three Musketeers*' (q.v.).

Buckingham, Duke of [George Villiers]. Born 1627, died 1688; author of '*The Rehearsal*' (1672) and '*The Battle of Sedgemoor*,' both of which see.

Buckingham, Leicester Silk. Miscellaneous writer, born 1825, died 1867; wrote the following pieces for the stage:—'*Aggravating Sam*' (1854), '*Belphegor*,' burlesque (1856), '*Cupid's Ladder*' (1859), '*Pizarro*;' or, '*The Leotard of Peru*' (1862), '*The Merry Widow*' (1863), '*Silken Fetters*' (1863), '*The Silver Lining*' (1864), '*Faces in the Fire*' (1865), '*A Fretful Porcupine*' (1867); likewise, '*Do Shake Hands*,' '*Don't Lend your Umbrella*,' '*Take that Girl Away*,' burlesques of '*Lucrezia Borgia*,' '*Traviata*,' and '*William Tell*;' also, with Augustus Harris, '*Jeannette's Wedding*.' From 1857 to 1867 he was the theatrical critic of the *Morning Star*. His wife (née White) acted for some years under the name of Buckingham White (q.v.).

(1831), 'The Ice Witch; or, The Frozen Hand' (1831), 'John Jones' (1831), 'The King of the Alps' (1831), 'Victorine' (1831), 'The Pet of the Petticoats' (1832), 'Forgery; or, The Reading of the Will' (1832), 'The Bravo,' an adaptation (1833), 'Ellen Wareham' (1833), 'Open House; or, The Twin Sisters' (1833), 'The Rake and his Pupil' (1833), 'Nicholas Flam' (1833), 'Agnes de Vere; or, The Broken Heart,' an adaptation (1834), 'Henriette the Forsaken' (1834), 'The May Queen' (1834), 'Rural Felicity' (1834), 'Married Life' (1834), 'The Christening' (1834), 'Isabella; or, Woman's Life' (1834), 'Thirty Years of a Woman's Life' (1834), 'The Last Days of Pompeii,' an adaptation (1834), 'The Dream at Sea' (1835), 'The Scholar,' an adaptation (1835), 'Good Husbands make Good Wives' (1835), 'Second Thoughts' (1835), 'Uncle John' (1836), 'Shocking Events' (1838), 'Our Mary Anne' (1838), 'Weak Points' (1838), 'The Irish Lion' (1839), 'A Lesson for Ladies' (1838), 'Jack Sheppard' (1839), 'Single Life' (1839), 'A Kiss in the Dark' (1840), 'The Thimble Rig' (1844), 'Snapping Turtles' (1845), 'The Green Bushes; or, 100 Years Ago' (1845), 'Nine Too Many' (1847), 'The Flowers of the Forest' (1847), 'A Rough Diamond' (1847), 'An Alarming Sacrifice' (1849), 'Leap Year' (1850), 'Good for Nothing' (1851), 'Babes in the Wood' (1856); also, of 'Abelard and Heloise,' 'Curiosity Cured,' 'The Duchess de la Vauballière,' 'The Dead Shot,' 'Josephine, the Child of the Regiment,' 'The Maid with the Milking Pail,' 'The Two Queens.' "As actor," writes Tom Taylor, "the English stage has seen few more genial and humorous mimics than Buckstone. His art was of the English style, broad and laughter-making. He always seemed to attach more importance to the humorous than to any other quality of the part he acted. But he did not overlook the general aspect of his parts, though he clothed them all in a uniform garb of the Buckstonian humour, conveyed through the inimitable eye-twinkle and mouth-twist all knew so well, and the rich, oily chuckle of a voice whose sound could produce a roar before the actor was seen. He usually provoked laughter, however, without forcing, and was admirable in the quiet, unerring power with which he made a point." "A more singular face," says Percy Fitzgerald, "could not be devised—the intensely droll eyes set in their places a little crookedly, a delightfully grotesque nose, cheeks something after the pattern of cutlets, and whose muscles went up and down, delicately relaxed; and the mouth! That, drawing it over to one side, into a corner, as it were, until by the act a sort of money-box slit or aperture was made; with this difference, that the good things were projected out of it, instead of anything being dropped in;—that 'twist' was special to himself." See Pascoe's 'Dramatic List' (1890), 'Actors and Actresses of Great Britain and America,' P. Fitzgerald's 'Memoirs' and 'Principles of Comedy,' etc. While manager of the Haymarket, Buckstone appeared in several

"occasional" pieces, of which the following are examples:—(1) 'Mr. Buckstone's Ascent of Mount Parnassus: a *pièce de circonstance* by J. R. PLANCHÉ, performed in March, 1853, and forming "a sort of travesty of Albert Smith's famous entertainment, 'The Ascent of Mont Blanc,' then in the height of its popularity." (2) 'Mr. Buckstone's Voyage Round the Globe in Leicester Square: a "revue" by J. R. PLANCHÉ, produced at Easter, 1854. (3) 'Buckstone at Home; or, The Manager and his Friends: a sketch by STIRLING COYNE, brought out in April, 1863.

Buckstone, John Copeland. Actor, born 1858; son of J. B. Buckstone (*q.v.*); made his professional *début* at the Gaiety, Dublin, in April, 1876. He has had considerable experience in the English provinces, India, and America; besides appearing in London at the Folly and Haymarket Theatres in 1879, at the Royalty, Prince's, Vaudeville, and Criterion in 1886, at the Opéra Comique and Comedy in 1887, at the Lyceum, Novelty, and Shaftesbury in 1888, and at the Duke of York's Theatre in 1898-9.—His brother, Rowland Buckstone, was the original *Basil Giorgione* in 'The Colonel' (1881) and the first *Peppe* in 'Merely Players' (1882).

Buckstone, Lucy Isabella. Actress; daughter of J. B. Buckstone (*q.v.*); born 1859, died 1893; made her first appearance at Croydon as *Gertrude* in 'The Little Treasure' (*q.v.*), and her London *début* at the Haymarket as *Ada Ingot* in 'David Garrick' in December, 1875. She afterwards figured at the Lyceum as *Annette* in 'The Bells' and as *Lady F. Touchwood* in 'The Belle's Stratagem' (1876); also, at the Prince of Wales's as *Lucy Ormond* in 'Peril' (1876). Her "original" parts included *Minnie* in 'Engaged' (1877), *Bertha de Motteville* in 'A Great Catch' (1883), *Abigail Hill* in 'The Queen's Favourite' (1883), *Gladys Grant* in 'Rachel' (1883), *Enid Anstruther* in 'Marina' (1888), and *Flora* in 'Miss Decima' (1891). She also appeared in London as *Maria* in 'The School for Scandal' (1876), *Alice* in 'Forget Me Not' (1882), *Lucy Bertram* in 'Guy Mannering' (1883), *Edith Marsland* in 'The Private Secretary' (1884), *Blanche Denham* in 'The Denhams' (1885), and *Gwendolen Pettigrew* in 'The Parvenu' (1891).

Bud, Felix and Ellen. The married couple in C. J. MATHEWS' 'My Wife's Mother' (*q.v.*).

Bud and Blossom. A farce by Lady COLIN CAMPBELL, Terry's Theatre, London, June 3, 1893.

Budd, Dorothy, in DOUGLAS JERROLD'S 'St. Cupid' (*q.v.*). (2) *Miss Rose Budd*, in SELBY'S 'Spanish Dancers' (*q.v.*).

Budge and Tottie. A dramatization of J. Habberton's story, 'Helen's Babies,' produced at the Gaiety Theatre, London, in September, 1878, with the Dampier children in the principal parts.

Budge, Ben. A character in GAY'S 'Beggar's Opera' (q.v.). (3) *Budge*, in E. L. BLANCHARD'S 'Artful Dodge' (q.v.), is a sheriff's officer.

Budget of Blunders (A). A farce in two acts, by GREVILLE, first performed at Covent Garden in 1810.

Buff and Blue. A play by J. J. McULASKET, performed in U.S.A.

Buffalo Bill. (1) A play by F. G. MAHER (q.v.), performed at the Bowery Theatre, New York, in February 1872 with J. R. Studley in the title part, followed in it by W. H. Whalley, at the same theatre in August, 1873, with W. F. Cody (Buffalo Bill) in the title role. (2) A drama in four acts, by Colonel MITCHELL and CHARLES HERMANN, produced for the first time in London at Sanger's Theatre, May 29, 1887. (3) A drama in four acts, by GEORGE ROBERTS, first performed at the Elephant and Castle Theatre, London, May 30, 1887.

Buffalo, Don, in O'HARA'S 'April Day' (q.v.), is the man who is made "an April fool" by *Dave* (q.v.).

Buffalo Girls (The) or, The Female Serenaders. A farce by EDWARD STIRLING (q.v.), first performed at the Surrey Theatre, London, on April 17, 1847, with H. Webb as *Mark Anthony Napoleon Alexander Wellington Tom Thumb*.

Butler, Sir William. A character in SPEAKER'S 'Before Breakfast' (q.v.). (2) *Mr Butler*, in E. and J. M. MONTAGU'S 'Railroad Trip', is a confectioner.

Buften, Eleanor (Mrs Arthur Swanborough). Actress, born 1840, died 1905; made her first appearance on the stage at Edinburgh, her metropolitan *début* being at the St. James's Theatre. At the Princess's, under Charles Kean, she figured as *Hermione* in 'A Midsummer Night's Dream' (1856), *Ferdinand* in 'The Tempest' (1857), and *Regan* in 'King Lear' (1858). At the Strand Theatre (under the Swanborough management) she was in the original casts of such pieces as Halliday's 'Romeo and Juliet', burlesque (1859), Talford's 'William Tell' (1859), Craven's 'East Troy' (1860), Byron's 'Kismet' (1861), Buckingham's 'Pizarro' (1862), and Byron's 'Ivanhoe' (1862). Returning to the St. James's, Miss Buften was seen there as *Mrs Oyle* in 'The Belle's Stratagem' (1866), the original *Gianetta* in Gilbert's 'Dulcamara' (1866), *Mrs Sweeney* in Coyne's 'Widow Hunt' (1867), and *Mrs Ferment* in 'The School of Reform' (1867). At the Strand in 1870 she was *Cecily* in 'The Heir at Law', and the original *Jonathan Wild* in Farnie's 'Idle Prentice'. In 1871, at the Court Theatre, she was the first representative of *Mrs Flaminio* in Gilbert's 'Randal's Thumb' (q.v.) and of *Isabella* in his adaptation of 'Great Expectations' (q.v.). In 1872 she was in the original London cast of 'Diane' (q.v.), and played *Mrs Birrell* in a revival of 'Betsey' at the Criterion. Later London appearances were

made by her in 'Cousin Johnny' (1886), 'The Union Jack' (1889), and 'A Branch of Promise' (1891).

Buggins. (1) A "thrill" in N. B. BROOKS'S 'Lord Bateman' (q.v.). (2) 'One of the Force', in L. V. BRIDGEMAN'S 'Matri-monial A Gentleman', etc. (3) *Miss Lucy Buggins*, "beloved by Snooks," is a character in E. STIRLING'S 'Little Back Parlour'.

Bugle, Squire ("afterwards Clown"). A character in T. DINNEN'S 'Harlequin and Mother Goose' (q.v.).

Built on Sand. A drama in five acts, by FRANK HARVEY (q.v.), Alexandra Opera House, Sheffield, May 3, 1890.

Bulst, W. Scott. Actor, made his London *début* at the Opera Comique in April, 1863, as *Pompey* in 'The Extraneous Train' (q.v.). He has since figured in the original casts of 'The Blue Bells of Scotland' and 'Fascination' (1867), 'That Doctor Cupid' (1869), 'Diamond Dens' (1891), 'An Old Jew' (1894), etc., and in the first English cast of Parker's 'Mayflower' (1899). He played *George Terman* in 'Hedda Gabler' at the Vaudeville in 1891, *Mortensgaard* in 'Rosmersholm' at the Opera Comique in 1893, and *Von Keller* in 'Magda' at the Lyceum in 1895.

Bulb. A gardener in WATTS PHILLIPS'S 'Fettered' (q.v.).

Bulkeley, Mrs. See BARNESFORD, Mrs.

Bull. (1) *Deputy Bull* in G. COLMAN Jun.'s 'Review' (q.v.). (2) *Dolly Bull* in F. KEEPE'S 'Fontainebleau' (q.v.). (3) *John Bull, Esq.*, in T. DINNEN'S 'Two Gregories' (q.v.), is a young Englishman in Paris. (4) *Mr Jones Bull* and *Mrs Cleopatra Bull* figure in PERTTIN and CORQUENT'S 'Neck or Nothing' (q.v.). (5) *Miss Old Bull* figures in EDWARD STIRLING'S 'Buffalo Girls' (q.v.).

Bull by the Horns (The). A farcical drama in three acts, by HENRY J. BYRON, produced at the Gaiety Theatre, London, on August 26, 1878, with E. W. Royle as *Pepper Pots*, R. Koutar as *Peter O'Leary*, the author as *Paul Fervical*, Miss E. Farren as *Mrs Pots*, and Mrs. Leigh as *Mrs O'Leary*.

Bull-Fighter (The). A romantic drama by G. ALMAN (q.v.).

Bull in a China Shop (A). A play adapted from the French, performed at the Haymarket Theatre in November, 1883, with a cast including C. J. Matthews, H. Compton, Miss Lindley, Mrs. Fitzwilliam, etc., performed in New York in 1890 as 'Irish Stew'.

Bull Theatre (The). See LONDON THEATRES.

Bullen, Anne. in 'Henry VIII' (q.v.). See BULFIN, ANNE.

Bullen, Arthur Henry. has edited, with introductions, 'The Works of John

Day' (privately printed, 1881), 'A Collection of Old English Plays' (privately printed, 1882), 'The English Dramatists' (1885, *et seq.*), 'Arden of Feversham' (1887), 'Lyrics from the Dramatists of the Elizabethan Age' (1887), etc.

Bullfinch. A character in BROWN'S 'Northern Lass' (q.v.). (2) *Amos Bullfinch* figures in BERNICK'S 'Little Stranger' (q.v.).

Bullfrog. A character in DOUGLAS JERROLD'S 'Hent Day' (q.v.). (2) *The Bullfrog Family*, in 'Harlequin and O'Donoghue', includes *Lord, Lady, Miss, Miss Wray Very, and Master Brobdignay Bullfrog*.

Bullion. A character in J. KERR'S 'Intimate Friend.'

Bullock, Christopher. Actor and playwright, born 1690 (?), died 1724; son of William Bullock (q.v.). appeared at Drury Lane in 1704, at the Haymarket in 1709-10, at Drury Lane in 1710-14, and at Lincoln's Inn Fields in 1714-22. Among his "original" parts were *Don Pedro* in 'The Wonder, *Ser Francis Courtall* in 'The Artful Wife', and *Colonel Feignwell* in 'A Bold Stroke for a Wife'. As an actor, he "seems," says Genest, "to have possessed a considerable versatility of talent." He was the author of the following dramatic pieces (most of them adaptations):—'The Woman's Revenge' (1715), 'Nip' (1715), 'Adventures of Half an Hour' (1716), 'The Coffer of Preston' (1716), 'Woman's Riddle' (1716), 'The Perjuror' (1717), and 'The Traitor' (1718). See Genest's 'English Stage' (1832), 'The Theatrical Dictionary' (1805), 'Biographia Dramatica' (1812).

Bullock, Mrs. Jane. figured at Covent Garden Theatre in 1734-5, being seen as *Lady Anne* in 'Richard III.', *Nerissa* in 'The Jew of Venice', *Lady Pidget* in 'The Country Wife', *Lady Sadlife* in 'The Double Gallant', *Mrs. Brittle* in 'The Amorous Widow', *Belinda* in 'The Provoked Wife', *Laribus* in 'The Old Bachelor', *Sophomane*, etc. She died in Ireland in 1736. See Chetwood's History.

Bullock, William, actor (born 1667?), was the original representative of *Sly* in 'Love's Last Shift' (1696), *Sir Tunbelly Clumsey* in 'The Recluse' (1697), *Muckmole* in 'Love and a Bubble' (1699), *Chincher* in 'The Constant Couple' (1699), *Kate Matchlock* in 'The Funeral' (1702), *Soto* in 'Nhe Would and She Would Not' (1702), *Sir Harry Gubbin* in 'The Tender Husband' (1706), *Boniface* in 'The Beaux Stratagem' (1707), *Sir Jealous Traffick* in 'The Busybody' (1707), *Gibby* in 'The Wonder' (1713), *Ghost* in 'The Coffer of Preston' (1716), and *Tradelove* in 'A Bold Stroke for a Wife' (1717). He was seen at Covent Garden as late as April, 1731. He had three sons on the stage—Christopher (q.v.), Hildebrand, and William Gildon ('Comparison between the Two Stages') (1702) describes him as "the best comedian that has trod the stage since Nokes and Lee," and Davies ('Dramatic Miscellanies') (1784) characterizes him as "an actor of

great glee and much comic vivacity." See the *Tatler*, Downes' 'Bucius Anglicanus' (1706), and Genest's 'English Stage' (1832).

Bulls and the Bears (The). A farce by COLLEY CIBBER, performed at Drury Lane in December, 1715.

Bull's-eye. (1) A superintendent of police in K. L. BLANCHARD'S 'Faith, Hope, and Charity' (q.v.). (2) A policeman in J. R. JOHNSTONE'S 'Drunkard's Children' (q.v.). (3) A sailor in E. STIRLING'S 'White Slave' (q.v.).

Bullyrag, Sergeant, figures in G. H. LEWIS' 'Lawyers' (q.v.).

Buloid, Miss. See ABBOTT, MRS. WILLIAM.

Bulteel, John. Author of 'Amorous Oromus; or, Love in Fashion' (q.v.).

Builtitude's Body, Mr. A character in ROSK'S 'Vice Versa' (q.v.).

Bumble. The parish beadle in C. Z. BARNETT'S 'Oliver Twist' (q.v.) and in G. ALMA'S 'Oliver Twist' (q.v.) also, the central character in three comic pieces: (1) 'Bumble's Courtship'—an interlude in one act, taken from Dickens's 'Oliver Twist' by F. E. EMERSON, and presenting two characters, *Bumble*, the beadle, and *Mrs. Corney*, mistress of the Union, first performed in America at Mapley's Theatre Washington U.S.A. May 28, 1894. (2) *Bumble*, an operetta, the libretto founded by FRANK A. LEWENT on an incident in 'Oliver Twist', music by Oliver Notcutt, performed at Ladbroke Hall, London, July 7, 1901. (3) 'Corney's Courtship' (q.v.).

Bumble, Baron Boski. "Ancestor of the celebrated beadle" and "the original 'lover so gallant and gay'" in HERNAND'S 'Villikins and his Dinah' (q.v.).

Bumble's Courtship. See BUMBLE.

Bumble-Bee. The beadle in BELLINGHAM and BEST'S 'Prince Camaralzaman' (q.v.). (2) *Mrs. Bumblebee* is a character in J. STIRLING OYNE'S 'Dark Doings in the Cupboard' (q.v.).

Bump of Benevolence (The). A farce by J. E. SAYLE (q.v.).

Bumper. (1) *Sir Barnaby Rumper* is a character in Dr. BACON'S 'Tryall of the Time Killers' (q.v.). (2) *Sir Harry Bumper*, in SMERIDIAN'S 'School for Scandal' (q.v.), appears only in act iii. sc. 3 where he sings the song, "Here's to the maiden of bashful fifteen." (3) A justice in 'The Americans Rounded' (q.v.).

Bumps, Jeremiah. "A gentleman from the country" in POOLE'S 'Turning the Tables' (q.v.).

Bumpus, Colonel and Jack. Characters in J. COURTNEY'S 'Two Puffs' (q.v.). (2) *Sergeant Bumpus* figures in J. M. MORTON'S 'My Husband's Ghost' (q.v.).

Bunch, Michael and Phoenix. Father and son in H. HOLLIS' 'Wapping Old Stairs' (q.v.). (S) *Mother Bunch* is one of the persons in PLANCHÉ and DANCE'S 'Riquet with the Tuft' (q.v.).

Bunch of Berries (The). A farce by E. L. BLANCHARD, produced by the Votes Family at the Adelphi Theatre, London, on May 8, 1875.

Bunch of Keys (A). A musical comedy in three acts, by CHARLES HOYT and GEORGE LAMM GORDON, performed at the Avenue Theatre, London, on August 15, 1888.

Bunch of Shamrocks (A). A drama by FRANK BATEMAN and JOHN DOLGASS, Royalty Theatre, Edinburgh, June 2, 1896 ("for copyright purposes").

Bunch of Violets (A). A play in four acts, founded by HENRY GRIFFITH on Octave Feuillet's 'Montjoye' (already adapted by him under the title of 'Mazamon' (q.v.)), and first performed at the Haymarket Theatre, London, on April 25, 1864, with H. Beerbolm Treves as *Sir Philip Marchant*, L. Brough as *Mark Murgatroyd*, Mrs. Beerbolm Treves as *Mrs. Murgatroyd*, Miss Lily Hanbury as *Lady Marchant*, Miss Audrey Ford as *Violet*, G. W. Anderson as *Schwartz*, and Nutcombe Gould as *Lord Mount Sorrell*, played in the English provinces with Laurence Irving as *Sir Philip*. First performed in America at Abbey's Theatre, New York, January 30, 1865. See MAN OF SUCCESS and MONTJOYE.

Buncle, Betty. Maid of all work in T. HUNN'S 'House Dog.'

Bundle. A market gardener in DISNEY'S 'Waterman' (q.v.).

Bundle of Lies (A). A farce adapted from the German of Carl Laufs and Wilhelm Jacoby, and first performed at Daly's Theatre, New York, on March 26, 1866, with H. A. Dixey, J. Lewis, G. Clarke, C. Leclercq, Mrs. G. H. Gilbert, and the Misses Elliott, Haswell, and Carlisle in the cast.

Bung. (1) An innkeeper in MARK LEMON'S 'Grey Goose' (q.v.), with a son named Simon. (2) A hound in C. M. CHURCHMAN'S 'Mrs. Green's Bang Little Business.'

Bungle, P. O. A country policeman in T. A. PALMER'S 'Dodge for a Dunce' (q.v.). (S) *Sir Wm. Bungle, B. P.*, figures in DALY'S 'The Times' (q.v.).

Bunker Hill; or, The Death of General Warren. A play by JOHN D. BUNKER, performed at the John Street Theatre, New York, in 1797.

Bunkum Muller. A "piece of extravagance," in one act, by H. T. HAVEN (q.v.), performed at the Haymarket Theatre in 1864, with E. A. Sothern in the title part. "Bunkum Muller" wrote Henry Morley, "seems to have been meant for a gushing dramatist with a scolding wife, and nothing better than a penny pickwick to console him, except the best of Shakespeare which he

takes into his confidence, and which is the only other person who appears with him upon the stage." The "invisible parties" include the wife, Tucker, a policeman, and organ grinders.

Bunn, Alfred. Theatrical manager, born 1768 (or 67), died December 30, 1860; was, in 1823, appointed (by Killalea) stage-manager of Drury Lane Theatre. Ten years later he undertook the direction both of Drury Lane and of Covent Garden, retiring from the latter in 1835. Of his direction of Drury Lane, we read that "there was not a style of entertainment that Bunn did not essay; he began with the legitimate drama, and descended in 1830, to tight rope dancers, and Van Amburg the lion-tamer. . . . Opera, however, was the staple fare; he gave English versions of Weber's and Rossini's operas, mutilated, it is true, but competently rendered; he treated his patrons to German opera, and Jullien's Promenade Concerts, varied by *tableaux vivants*, and Macrumbly Phelps, and Mrs. Warner in tragedy" (H. B. Baker). In 1840 he became bankrupt, but his connection with Drury Lane, renewed in 1844, did not close till 1848. In this second enterprise, "operas, ballets, extravaganzas, and pantomimes were his principal productions. Indeed, Drury Lane was for years an opera house rather than a theatre. Here were produced Halfford's 'Bohemian Girl,' 'Maid of Honour,' and many other of his works. Benedick's 'Brides of Venice,' Wallace's 'Maritana,' etc." The result was again failure, and Bunn retired penniless to Boulogne. In 1840 he had published an account of his career as manager, entitled 'The Stage before and behind the Curtain.' He was also the repeated author of 'A Word with Punch,' in which he replied to the attacks made upon him by the Fleet Street jester. Bunn wrote, further, 'Kenilworth,' an historical drama (printed 1825), 'The Minister and the Mercer,' a comedy (printed 1834), 'My Neighbour's Wife,' a farce, and the libretto of the following operas:—'The Bohemian Girl,' 'The Bronze Horse,' 'The Daughter of St. Mark,' and 'The Maid of Artois,' all of which see. He published volumes of poems in 1816 and 1819. He was a strange compound by no means bad hearted, wonderfully good-tempered in difficulties and disasters, and endured with the greatest fortitude the most violent attacks of a cruel complaint to which he was subject, but in health and prosperity he was imperious and occasionally unjust, and finally addicted to that common fault of theatrical managers, the using up of his performers. What natural talent he possessed was uncultivated; his language and manners were coarse, and his taste deplorable. His management was sheer gambling of the most wretched description, in no one instance that I can remember terminating prosperously, whatever might have been the success of certain productions in the course of it. (Planché, 'Recollections and Reflections,' 1872). Edmund Yates says of Bunn, "I always thought that Thackeray

must have sketched the portrait of Mr. Dolphin, the manager, which appears in 'Pendennis,' from him." See BUNN, MRS. ALFRED.

Bunn, Mrs. Alfred [Margaret Agnes Somerville]. Actress, born at Lanark, October, 1790, died 1888; made her London debut at Drury Lane Theatre (of which Lord Byron was then one of the committee) on May 9, 1816, when she played *Imogene* at the first performance of Maturin's 'Bertram' (q.v.). This was followed in 1817 by appearances as *Africa* in 'Jane Shore,' *Imogene* in 'Oroonoko,' and *Victoria* at the first representation of Maturin's 'Manuel.' These, in their turn, were succeeded by performances at Bath, Cheltenham, and Birmingham. In October, 1818, she figured at Covent Garden Theatre as *Bianca* in Milman's 'Paisio,' of which she had been the original representative (at Bath) in the January previous. In 1819, while employed at Birmingham, she married Alfred Bunn (q.v.). In 1824-5, at Drury Lane, she was the first *Cornelia* in S. Knowles's 'Calus Urcchus' (q.v.), and the original *Emma* in his 'William Tell' (q.v.), besides appearing as *Lady Macbeth*, *Hermione*, *Constance* (in 'King John'), etc. "To a decided and peculiar line of tragedy," wrote Osberry in 1826, "Mrs. Bunn has every preference—it is that line that may be called the heavy tragedy, i.e. *Lady Macbeth*, *Eleira*, etc. She cannot represent what is generally understood by the softer passions, but she can represent those passions in their intensity. Give her the extreme of any emotion, and she can render it faithfully. . . . Her *My Merrilies* is the best after Mrs. Norton's. . . . Her *Helen McGregor* is a good assumption. . . . Against all her attempts in comedy, we enter our decided protest" ('Dramatic Biography').

Bunny. (1) *Mr. Bunny* is a philanthropist in STIRLING COTTE'S 'Black Sheep' (q.v.). (2) *Mr. and Caroline Bunny* are characters in J. M. MORTON'S 'Drawing Rooms, etc.' (3) *A Mr. and Mrs. Bunny* figure in H. J. BYRON'S 'Auntie' (q.v.).

Bunnythorne, Mr. and Bob. Characters in T. W. ROBERTSON'S 'Program' (q.v.).

Bunsby's Wedding. See BROUGHAM, JOHN.

Bunter, Mr., Mrs., and Fanny. appear in TAYLOR and DUBOIS'S 'New Men and Old Acres' (q.v.).

Bunthorne, Reginald. The æsthetic poet in GILBERT and SULLIVAN'S 'Patience' (q.v.).

Bunthunder, Mrs. Leonora. In W. S. GILBERT'S 'Wedding March' (q.v.), is the lady whose straw hat is, so to speak, the pivot of the play.

Bunting, Corporal. A character in W. T. MONCRIEFF'S 'Eugene Aram' (q.v.).

Buonaparte; or, The Freebooter. "A poor drama by Ripon" (Genest), 1808. (2) 'Buonaparte's Invasion of Russia,' an equestrian piece in three acts, by J. A. AMHERST (q.v.), first performed at Astley's Amphitheatre on April 4, 1825, with Gomersal as *Napoleon*. This piece deals with the retreat of the French from Moscow. "In the second act, Buonaparte pardons a young Russian who had fired at him, and tears the epaulettes from a French officer who had insulted a Russian lady. This scene has considerable merit. Gomersal is said to have had a striking resemblance to Napoleon. His representation of the character was a perfect piece of acting" (Genest). See NAPOLEON.

Buonaparte, Father. See FATHER BUONAPARTE.

Buonocore. King of the Golden Land, in W. BROUGHTON'S 'Prince Amabel' (q.v.).

Buoyant, Augustus. A character in PRANK'S 'Duel' (q.v.). (2) *Dr. Argent Buoyant* figures in PALGRAVE SIMPSON'S 'Poor Cousin Walter' (q.v.).

Burbage, James. Actor and theatrical manager, died 1597; appears to have been originally a joiner. In a list of the Earl of Leicester's players, dated May, 1574, his name stands first. In April, 1578, he secured a twenty-one years' lease of some ground lying a "little to the North of Holywell Lane" between Finsbury Fields and the Bishopsgate and Shoreditch road. Hereon he erected "the first building in this country specially intended for theatrical performances" (S. L. Lee). This he called, simply, *The Theatre*. His son Cuthbert describes him as "the first builder of playhouses, and himself in his younger yeeres a player." "The Theatre," he adds, "was built with many hundred poundes taken up at interest." Here Burbage produced the old play of 'Hamlet' and Marlowe's 'Tamburlaine,' and was altogether financially successful. In February, 1596-6, he acquired part of a large house in Blackfriars, and in November, 1596, opened it as the Blackfriars Theatre. He next tried to secure a prolongation for ten years of his lease of the ground in Shoreditch, but, the landlord being willing to concede five years only, Burbage was drawn into legal proceedings, which were still in progress when he died. Besides Cuthbert, he had another son, Richard (q.v.), whose fame as an actor has greatly outshone his own. See Halliwell Phillips' 'Outlines of the Life of Shakespeare' (1885), 'Dictionary of National Biography' (1889); also, LONDON THEATRES.

Burbage, Richard. Actor and painter, born (probably) about 1567, died in March, 1619, son of James Burbage (q.v.), and co-heir to his property in the Blackfriars and Shoreditch Theatres. In 1609, Richard and his brother Cuthbert, tired of controversy with the ground landlord, pulled down the playhouse in Shoreditch, and utilized the materials in the erection

of the building in Southwark which they called the (title see LONDON THEATRES). It is likely that Richard took to the stage as a child making his debut at the Shore-ditch Theatre. Little, however, is definitely known about his youth and early manhood, except that he grew steadily in powers and popularity, during the last two or three decades of his life he was recognized as the foremost actor of his time. He was a prominent member of the Lord Chamberlain's company of players, in which Shakespeare also was included. There is record of his playing before Queen Elizabeth at Greenwich Palace in 1594, also, that between 1598 and 1618 he appeared in many dramas by Ben Jonson and Beaumont and Fletcher, as well as in Webster's 'Duchess of Malf' (q.v.). But his greatest fame, it is clear, was achieved by his representation of Shakespeare's most notable characters. From 'A Funeral Rite', of which several versions exist, it seems certain that he was the original Hamlet, Othello, and Lear, and that he may have been the first performer of Shakespeare roles scarcely less notable. Says the elegist:

"He's gone, and with him what a world is dead, . . .
No more young Hamlet, old Macbeth,
Kind Lear, the griefed Moor, and more besides
That lived in him, have now for ever died."

Richard III was "a part in which he was particularly celebrated," "his supremacy in the character lingered for many years in the recollection of the public" (Halliwell-Phillips). In his 'Short Discourse of the English Stage, Richard Flecknoe says of Burbage that "he was a delightful Proteus, so wholly transforming himself into his part and putting off himself with his clothes, as he never (not as much as in the 'Tyring House') assum'd himself again until the play was done. He had all the parts of an excellent actor (animating his words with speaking and speech with action) . . . never falling in his part when he had done speaking, but with his looks and gesture maintaining it still unto the height." (See, also, Flecknoe's tribute to Burbage in verse.) To the actor's powers as a painter several references are extant. In Sir Thomas Overbury's "character" of "an excellent actor," which is held to have had Burbage for its subject, we read that "he is much affected to painting, and it is a question whether that makes him an excellent player or his playing an excellent painter." In the title of Middleton's epitaph on the actor he is described as "that great master in his art and quality, painting and playing." There is a picture by Burbage in the Dulwich College Gallery. Burbage figures in his own person both in 'The Return from Parnassus,' printed in 1606 (act iv sc 3), and in Webster's induction to Marston's 'Malcontent' (1604). See Halliwell-Phillips' 'Outlines of the Life of Shakespeare' (1885). Dictionary of National Biography (1903), etc. Austin Dobson has a romance in which we are reminded that—

"When Burbage played, the stage was hush
Of shout and tumult, tower and state;
Two hundred eyes a battle met,
Two eyes made a rabble meet.
The Tyrone of Denmark was a thief!
And yet no into the audience there
Thrilled through his changes of limpid,
Hope, Anger, Fear, Delight and Doubt,
When Burbage played!"

Burchell (Sir William Thornhill) figures in all the dramatizations of 'The Vicar of Wakefield' (q.v.). See OLIVIA. (2) There is a Burchell in J. M. Morton's 'The King and I' (q.v.).

Burges, Sir J. Bland. See CITY MADAM, THE.

Burgess, Mrs. Author of 'The Oaks; or, Beauties of Canterbury,' a comedy (1790).

Burgess, Nell. Actor, born at Boston, U.S.A., in 1840. First appeared as the Widow Redell in a play by D. R. Locke at Providence, R.I., in March, 1879, and as *Abigail Price* in Barnard's 'County Fair' (q.v.) at Burlington, N.J., in October, 1888.

Burgh, Bernard de. The now de guerre adopted by Barnabas Brough (father of Lionel, William, and Robert H. Brough) in the production of some dramatic pieces.

Burgh, Hubert de. See HUBERT DE BURGH.

Burglar (The). A play by AUGUSTUS THOMAS, adapted from Mrs. F. H. Burnett's story, 'Editha's Burglar' (q.v.).

Burglar and the Bishop (The). A musical vaudeville, words by Sir J. J. COGNILL, Bart., music by Wellesley Bateman, Mer Theatre, Folkestone, May 21, 1903.

Burglar and the Judge (The). A farce in one act, by F. C. PHILLIPS and C. H. E. BROOKFIELD, first performed at the Haymarket Theatre, London, on November 8, 1897, with C. H. E. Brookfield and Cyril Maude in the title parts.

Burglar's Baby (The). A comedy-drama in three acts, by JOHN DOUGLASS and CHARLES WILLIAMS, Lyric Theatre, Felling, October 27, 1897.

Burglars. A farcical tragedy in three acts, by MARK MORTON, first performed at the Theatre Royal Brighton, March 2, 1895; produced at the Avenue Theatre, London, April 9, 1895, under the name of 'A Reign of Terror' (q.v.). (2) 'The Burglars' a play by J. A. FRASER, performed in U.S.A.

Burgomaster of Saardam (The); or, The Two Peters. A comic piece by F. REYNOLDS, performed at Great Garden in September, 1818, with Histon as the Burgomaster, Abbott as Peter Michaelhof (the Czar), Parley as Peter Plumm, Miss Foote as Catherine, etc. This piece, apparently, was revived at the Haymarket in September, 1824, under the title of 'Twould Puzzle a Conjuror,' and with Liston as Van Dunder (the Burgomaster), Cooper as Peter (the Czar), Harley as Peter Seneault, Mrs. Chatterley as Bertha, etc. Van Dunder,

who cannot read, receives written orders to find out which of the two Peters is the Carr, who is working, incognito, as a ship-carpenter.

Burgoyne, John. Soldier and dramatic writer, born 1722, died 1792; author of 'The Maid of the Oaks' (1774), 'The Heiress' (1786), the libretto of 'The Lord of the Manor' (1780), and a translation of Sedaine's libretto of Grétry's 'Richard Cœur de Lion' (1785)—all of which see. See, also, 'The Dramatic and Poetical Works of the late Lieut.-General John Burgoyne' (1808), and 'Political and Military Episodes derived from the Life and Correspondence of the Rt. Hon. John Burgoyne' (1875).

Buridan. An Italian captain in G. ALMAN'S 'Tower of Neale' (q.v.).

Buried Talent (A). A play in three scenes, by LOUIS N. PARKER, originally produced at Sherborne, Dorset, December 3, 1886, with Louis Calvert as *Marius*, afterwards at the Royalty Theatre, Glasgow, on May 21, 1890, with B. Groot as *Marius*, C. Dalton as *Pietro*, and Mrs. P. Campbell as *Stella*; at the Vandeville Theatre, London, on June 6, 1890, with Mrs. Campbell as *Stella*, and other parts by Ben Groot and Russell Roe; at the Comedy Theatre, London, May 19, 1892, with C. H. E. Brookfield as *Marius* and Miss Vane Featherston as *Stella*.

Burke, Charles Saint Thomas. Actor, born in Philadelphia, March 27, 1822, son of Thomas Burke (q.v.) and Cornelia Francis Thomas, made his professional debut in 1836 at the National Theatre, New York, as the *Prince of Wales* in 'Richard III.' In the following year he joined the travelling company of Jefferson (the third), who had married his mother, and in this connection (as well as with Hol. Smith and others) he had much provincial experience. He reappeared in New York in July, 1847, at the Bowery, as *Calix* in 'Old Bull' and *Dickory* in 'The Spectre Bridegroom.' Here he remained for a year, migrating in August, 1848, to the New National Theatre, with which he was associated till 1851. From 1851 to 1854 he toured through the States. His last appearance on the boards was made at the Chestnut Street Theatre, Philadelphia, in February 1854, as *Schabaz Crane* in 'Murrell the Land Pirate.' He died in the following November. His most notable parts were *Touchstone*, *Aspercheek*, *Blender*, *Jaunter*, *Launcelot Gobbo*, *Marrall*, *Bailie Nicol Jarvie*, *Dr. Ollapod*, *Eskal Homerquin*, *Nob Acres*, *Grandfather Whitehead*, *Paul Pry*, *Mark Meddle*, *Caleb Plummer*, *Billy Bonnell* (in 'The Illustrious Stranger'), *Clod Meddlenot* (in 'The Lady of the Lions'), *Mellarnar* (a travesty of Edwin Forrest in 'The Female Forty Thieves'), and *Rip Van Winkle* in a drama written by himself. He was also the author of a play called 'The Revolution,' and of a burlesque in which he represented *Mr. McCreedy* (a skit on the famous actor). "His long, emaciated figure—agile, supple, and graceful—seemed," says Winter, "ex-

pressively made for queer comic contortions and grotesque attitudes. His countenance was capable of great variety of expression, ranging from ludicrous eccentricity to painful sadness." He married, first, Margaret Murcoyne (1818-1849), and, afterwards, Mrs. Sutherland (mother of Ione Burke, q.v.). See L. Hutton's 'Plays and Players' (1875), Winter's 'The Jeffersons' (1881), etc.

Burke, Ione. Actress; daughter of Mrs. Sutherland, who married C. St. T. Burke (q.v.), was in the cast of 'The Tycoon' at Laura Keane's Theatre, New York, in 1860; was *Little Emily* in the play of that name at Niblo's Garden in 1869, and figured in De Leon's 'Puck' at Lisa Edwin's Theatre in 1871.

Burke, John D. Author of 'Bunker Hill; or, The Death of General Warren' (q.v.) (1797).

Burke, Joseph. Actor, born in Dublin in 1818; played *Tom Tawnd* in that city in 1834; made his London debut at the Haymarket in June, 1835, as *Dr. O'Toole* in 'The Irish Tutor,' and was seen at the Park Theatre, New York, in 1830, as *Dr. O'Toole* and *Young Norval*. He was known as the "Irish Rascals."

Burke, Thomas. Actor, born in England, died at Baltimore in June, 1823, made his American debut at Charleston in 1802, and his first appearance in New York in 1813. He married Cornelia Thomas, afterwards Mrs. Joseph Jefferson.

Burleigh, Lord. A character in 'The Spanish Armada' (in 'The Critic,' q.v.).

Burlesque figures as one of the dramatic personae both in PLANCHÉ'S 'Camp at the Olympic' (q.v.) and in J. N. COYNE'S 'Buckstone at Rome' (q.v.). In the former piece she is represented as taking up the cudgels on her own behalf. Planché made Mrs. Alfred Wigan say to her, "I thought your aim was but to make us laugh," to which Burlesque replied—

"Those who think so but understand me half,
Did not say thrice-crowned Thomas Planché,
That mighty wit, make something Planché dumb?
Is Planché's goodness void of malice?
Did great Burlesque strike no moderate satirist?"

H. J. Byron has made the same claim for the dramatic genre in which he himself excelled:—

"Burlesque is like a winnowing machine,
It sweeps blown away the husks, you know;
The goodly corn is not moved by the blow.
What arrant rubbish of the chaff-tray school
Has vanished—thanks to pungent ridicule!"

For an account of stage travesty in England, from the days of Shakespeare down to our own time, see 'A Book of Burlesque' (1901). See, also, articles on burlesque in the 'Gentleman's Magazine' (by T. Cowden Clarke), vol. 7, new series, the 'Galaxy' (R. B. White), vol. 8, 'Harper's Magazine' (L. Hutton), vol. 31; 'Cornhill Magazine', vol. 4, 'Sharpe's Magazine', vol. 20;

'Tupples Inn,' vol. 30; 'Times's Magazine,' vols. 37 and 38, etc.

Burletta. The description applied to a large proportion of the pieces presented at the minor London playhouses during the period in which the right to perform dramatic works was confined to the patent theatres. When the (rude) lawyers were called upon to define what was meant by "burletta," they confessed they could not tell. "For my own part," writes Colman the younger in his *Random Remarks* (1830), "the rooted notions of an old theatrical sinner make it difficult for me to consider a burletta otherwise than as a drama in rhyme, and which is entirely musical, a short comic piece consisting of recitation and singing, wholly accompanied more or less by the orchestra." This view is maintained by Charles Cowden Clarke, who, in the *Gentleman's Magazine* (vol. 7, new series), says: "The 'burletta' (which means nothing more than 'a little jest') is confined simply to scenes of gay and sprightly humour. Its characteristics, like its title, are diminutive. Moreover, it is always associated with music: it is, in short, a little comic opera, or musical farce." At first the minor theatrical managers maintained the musical features of the "burletta," but these features were gradually reduced until they disappeared altogether, and the word burletta came to be applied to any short dramatic piece, whether comic or romantic. The use of it died out with the abolition, in 1833, of the special rights of the patent theatres. See *Once a Week*, vol. 13, Dutton (ed.).

Burlington Arcade (The). A burletta in one act by C. Davis (q.v.), first performed at the Olympic Theatre, London, on December 17, 1858, with Kewley as Wagon, T. Green as *Ready Brougham* as *Black*, J. Hume as *Lionel*, Mrs. Macnamara as *Mrs. Cloud*, and Mrs. Unger as *Miss Moss*.

Burmah. See *LIFE OF PLEASURE*.

Burmese War. See *ARMISTICE, J. A.*

Burnand, Francis Cowley. Dramatic and miscellaneous writer born November 29, 1838, author of the following stage pieces:—*Vilkins and his Dinah* (1863), *Lord Lovel* (1868), *Alonso the Brave* (1867), *Dido* (1869), *Deerfoot* (1881), *The King of the Merrows* (1881), *Fair Rosamond* (1887), *Robin Hood* (1892), *Ision* (1893), *The Dual Boatman* (1893), *Patent Penelope* (1893), *Madame Harlow's Hall* (1903), *Rumpelstiltskin* (1894), *Snowdrop* (1894), *Winters Castle* (1895), *L. Africaine* (1895), *Paris* (1896), *Latest Edition of Black Eyed Susan* (1896), *Latest Edition of Helen* (1897), *Olympic Games* (1897), *Mary Turner* (1897), libretto of *The Contrabandista* (1898), *Hamburg* (1897), *Hill and Miss* (1898), *The White Fawn* (1898), *Fool Play* (1898), *The Rise and Fall of Richard III* (1898), *The Frightful Hair* (1899), *Faire Rosamond* (1899),

libretto of *Inquire Within* (1898), *Claudio Duval* (1899), *The Girls of the Period* (1899), *The Military Billy Taylor* (1899), *The Turn of the Tide* (1899), *Very Little Faust and more Mephistopheles* (1899), *The Rascal and the Beauty* (1899), *Morden (Ginger)* (1899), *Mr. George and a Dragon* (1899), *P. M. Julian (Ginger)* (1899), *Kiss Abeth* (1899), *The White Cat* (1899), *Dead Man's Print* (1899), *Paul and Partner Joe* (1899), *Paul Zeyera* (1899), *Arion* (1899), *La Vie Parisienne*, a translation (1899), *King Kokaton* (1899), libretto of *Little (Thang)* (1899), libretto of *My Aunt's Secret* (1899), *Very Catching* (1899), *La Belle Helene*, an adaptation (1899), *Our own Antony and Cleopatra* (1899), *Kiss Kiss* (1899), *Little Tom Tag* (1899), libretto of *Millard's Well* (1899), *The Great Metropolis* (1899), *Ision Re-Wheeled* (1899), *Archie Lovell* an adaptation (1899), *Here's Another Day* (1899), libretto of *How's Coming* (1899), *Slumberland* and *One Too Many* (1899), *Proof Positive* (1899), libretto of *A Tale of Old China* (1899), *On the Rink* (1899), libretto of *Matched and Mated* (1899), libretto of *King Indigo* (1899), *Artful Cards* (1899), *Our Babes in the Wood* (1899), *The Musical Box* (1899), *Family Tree* (1899), *Proof Positive* (1899), *Joanna* (1899), *Good Proof* (1899), *The Red Rover* (1899), *Dora and Hippocampus* (1899), *Our Club* (1899), *Henry*, an adaptation (1899), *Bohemia* (1899), *Unlimited Cash* (1899), *Robbing Boy* (1899), *The Hunchback Back Again* (1899), *Ourself* (1899), *Valentine and Grouse* (1899), *Whittington and his Cat* (1899), *A Lesson*, an adaptation (1899), *The Colonel* (1899), libretto of *Hamford and Merton's Christmas Party* (1899), *The Manager* (1899), *Blue Beard* (1899), *Ariel* (1899), *Stage Dora* (1899), *Just in Time* (1899), *Camelot* (1899), *Paw Clawdian* (1899), *Mazeppa* (1899), *The O'Brien* (1899), *Faust and Lones* (1899), *The Doctor* (1899), *Airly Annie* (1899), libretto of *Pickwick* (1899), *The Headless Man* (1899), lyrics of *Domestic Economy* (1899), libretto of *La Cigale* (1899), libretto of *Captain Theobald* (1899), *Tra la la Toura* (1899), lyrics of *The Tiger* (1899), *Private Inquiry* (1899), libretto of *Miss Declina* (1899), libretto of *Incognito* (1899), *The Henry Kelly* (1899), *The Briefest Express* (1899), and the libretto of *The Chieftain* (1899), also of *Boatload of Chums* (q.v.), *Gay Fawkes Day* (q.v.), *Romance under Olden*, culture *Infors Holiday*, *He is co-author*, with Montagu Williams, of *R. B.* (1899), *The Turkish Bath* (1899), *Kiss Shaving* (1899), *Volunteers Hall* (1899), *Carle de Visio* (1899), and *The Tale of St. Tropes* (q.v.); with J. M. Morton, of *Cox and Box* (1899), with Arthur Sketchley, of *All About the Battle of Dorking* (1899); with H. J. Byron, W. S. Gilbert, and R. Reece, of *The Forty Thieves* (1899), with H. P. Stephens, of *Hallooing* (1899) and *The Lovers*, of *Brothers and Co.* (1899), and, with R. C. Lehmann, of the libretto of *His Majesty* (1899). See his *History of the A.D.C.*

Cambridge' (1880), and his chapter of autobiography in the *Theatre* for February, 1883.

Burnett, Frances Hodgson. Dramatic and miscellaneous writer; author of the following plays:—'The Real Little Lord Fauntleroy' (1888), 'Phyllis' (1889), 'The Showman's Daughter' (1891), 'The First Gentleman in Europe' (1897), 'A Little Un-fairy Princess' (1902), 'The Pretty Sister of José' (1903), 'That Man and I,' etc.; also co-author, with W. Gillette, of 'Esmeralda' ('Young Folks' Ways,' 1882), and, with S. Townsend, of 'Nixie' (1890), 'Editha's Burglar' (1890), and 'A Lady of Quality' (1897).

Burnett, J. P. Actor and dramatic writer; is the author of a dramatization of 'Bleak House' (q.v.) (1875), and of 'Good Luck' (1885); also, co-author, with R. J. Martin, of 'Midge' (1879). He was in the original cast of 'Midge,' and also in that of 'The Golden Band' (1887) and of 'The Pointsman' (1887).

Burney, Estelle. Actress and playwright; made her *début* in the former capacity at the Avenue Theatre, London, in June, 1891, as *Jeanne* in a version of Ohnet's 'Serge Panine' (q.v.). She was afterwards the first representative of *Margaret Bynq* in Philips and Fendall's play so named (1891), of *Beata* in Austin Fryer's drama so entitled (1892), of *Margot* in 'The County' (q.v.) (1892), of *Helen Peyton* in A. Benham's 'Awakening' (1892), and of *Dorothy Wendover* in Parker and Carson's 'David' (1892). She has also been seen in London as *Madame L'Hery* in 'A Caprice' (1892). She is the author of 'An Idyll of the Closing Century' (q.v.) and 'Settled out of Court' (1897), as well as part-author of 'The County' (q.v.).

Burnish, Captain. A character in BAYLE BERNARD'S 'Nervous Man' (q.v.).

Burnt Offering (A). A drama in one act, by AUSTIN FRYERS and JOHN M. FISHER, St. Alban's Mission Hall, Gray's Inn Road, London, July 17, 1894.

Burroughs, Marie. Actress, born in San Francisco: played the leading female rôle in the original production of 'Alpine Roses' (1884), 'The Rajah,' 'Elaine,' and 'Margery's Lovers' (1887), and also in the first representations in America of 'Partners,' 'Saints and Sinners,' 'Judah,' 'The Scapegoat' (1894), etc.

Burrs (The), in OXENFORD'S 'Porter's Knot' (q.v.), include *Samson*, his son *Augustus*, his niece *Alice*, and his wife. (2) There is a servant named *Jacob Burr* in 'Chesterfield Thinskin' (q.v.).

Burt. Actor; a pupil of Robinson, and a member of Killigrew's company at Drury Lane from August, 1663, onwards. Popular, when a youth, as a representative of female characters, he made a success, later, as *Cicero* in 'Catiline' (q.v.).

Burton, William Evans. Actor and

playwright, born in London, September, 1804; died New York, February, 1860; son of a printer. Educated at St. Paul's School, London, he succeeded to his father's business, and became editor of a monthly miscellany. Some practice as an amateur actor, however, led him to the stage, and in 1825 he joined a company "on circuit." His first appearance in London was made in 1831 at the Pavilion Theatre as *Wormwood* in 'The Lottery Ticket,' and in the following year he had a short engagement at the Haymarket, during which he played *Marrall* to the *Overreach* of Edmund Kean. In 1834 he went to America, making his *début* at the Arch Street Theatre, Philadelphia, on September 3, as *Wormwood*, and as *Dr. Ollapod* in 'The Poor Gentleman.' At Philadelphia he remained for four years. His New York *début* took place on October 31, 1837, at the National Theatre as *Guy Goodluck* in 'John Jones.' He was at the same theatre in February, 1839, appearing later in the year at Niblo's. In 1840 he was at the Park. In 1840, also, he "fitted up" a circus building in Chestnut Street, Philadelphia, opening it under the name of "The National Theatre." In April, 1841, he became manager of the National Theatre, New York, where he was as prosperous as at Philadelphia; but the building was unhappily destroyed by fire, and to Philadelphia he went again. Here he leased successively the Chestnut and Arch Street Theatres, assuming the management also of the Washington Theatre and of the Front Street Theatre, Baltimore. In July, 1848, he undertook the direction of Palmo's Opera House, New York, henceforth to be known as Burton's Theatre. Here he held sway till September, 1856, laying the main foundation of his celebrity as actor and manager. He revived 'A Midsummer Night's Dream,' 'Twelfth Night,' 'The Merry Wives of Windsor,' 'The Winter's Tale,' and 'The Tempest,' himself playing *Bottom*, *Sir Toby Belch*, *Falstaff*, *Autolycus*, and *Caliban*. He produced dramatizations of 'Dombey and Son,' 'David Copperfield,' 'Oliver Twist,' 'Nicholas Nickleby,' and 'Pickwick,' himself appearing as *Captain Cuttle*, *Bumble*, *Micawber*, *Squeers*, and *Sam Weller*. Among other productions were those of 'The Serious Family' and of 'The Toodles' (1848), in which he made his special successes respectively as *Aminadab Sleek* and *Timothy Toodle*. In 1850 he played *Touchstone* at the Aston Place Opera House, and in 1853 he was the original *William Link* in 'The Fox Hunt.' In 1856 he opened in New York the Metropolitan or Burton's New Theatre, and in the following year figured there as *Dogberry*. He left the Metropolitan in 1858, and in 1859 made at Niblo's what proved to be his last appearance in New York. His last performance on any stage was at Hamilton, Canada, on December 16, 1859. Notable impersonations by Burton, beside those named above, were *Sir George Thunder*, *Job Thornberry*, *Whiskerandos*, *Graves* (in 'Money'), and *Triplet* (in 'Masks and Faces'). He was the author of several dramatic pieces: 'The

Court Fool. 'Filles Warham' (q.v.), 'Forty Winks,' 'The Ladies' Man,' 'The Player's Progress,' 'The Slave King,' etc. "His pictures from Dickens," says W. L. Keese, "were careful studies, revealing fine sympathy and appreciation, his Shakespearean delineations were felicitous interpretations of the master's spirit. In the extravagance of force it was impossible to be funnier than he was. Mirth came from him in exclamations. Other qualities of his acting were a simple and natural pathos, and an earnestness in the expression of homely feeling, blest with dignity." See 'William F. Horton Actor, Author, and Manager' by W. L. Keese (1885), W. B. Wills's 'Personal Recollections,' F. C. Weingart's 'Theatrical Biography,' L. Hutton's 'Plays and Players,' 'Ireland's,' 'New York Magazine,' and 'Actors and Actresses of Great Britain and the United States' (1895).

Burville, Alice. Actress and vocalist, appeared in Mattheison and Suppe's 'Ten of Em' at Drury Lane Theatre in December, 1874. She was the original representative in London of *Fleur d'Amour* in 'Dagobert' (1875), the heroine of 'Fleur de Thé' (1875), and *Phametta* in 'Boccaccio' (1882), besides being seen there as *Genevieve de Brabant* Philharmonic Theatre, 1878), *Josephine* in 'H.M.S. Pinafore' (Opera Comique, 1879), (*Yarvett* in 'Madame Angot' (Drury Lane Theatre, 1889), etc.

Bury Fair. A comedy by THOMAS SHAWWELL (q.v.), performed at the Theatre Royal in 1809 with Mountfort as *Wildish*, Leigh as *La Roche*, Mrs. Butler as *Mrs. Fandul*, Belterton as *Lord Bellamy*, Underhill as *Older*, Nokes as *Sir Humphrey*, A. dely Newman as *Trim*, Mrs. Butler as *Phuadolphia*, Mrs. Mountfort as *Mrs. Gertrude*, and Mrs. Cosey as *Lady Fantast*. *Wildish* dresses *La Roche* up to represent a French count, in which character he captures the affections of *Mrs. Fantast*. In the end *Wildish* confesses the imposture, and *Mrs. Fantast* and her mother are duly mortified. *Sir Humphrey* and *Trim* are suitors of *Lady Fantast*.

Bush Bangers (The). A play by F. MARSHEN, founded on W. H. Thorne's novel so named.

Business is Business. A comedy in three acts, by HORACE WIDAY, first performed at the Theatre Royal, Brighton, on June 22, 1874.

Busrria. A tragedy by EDWARD YOUNG (q.v.), first performed at Drury Lane on March 7, 1714, with Fprington as *Busrria*, (King of Egypt), Booth as *Myron* (his son), Wilks as *Memnon*, Mills as *Necanor*, Mrs. Oldfield as *Mandane* (Necanor's daughter), and Mrs. Thornmond as *Myra* (wife of *Busrria*). *Memnon*, who loves *Mandane*, is a conspirator against the king, who had murdered his predecessor on the throne. *Myra* rescues *Mandane*, and her father thereupon joins *Memnon* in his enterprise. *Memnon* and *Myra* meet in battle, and the

latter is slain. *Memnon* and *Mandane* then kill themselves. *Busrria* dies of his wounds, and *Myra* is torn in pieces by the populace. The language is too frequently bombast, but some parts of it are well written (Gosse).

Bush. (1) A character in *Trochobus Hook's* 'Killing no Murder' (q.v.). (2) A conjurer and stroller afterwards a stoker) in E. L. BLANCHARD's 'Faith, Hope, and Charity' (q.v.). (3) A character in KENNEY's 'Love, Law, and Physic' (q.v.).

Bushin and Belvi. See *KILLING NO MURDER*.

Bussy D'Ambois. A tragedy in five acts, by GEORGE CHAPMAN (q.v.), first printed in 1607 "as it hath been often presented at Paul's." It was reprinted in 1608, 1616, 1641, and 1657, the text of 1641 having been "much corrected and amended by the author before his death." The ground-work of the play, wrote the editor of a reprint in 1814 B., "was historical. D'Ambois lived in the time of Henry III. of France, and was celebrated for his personal accomplishments and his valour." In the tragedy, the king's brother takes *D'Ambois*, who is poor, under his protection and introduces him to the king. *Tamora*, wife of *Montsurry* falls in love with *D'Ambois* and has secret interviews with him. Meanwhile the king's brother, displeased with the favour shown to *D'Ambois* by Henry, and having heard of his *profane* intrigues with *Tamora*, betrays the lovers to *Montsurry*, who causes *D'Ambois* to be killed but in the end forgives *Tamora*. Thomas IV. records that about 1570 he saw Hart play *D'Ambois*. The play, in sight of the obsolete phrases and intolerable tustian with which a great part of it was crammed, had some extraordinary beauties which insensibly charmed him. This no doubt led to his adapting the tragedy to suit his own views and producing it at the Theatre Royal in 1601, with Mountfort as *D'Ambois*, Powell as *Montsurry*, Freeman as the King, Hodgson as his brother, Kynaston as the *Duke of Guise*, Verbruggen as *Barbar*, Bright as *Moff*, Bowen as a fencing master (introduced), Mrs. Lamelle as the *Duchess of Guise*, Mrs. Cory as *Tereza*, and Mrs. Bracegirdle as *Tamora*. If Crier represented *Tamora* as engaged to *D'Ambois* before she married *Montsurry*, and made her kill herself in the end, Dryden characterized Chapman's work as "a jelly, nothing but a cold dull mass," with "repetition in abundance, looseness of expression and gross hyperboles," a hideous mingle of false poetry and true nonsense." In Hazlitt's opinion the character from whom the play derives its name "is arrogant and ostentatious to an unbecoming degree, but full of nobleness and lofty spirit. His pride and unmeasured pretensions alone take away from his real merit, and by the quarrels and intrigues in which they involve him, bring about the catastrophe, which has considerable gran-

down and imposing effect, in the *WARRIOR OF SCOTLAND*. See *REVENGE OF SAINT D'ARSON*.

Buster, Mr. and Mrs. Sergeant. Characters in *BOUCICAUTE'S Forbidden Fruit* (q.v.).

Bustle. *Alfred Bustle* is a lawyer in A. L. CAMPBELL'S *'Lyonsville Love'* (q.v.). *Mr. and Mrs. Bustle* figure in J. POOLE'S *'Delicate Attention'* (q.v.). O. P. Bustle is a provincial theatrical manager in FRANK'S *'Amateurs and Actors'* (q.v.).

Bustler, Billy. A character in CURRIER'S *'First Love'* (q.v.).

Bury, Seal-of-the-land. A Politician, editor to *Dance Parvost*, in BEN JONSON'S *'Bartholomew Fair'* (q.v.).

Busybody (The). (1) A comedy in two acts, by Mrs. C. F. BURTON (q.v.), first performed at Drury Lane on May 18, 1768, with Bush as *Marplot*, Kesteven as *Mr. Peacock*, Gripe, Willis as *Mr. George Ayr*, Bullock as *Mr. Jonathan Puffball*, Mills as *Charles*, Bullock, Jun., as *Whisper*, Mrs. Cross as *Stranda*, Mrs. Sanderson as *Patch*, and Mrs. Rogers as *Isabinda* revived at the Haymarket in October, 1768, with Dugger as *Marplot* and Mrs. Porter as *Isabinda* at Drury Lane in February 1772, with (Theobald, Jun., as *Marplot*, Mrs. (Theobald as *Stranda*, and Mrs. Pritchard as *Patch* at the Haymarket in August, 1782, with Mrs. Astington as *Stranda* at Drury Lane in December, 1774, with Garrick as *Marplot*, Palmer as *Ayr*, Yates as *Gripe*, Miss Macklin as *Stranda*, and Mrs. Cline as *Patch* at Covent Garden in March, 1788, with Rhoter as *Marplot* at the same theatre in October, 1788, with W. and Ward as *Marplot* and Shiraz as *Gripe*, at Drury Lane in January, 1789, with King as *Marplot*, Raddet as *Puffball*, Miss Parson as *Stranda*, and Miss Pope as *Patch* at Covent Garden in December, 1790, with Lewis as *Marplot*, Menden as *George Marrendy* as *Charles*, Mrs. Pope as *Stranda*, and Mrs. Mountain as *Isabinda*; at the Haymarket in October 1798, with Beaumont, Jun., as *Marplot* at Drury Lane in December, 1803, with Hunt as *Gripe*, Bowton as *Puffball*, and Mrs. Jordan as *Stranda* at the same theatre in January, 1810, with Harley as *Marplot*, Dwyer as *Gripe*, and Miss Kelly as *Patch*, at the Haymarket in September 1806, with W. Parson as *Gripe*, Vining as *Ayr*, and Mrs. Gibbs as *Patch* at Sadler's Wells in October, 1808, with H. Marton as *Ayr*, A. Young as *Gripe*, G. K. Dickinson as *Charles*, Miss Fitzpatrick as *Stranda*, and Mrs. H. Marton as *Patch*, at Miss Kelly's Theatre in Dean Street, St. John in January 1809, at the Haymarket in June 1810, with Chippendale as *Gripe*, Rogers as *Puffball*, Hunt as *Ayr*, W. Parson as *Charles*, Hunt as *Marplot*, Charles as *Whisper*, Miss Haycock as *Stranda*, and Miss E. Chaplin as *Patch* at Drury Lane in November, 1806, with A. Young as *Gripe*, Tilbury as *Puffball*, Busby as *Ayr*, C. J. Mathews as *Marplot*, and Miss M. Oliver as *Stranda*, at

the Haymarket in November, 1807. In three acts, the comedy between *Isabinda* and *Charles* being omitted, with Chippendale as *Gripe*, H. Hunt as *Ayr*, and Miss Madge Robertson as *Stranda*, at Wallack's Theatre, New York, in November, 1865; at the Fifth Avenue Theatre, New York, January, 1870, with J. Lewis as *Marplot*, and other parts by W. Davidge, J. Holland, J. Clarke, Miss Agnes Ethel and Miss F. Ince. Of late years the comedy has been performed in the English provinces by a company headed by William (albert) and Miss Clara Cooper. The story goes that at rehearsal "Mr. Wilks had so much an opinion of his part, that one morning in a passion he threw it off the stage into the pit, and swore that nobody would sit to hear such stuff." The dumb scenes of *Mr. George* with *Stranda*, and the history of the garden-pole, are both borrowed from Ben Jonson's comedy of *'The Devil is an Ass'* (Biographical Dramatic). "The plot and the incidents," wrote Sir Richard Steele, "are laid with that subtilty of spirit which is peculiar to females at wit." Hazlitt says of the play "It is not as profound in wit or character as some other of the old comedies, but it is nothing but frolic and gaiety from beginning to end. The plot never ceases. The ingenuity of contrivance is admirable. The development of the story is an uninterrupted series of what the French call *coup de theatre*, and the situations excite one another like the changes of machinery in a pantomime. It is a true comic pantomime. See also, *Dutton Cook's Rights at the Play* (Theatrical Miscellany) (q.v.). A comedy translated from 'The Theatre of Education of Adma de Goullis, and published in 1791.

But However. A farce in one act, by H. MATTHEW (q.v.) and H. BAYLIS (q.v.), first performed at the Haymarket on October 20, 1811, with Wrench as *Charles*, Strickland as *Stendwell*, and Mrs. F. Matthews as *Mrs. Jumper*. Among the persons are *Prout* and *Gaby*.

Buthred. A tragedy, attributed to CHARLES JONSTON, author of *'Chrysal'*, etc., and first performed at Covent Garden on December 8, 1774. We are told that *'Buthred* was pronounced *'Bute-thred'* in Scotland and *'Butter-head'* in Ireland. See the *Biographical Dramatic* (3412).

Butler (The). A comedy in three acts, by HENRY MERVILLE and Mrs. MERVILLE, first performed at the Theatre Royal, Manchester, November 16, 1823, with J. L. Toole in the title part (David Ford), J. Billington as *Mr. John Peasey*, E. D. Ward as *Laurence Peasey*, G. Whiston as *Lord*, Miss C. Lewis as *Prout*, H. John, Miss Emily Thorne as *Lady Peasey*, Miss V. Vanburgh as *Lady Ann*, Miss M. Linden as *Alice*, and Miss Kate Phillips as *Laurence Ruddle*, produced at Toole's Theatre, London, on December 6, 1824, with the same cast as above.

Butler, Fanny. See KEMBLE, FRANCES ANN.

Butler, Mrs., acted under the management of Giffard at Goodman's Fields, and afterwards (1748-9) at Lincoln's Inn Fields, where she was seen in February of the latter year as *Mrs. Foul*. "Little is recorded of her," says Gifford, "but she seems to have been a respectable actress."

Butler, Mrs. G. H. See EYTINGE, ROSE.

Butler, Reuben. A character in various adaptations of 'The Heart of Midlothian' (q.v.).

Butler, Richard William. Journalist and dramatic writer, born 1844; has been associated with HENRY (HARVEY) NEWTON (q.v.) in the authorship of dramatic pieces produced under the *nom de guerre* of 'Richard Henry' (q.v.). He has also had long and considerable experience (notably in the *Referee*) as critic of the theatre.

Butler, Samuel. Actor, born 1797 (or 1804), died at Manchester, 1845, gained his first experience on the York Circuit, making his London debut at Covent Garden in October, 1832, as *Hamlet*, which was followed by other Shakespearean impersonations. He afterwards "starred" at the Surrey, the New City, and other minor theatres, also securing much popularity in the provinces. He made his first appearance in America at the Park Theatre, New York, in November, 1841, as *Hamlet*. Latterly he gave up acting in favour of lecturing on Shakespeare. Westland Marston, who saw him at the Surrey, says: "He was a good elocutionist, and had the excellent quality of abandoning himself to passion without self-criticism. Being already a proficient in the technical resources of his art, he trusted himself in good faith to the leading impulses of the character. I do not think he was given to rant. He occasionally exploded in anidous, vehement bursts, but they had the effect of being spontaneous—the outcome of passion accumulated and repressed. He was gifted, moreover, with a powerful voice. In *Shylock*, I was more carried away by him, so genuine was his passion, than by any other actor I have seen in the part. I could not undertake to say that his interpretations were as profound as they were undoubtedly vivid. I do know, however, that he was 'terribly in earnest, and that he had the power of rousing masses to enthusiasm. His excessive height was a great disadvantage, and stood in the way of his being fully appreciated." ('Our Recent Actors,' 1888).—His wife made her American debut at the Bowery, New York, in December, 1841.

Butler, Thomas Hamley. Musical composer, died 1823, wrote the music for Cumberland's 'Widow of Delphi' (1780).

Buttercup. (1) *Corn* and *Nancy Buttercup*, in O'KEEFE'S 'Heggar on Horseback' (q.v.), are brother and sister. (2) *John Buttercup* is a milkman in BACON'S

'Phenomenon in a Smock Frock' (q.v.). (3) *Prince Buttercup* is the hero of F. C. HENRICKS'S 'White Fawn' (q.v.). (4) *Little Buttercup* is the bumpkin woman in 'H.M.M. Pleasure' (q.v.), and reappears in 'The Wrack of the Pleasure' (q.v.).

Buttercup and Daisy. A musical comedy in three acts, written by GIGNON DANCE, composed by Arthur Richards and others. Court Theatre, Liverpool, June 17, 1886; Kilburn Theatre, London, September 2, 1886.

Butterflies (The). A comedy in three acts, by H. G. CARLETON (q.v.), first performed at the Hollis Street Theatre, Boston, U.S.A., December 26, 1883, at Palmer's Theatre, New York, February 6, 1894, with John Drew and Miss Maud Adams in the chief roles.

Butterfly. An adaptation, by Mrs. CORINE CARA, of 'From From' (q.v.), first performed at the Gaiety, Glasgow, on September 12, 1879, with Miss Ellen Terry as the heroine, and Miss Fanny Pitt and Charles Kelly in other leading parts.

Butterfly. A character in Dr HUGHES'S 'Insignificance' (q.v.). (2) *Becky Butterfly* figures in E. FITZBALL'S 'Inchcape Bell'.

Butterfly Fever. See GAY DECKEN and TAKING THE TRIANT.

Butterfly's Ball (The). A pantomime produced at the Lyceum Theatre, London, in December, 1846.

Butterscotch Family (The), in REED'S 'Gustard' (q.v.), comprises Mr., Mrs., Freddy, and Kate.

Button, Billy, in FOOTES'S 'Maid of Bath'. (2) *Button* is a servant in F. PHILLIPS'S 'Bird in the Hand' (q.v.).

Buttoni. A page in H. J. BYRON'S 'Cinderella' (q.v.).

Butts. The landlord in W. BROTON'S 'Rosa-Side Travellers'. (2) *There* is a Mrs. *Deputy Butts* in 'The Water Party' (q.v.); and (3) *Norington Butts* is a character in W. HARRISON'S 'Special Performances'. See NEWINGTON BUTTS.

Buxom Joan. A burlesque by THOMAS WILLET, taken from the song of 'A Soldier and a Sailor' in 'Love for Love' (q.v.), and first performed at the Haymarket Theatre in June, 1778.

Buy it, Dear, 'Tis made of Cashmere. A burlesque by J. HORNCASTLE of 'The Haymakers, or, The Maid of Cashmere,' first performed at Mitchell's Olympic, New York, in November, 1840.

Buz, in 'Love and Gout' (q.v.).

Buzbee, Dr. A character in J. STELLING CORNELL'S 'Our National Defences'.

Buzfus, Sergeant, figures in various dramatizations of the trial in 'Pickwick' (q.v.).

Buzzard. (1) A short-sighted Englishman in S. LOVER's 'Li Paddy Whack in Italy' (q.v.). (2) A sheriff's officer in J. M. MORTON's 'Steepchase' (q.v.). (3) A character in J. FAIRBANKS SMITH's 'World and Mage' (q.v.). (4) Benjamin and Lucretia Bazzard appear in J. M. MORTON's 'White-bait at Greenwich' (q.v.). (5) There is a *Jos Buzzard* in SMITH and PETER'S 'In the Banks' (q.v.).

By Command of the King. A drama by EDWARD TOWERS, New Pavilion Theatre, London, November 28, 1871. (2) By Command of the Czar: a drama by E. CLOVER and CHAR. M. HERMANN, Victoria Theatre, London, November 5, 1877.

By Land and Sea. A drama in four acts, by J. M. CAMPBELL and J. L. GUINE, Theatre Royal, Birmingham, June 8, 1888.

By Proxy. A play by CHARLES KLEIN (q.v.), first performed at the Academy of Music, Newburg, New York State, May 16, 1898. Harison Opera House, New York, September 12, 1897.

By Royal Command. A comedy-drama in three acts, by E. STIRLING (q.v.), first performed at the Lyceum Theatre, London, in August, 1854, with a cast including F. Matthews, Emery, F. Vining, Miss Fairbrother, and Mrs. F. Matthews.

By Special Licence. A drama, in a prologue and four acts, by FRANK MARRAT, Theatre Royal, London, May 14, 1887.

By Special Request. A comédietta by T. MAIRGOLD WATSON, Strand Theatre, London, February 7, 1887.

By the Midland Sea. An "opérette" by JERVIS HUNTLY MCCARTHY, first performed at the Criterion Theatre, London, on June 21, 1892.

By the River. By J. WILTON JONES (q.v.).

By the Sea. (1) A farce first performed at the Strand Theatre, London, on April 8, 1872, with E. Atkins and Mrs. Raymond in the cast. (2) A drama in one act, adapted by ALICE NELSON from Théophile's 'Jeanne-Marie' Ladbroke Hall, London, November 28, 1887. See *FAIR OF THE SEA*.

By this Token. A farce by J. KEITH ANNE (q.v.), first performed at Sadler's Wells Theatre, London, on May 6, 1884.

By-and-by. A comedy romance in four acts, St. George's Hall, London, February 3, 1894.

Byatt, Henry. Dramatic writer; author of 'The Ilrothers' (1887), 'John Thurgood, Farmer' (1893), and the librettos of 'Pierrot's Dream' (1893) and 'The Golden Age' (1897); part-author, with H. Moss, of 'The Wastrel' (1894).

Byoplay. A character in BROWN'S 'Antipodes' (q.v.).

Byrdale, Lord. In SHERIDAN KNOWLES'S 'Secretary' (q.v.).

Byways. A one-act piece by G. E. PATER, first performed at the Comedy Theatre, London, March 10, 1887.

Byzones. A comédietta by A. W. PINGAO, first performed at the Lyceum Theatre, London, on September 18, 1880, with Miss Alma Murray as *Ruby*, Miss Moreley as *Belle*, A. Elwood as the *Hon. Corran Ormsbottom*, Archer as the *Rev. Odoe Horncastle*, and the author as *Professor Mazzoni*; revived at the Lyceum on May 4, 1883, with Miss Annie Hughes, Miss Alice Craig, Ben Webster, W. Haviland, and Sydney Valentine in the above-named parts.

Byrne, Charles A. American playwright; author of 'Sunset', and of the librettos of 'Isle of Changelings', 'Princess Kam', and 'Princess Nicotina'.

Byrne, James, harlequin and ballet-master, "came," says Dutton Cook, "of a dancing family." He was a member of the ballet at Drury Lane under Garrick, and in 1775-6 was ballet-master at Sadler's Wells. In 1800 he appeared at Drury Lane as harlequin in 'Harlequin Amiel', or, 'The Magic of Moun', dressed in "a white silk shape, fitting without a wrinkle, and into which the variegated silk patches were woven, the whole being profusely covered with spangles." This has ever since been the costume of harlequins in England. "In Grimaldi's judgment, Byrne was the best harlequin of his time." He died in 1844.

Byrne, Oscar. Ballet-master, born 1798, died 1867, son of James Byrne (q.v.), and christened Oscar (Dutton Cook says) in allusion to his father's success in the ballet of 'Oscar and Malvina.' His first appearance as a dancer was made, apparently, in 1806 at Drury Lane. He was ballet-master at the Fricot's, London, in 1824, at Drury Lane in 1831, at the Haymarket and St. James's in 1834, and at Her Majesty's in 1838.

Byron, Henry James. Playwright and actor; born at Manchester in 1828, died April 12, 1884, son of Henry Byron, British Consul at Hayti, studied at first for the medical profession, but drifted on to the stage; thence went to study for the bar, and meanwhile became a playwright. The following is an approximately complete list of his dramatic pieces:—'Richard Coeur de Lion,' burlesque (1857), 'The Latest Edition of the Lady of Lyons' (1858), 'Fra Diavolo,' burlesque (1858), 'The Maid and the Magpie,' burlesque (1858), 'Masopha,' burlesque (1858), 'The Very Latest Edition of the Lady of Lyons,' burlesque (1859), 'The Babes in the Wood,' burlesque (1859), 'The Nymph of the Lurleyburg,' burlesque (1859), 'Jack the Giant Killer,' burlesque (1859), 'The Pilgrim of Love,' burlesque (1859), 'Robinson Crusoe,' burlesque (1860), 'Nico Beard,' burlesque (1860), 'The Garibaldi Farcicalists,' farce (1860), 'Cinderella,' burlesque (1861), 'Aladdin,' burlesque (1861), 'Camorrista,' burlesque (1861), 'Miss Lily O'Connor,'

burlesque (1861), 'The Old Story' (1861), 'The Rival Othellos' (1861), 'Puss in a New Pair of Boots,' burlesque (1862), 'The Rosebud of Stinging-Nettle Farm,' burlesque (1862), 'George de Barnwell,' burlesque (1862), 'Ivanhoe,' burlesque (1862), 'Beautiful Haidée,' burlesque (1863), 'Ali Baba,' burlesque (1863), 'Ill-Treated Il Trovatore,' burlesque (1863), 'The Motto,' burlesque (1863), 'Lady Belle Belle,' burlesque (1863), '1863' (1863), 'Orpheus and Eurydice,' burlesque (1863), 'Mazourka,' burlesque (1864), 'Princess Springtime,' extravaganza (1864), 'The Grin Bushes,' burlesque (1864), 'Timothy to the Rescue' (1864), 'Lord Dundreary Married and Done For' (1864), 'Pan,' burlesque (1865), 'La Sonnambula,' burlesque (1865), 'Lucia di Lammermoor,' burlesque (1865), 'Little Don Giovanni,' burlesque (1865), 'War to the Knife' (1865), 'Der Freischütz,' burlesque (1866), 'Pandora's Box,' burlesque (1866), 'A Hundred Thousand Pounds' (1866), 'William Tell with a Vengeance' (1867), 'The Lancashire Lass' (1867), 'Dearer than Life' (1867), 'Blow for Blow' (1868), 'Lucrezia Borgia, M.D.' (1868), 'Cyril's Success' (1868), 'Robinson Crusoe,' pantomime (1868), 'Not such a Fool as he Looks' (1868), 'Minnie' (1869), 'The Corsican Brothers,' burlesque (1869), 'Uncle Dick's Darling' (1869), 'The Yellow Dwarf,' pantomime (1869), 'Lord Bateman,' burlesque (1869), 'Whittington and his Cat,' pantomime (1869), 'The Prompter's Box,' (1870), 'Robert Macaire,' burlesque (1870), 'An English Gentleman' (1870), 'Wait and Hope' (1871), 'Daisy Farm' (1871), 'The Enchanted Wood' (1871), 'The Orange Tree and the Humble Bee' (1871), 'Not if I Know It' (1871), 'Giselle' (1871), 'Partners for Life' (1871), 'Camaralzaman and the Fair Badoura' (1871), 'Blue Beard,' pantomime (1871), 'Eurydice' (1871), 'Haunted Houses' (1872), 'The Spur of the Moment' (1872), 'Good News' (1872), 'The Lady of the Lane' (1872), 'Mabel's Life' (1872), 'Time's Triumph' (1872), 'Fine Feathers' (1873), 'Sour Grapes' (1873), libretto of 'La Fille de Madame Angot' (1873), 'Old Soldiers' (1873), 'Chained to the Oar' (1873), 'Don Juan,' burlesque (1873), libretto of 'The Pretty Perfumeress' (1874), libretto of 'The Demon's Bride' (1874), 'An American Lady' (1874), 'Normandy Pippins' (1874), 'Robinson Crusoe,' burlesque (1874), 'Guy Fawkes,' burlesque (1874), 'Oil and Vinegar' (1874), 'The Thumbscrew' (1874), 'Old Sailors' (1874), 'Weak Woman' (1875), 'Our Boys' (1875), 'Married in Haste' (1876), '£20 a Year, all Found' (1876), 'Tottles' (1876), 'The Bull by the Horns' (1876), 'Little Don Caesar de Bazan' (1876), 'Wrinkles' (1876), 'Widow and Wife' (1876), 'Pampered Menials' (1876), 'Little Dr. Faust' (1877), 'Old Chums' (1877), 'The Bohemian Gyurl' (1877), 'Guinea Gold' (1877), libretto of 'Fatinitza' (1878), 'Il Sonnambulo' (1878), 'Young Fra Diavolo' (1878), 'A Fool and his Money' (1878), 'The Hornet's Nest' (1878), 'Conscience Money' (1878), 'Uncle' (1879), 'Courtship' (1879), 'Pretty Esmeralda' (1879), 'Handsome Hernani' (1879), 'The Girls'

(1879), 'Gulliver's Travels' (1879), 'Jack the Giant Killer' (1879), 'The Upper Crust' (1880), 'The Light Fantastic' (1880), 'Trovatore; or, Larks with a Libretto' (1880), 'Bow Bells' (1880), 'Without a Home' (1880), 'Michael Strogoff' (1881), 'Punch' (1881), 'New Brooms' (1881), 'Fourteen Days' (1882), 'Auntie' (1882), 'The Villainous Squire and the Village Rose' (1882), 'Open House' (1885), and 'The Shuttlecock,' completed by J. Ashby-Sterry (1885). He was also co-author, with the *Fun* staff, of 'Robinson Crusoe' (1867); with Dion Boucicault, of 'Lost at Sea' (1869); with Burnand, Gilbert, and Reece, of 'The Forty Thieves' (1878); and, with H. B. Farnie, of the libretto of 'Frolique' (1882). (See CRUSHED TRAGEDIAN and TWO STARS.) Byron's most notable performances as an actor were in his own productions: *Sir Simon Simple* in 'Not such a Fool as he Looks' (Globe Theatre, London, October, 1869), *Fitzaltamont* in 'The Prompter's Box' (Adelphi Theatre, March, 1870), *Mr. Craven* in 'Daisy Farm' (Olympic, May, 1871), *Lionel Leveret* in 'Old Soldiers' (Strand Theatre, January, 1873), *Harold Trivass* in 'An American Lady' (Criterion Theatre, March, 1874), *Gibson Greeve* in 'Married in Haste' (Haymarket Theatre, October, 1875), *Dick Simpson* in 'Conscience Money' (Haymarket Theatre, September, 1878), *Charles Chuckles* in 'An English Gentleman' (Gaiety Theatre, October, 1879), *Matthew Pincher* in 'Cyril's Success' (Folly Theatre, January, 1880), and *John Blunt* in *Michael Strogoff* (Adelphi Theatre, March, 1881). He was also seen in London as *Cheviot Hill* in Gilbert's 'Engaged' (Court Theatre, November, 1881). In April, 1865, he became co-lessee with Miss Marie Wilton (Mrs. Bancroft) of the Prince of Wales's Theatre, London; in 1867, however, the partnership was dissolved, Byron undertaking the direction of the Alexandra Theatre (and afterwards of the Theatre Royal and the Amphitheatre), Liverpool. These latter speculations were disastrous. "His forte," wrote Dutton Cook, "lies in the composition of facetious dialogue; in that, I think, consists his great hold upon popular favour. But his wit and humour have not been more heartily relished and admired than by his critics. True, they have censured his puns; but the canons of literary taste have immemorially forbidden puns and playing upon words in all works of pretence. . . . Mr. Byron's inventiveness, and the ingenuity he exerts in the construction of his plots, may be viewed as proved by the extraordinary number and success of his plays. . . . Mr. Byron has the consolation of knowing that his burlesques have pleased very many, and have been generally regarded as reputable specimens of their class. . . . The place he may by-and-by be allotted among dramatists it is not for me to determine. . . . But I think that Mr. Byron's comedies are unquestionably to be accounted, in these days, as excellent and laudable as were the comedies of Reynolds, O'Keefe, Morton, and Holcroft in the last century. . . . Further, it will be always remembered, when Mr.

Byron's claims to applause are under consideration, that although he has produced a long list of plays, he has very rarely borrowed from a foreign source, or dealt with a plot not of his own devising; that his works have been irreproachable as to their moral character, as his jests have been free from every suspicion of coarseness or indecorum. . . . As an actor, within a somewhat narrow range of impersonation, he has invariably proved himself of real distinction" (*The Theatre*, March, 1880). See Pascoe's 'Dramatic List' (1880), the *Theatre* for October, 1878, and May, 1884, and the *Era* for April 19, 1884.

Byron, Lord. The following verse-plays by Lord Byron (1788-1824) have been presented on the stage:—'Manfred,' 'Marino Faliero,' 'Sardanapalus,' 'The Two Foscari,' and 'Werner,' all of which see. See, also, the burlesques based upon 'The Bride of Abydos,' 'Don Juan,' and 'Manfred.' See LONDON THEATRES (Drury Lane).

Byron, Marshal of France. See CONSPIRACY OF BYRON.

Byron, Medora Gordon. Author of 'Zameo; or, The White Warrior' (q.v.).

C

Cabal and Love. The title under which Schiller's well-known play was published in an English translation in 1795. See HARPER'S DAUGHTER.

Cabaret de Lustucru (Le). See FOLLIES OF A NIGHT, THE.

Cabbagi, Signor Sproutzo, in BURNAND'S and STEPHENS' 'Balloonacy' (q.v.).

Cabin Boy (The). A drama in two acts, by EDWARD STIRLING, first performed at the Adelphi Theatre, London, March 9, 1846, with Mdme. Celeste in the title part (*Julian*), supported by Miss Woolgar, Miss Reynolds, O. Smith, Munyard, and Paul Bedford; New York, 1851.

Cabinet (The). A comic opera in three acts, written by T. DIBDIN, composed by Reeve, Moorhead, Corri, Davy, and Braham, and first performed at Covent Garden on February 9, 1802, with a cast including Braham, Incledon, Munden, and Storace.

Cabinet Minister (The). A farce in four acts, by A. W. PINERO (q.v.), first performed at the Court Theatre, London, on April 23, 1890, with Arthur Cecil in the title part (*Sir Julian Twombley*), Mrs. John Wood as *Lady Twombley*, Weedon Grossmith as *Joseph Lebanon*, Brandon Thomas as *Macphail*, Mrs. E. Phelps as *Lady Macphail*, Miss R. Filippi as *Mrs. Gaylustre*, and other rôles by Allan Aynesworth, Herbert Waring, Miss Le Thiére, Miss Eva Moore, etc.; first performed in America at Daly's Theatre, New York, on January 12, 1892, with a cast including John Drew, J. Lewis, Tyrone Power, Mrs. G. H. Gilbert, Miss Percy Haswell, and Miss Hobart Bosworth.

Cabinet Question (A). A comic drama in one act, by J. R. PLANCHÉ (q.v.), first performed at the Haymarket Theatre on September 23, 1845, with Tilbury as *Rosewood* (a cabinet-maker), J. B. Buckstone as *Tom Polish* (his foreman), Brindal, Howe, and Miss Julia Bennett; New York, 1846.

Cabinet Secret (A). A comedy in two acts, by L. H. F. DU TERREAU (q.v.), first

performed at the Philharmonic Theatre, London, on October 19, 1872.

Cabman No. 93. A farce by T. J. WILLIAMS (q.v.), performed at the Lyceum Theatre, London, December, 1867.

Cabriolo. A travelling showman in 'The Princess of Trebizonde' (q.v.).

Cacafogo. A usurer in 'Rule a Wife and Have a Wife' (q.v.).

Cachucha. A waitress in FARNIE'S 'Intimidation' (q.v.).

Cade, Jack, the rebel, figures in '2 Henry VI.' (q.v.).

Cadi (The). A play by BILL NYE (Edgar W. Nye), first performed at the Opera House, New Bedford, Mass., September 5, 1891; produced in New York, September 21, 1891, at the Union Square Theatre. See CAID, LE.

Cadi of Bagdad (The). An opera in three acts, by ABRAHAM PORTAL, first performed at Drury Lane on February 19, 1778.

Cadwal. The name assumed by *Arviragus* (q.v.) in 'Cymbeline' (q.v.).

Cadwallader, Mr., in FOOTE'S 'Author' (q.v.), was a caricature of one Ap-ricc, a Welsh gentleman. (2) *Professor* and *Eugenia Cadwallader* are characters in DALY'S 'Big Bonanza' (q.v.).

Cædmar. An opera in one act, music by Granville Bantock. Crystal Palace, October 18, 1892, with Madame Duma as *Hulda*.

Cælia; or, The Perjured Lover. A play by CHARLES JOHNSON (q.v.), performed at Drury Lane on December 11 and 12, 1732. The perjured lover is *Wronglove* (Mills), who has seduced *Cælia* (Mrs. Cibber), and neglects to marry her. Eventually he is killed in a duel, and *Cælia* dies of a broken heart. The epilogue was by Fielding.

Cælina; or, A Tale of Mystery. A drama in two acts, "taken" by JOHN

WALLACE from the French, and published in 1802.

Cæsar and Cleopatra. See CÆSAR, JULIUS.

Cæsar and Pompey. See CÆSAR, JULIUS.

Cæsar Borgia, Son to Pope Alexander VI. A tragedy by NATHANIEL LEE (q.v.), performed at Dorset Garden in 1690, with Betterton as *Borgia*, Smith as *Marcello*, Williams as *Duke of Gandia*, Mrs. Lee as *Belsham*, and Mrs. Price as *Adorno*; revived at the Haymarket in 1707, and at Drury Lane in 1719.

Cæsar de Bazan, Don. See DON CÉSAR DE BAZAN.

Cæsar, Don. (1) A character in Mrs. CECILIA's 'Bold Stroke for a Husband' (q.v.). (2) The hero of WESTLAND MARSTON'S 'Donna Diana' (q.v.).

Cæsar in Egypt. See CÆSAR, JULIUS.

Cæsar, Julius, is a prominent character in several English plays, notably in (1) the 'Julius Cæsar' (q.v.) of SHAKESPEARE, (2) 'The False One' (q.v.), by BEAT MONT and FLETCHER, (3) 'Cæsar's Fall,' by WYNTER DEKKER, MIDDLETON, MURRAY, DRAYTON (1607), (4) 'Cæsar and Pompey,' a tragedy by GEORGE CHAPMAN (q.v.) acted at Black Friars, and printed in 1607 and 1631. "In the first act, *Cæsar* and *Pompey* dispute in the senate house at Rome, in the fourth act the battle of Pharsalia takes place, in the fifth, Cato kills himself. The principal characters are justly delineated (Gosse). 'Cæsar and Pompey' is the title of a play referred to by Gosson in his 'School of Abuse' (1579), and of another, performed at the Rose Theatre in 1594 (5) 'Julius Cæsar' (q.v.), by the Duke of Buckingham, printed 1722. (6) 'Cæsar in Egypt,' a tragedy by COLLEY CIBBER (q.v.), first acted at Drury Lane on December 9, 1724, with Booth as *Julius Cæsar*, Wilks as *Antony*, Cibber as *Archonius*, Cibber, Jun., as *Ptolemy*, Mrs. Oldfield as *Cleopatra*, and Mrs. Porter as *Cornelia*. "The plan of this tragedy," says Gosse, "is chiefly borrowed from 'The False One' [q.v.]. Fletcher's play is a very good one, Cibber's is dull and uninteresting." (7) 'The Roman Revenge' (q.v.), by AARON HILL (printed 1733). (8) 'Cæsar and Cleopatra,' a chronicle play in five acts, by G. BERNARD SHAW (q.v.), Theatre Royal, Newcastle on Tyne, March 15, 1869 (copy-right performance, with Mrs. Patrick Campbell as *Cleopatra*).

Cæsar, Octavius, the triumvir, figures in SHAKESPEARE'S 'Antony and Cleopatra' (q.v.).

Cæsar's Fall. See CÆSAR, JULIUS.

Cagliostro. (1) A play produced in New York in 1811. (2) A play by C. A. CLARKE, produced at the Park Theatre, London, June 22, 1874. See CAGLIOSTRO, THE.

Cagnotte (La). A farce by F. LABICHE and A. DELACOUR, played at the Gaiety Theatre, London (by a French company), in June, 1900. See EL DORADO and LORD MAYOR'S DAY.

Cagot (The); or, Heart for Heart. A drama in blank verse, by EDWARD PALCOURT (q.v.), first performed at the Lyceum Theatre, London, on December 6, 1866, with Miss Woulgar as *Eugenie*, Mrs. Weston as *Adarte*, Stuart as *M. d'Arnyer de Bernad*, C. Dillon as *Rouvi*, supposed to owe something to Girardin's novel, 'The Cagot's Hat.'

Caid (La). An "opéra comique" by Ambrose Thomas, first performed in England, with a libretto by ARTHUR MATTHEWSON (q.v.) and under the title of 'The Caid,' at the Prince's Theatre, Manchester, on December 2, 1880, with a cast including Miss Georgina Burns, Miss L. De La Rue, Leslie Crotty, G. H. Haaselle, C. Lyall, and J. W. Turner.

Cain. "A Mystery" in three acts, by George, Lord RIXON (q.v.), printed in 1831. "In the second act the scene lies first in the Abyss of Space, and then in Hades. In the first and third acts the scene lies on earth, not far from Eden. The second act might be totally omitted without any detriment to the story (Gosse). The persons include, besides Cain, his wife *Adam*, *Abel*, and his wife *Evelyn*, *Adam*, *Lucifer*, and the *Angel of the Lord*."

Caine, Lily Hall. Actress, sister of T. Hall (also q.v.), was the original representative of *Tasha* in Michael Field's 'Question of Memory' (1893), *Constance* in Dr. Todhunter's 'Black Cat' (1893), *Elinor Hunt* in Sutton Vane's 'Cotton King' (1894), and *Bombon* in 'The Duchess of Malfi' (q.v.). In 1893 she played *Carlota* in 'The Duchess of Malfi' (Opéra Comique, London), and in the British provinces she has enacted the heroines of 'The Middleman,' 'The House Secretary,' 'The Masqueraders,' etc. In 1904, at Manchester, she played *Lady Anne* in 'Richard III.'

Caine, T. Hall. Novelist and playwright, born 1853, author of plays founded on his own romances—'The Handman' (1892), 'The Manxman' (1893), 'The Christian' (1896), and 'The Eternal City' (1902), and part author (with Wilson Barrett) of 'Bon My' (three times) and 'The Good Old Times' (1899), all of which see author, also, of 'Richard III' and 'Macbeth,' a dramatic study (1877), and a preface to Macaulay's 'Princess Maleine' (1893).

Caius, Dr. A French physician in 'The Merry Wives of Windsor' (q.v.).

Caius Gracchus. (1) A tragedy by John Joshua, Earl of CARSHILT, printed in 1810. (2) A tragedy by J. SHERRIDAN KNOWLES (q.v.), first performed at Drury Lane Theatre on November 18, 1823, with Macready in the title part, Young as *Tullius*, Pope as *Drusus*, Mrs. Hann as *Cornelia* (mother of Gracchus), Mrs. W.

West as *Licinia* (his wife), and other parts by Archer, Yarnold, and S. Penley. The plot shows how *Gracchus*, after successfully pleading for *Vettius*, is elected Tribune, and how the Patricians, by the aid of *Drusus*, undermine his popularity, so that he is led to commit suicide. The play was performed in New York in April, 1825, with Cooper in the title part, Placide as *Marius*, and Mrs. Barnes as *Cornelia*; and in April, 1827, with Macready as *Gracchus*. See Macready's 'Reminiscences.'

Caius Marcius. See CORIOLANUS.

Caius Marius, The History and Fall of. A tragedy by THOMAS OTWAY (*q.v.*), performed at Dorset Garden in 1680, with Betterton in the title part, Smith as his son, Gillow as *Metellus*, Williams as *Sylla*, Mrs. Barry as *Lavinia*, Underhill as *Sulpitius*, and Nokes as the Nurse; revived at the Haymarket in 1707, and at Drury Lane in 1715 and 1717. "Otway acknowledges in the prologue that about half of this play is taken from 'Romeo and Juliet'" [*q.v.*]. "*Marius junior* is in love with *Lavinia*, and beloved by her. Her father, *Metellus*, who is of the other party, insists on her marrying of *Sylla*. The greater part of the Nurse's character is retained, and *Sulpitius* is a bad *Mercutio*. . . . For the history of Caius Marius see Plutarch. Otway neither follows history exactly, nor deviates grossly from it" (Genest).

Calantha. The heroine of FORD's 'Broken Heart' (*q.v.*).

Calanthe, in BANIM's 'Damon and Pythias,' is betrothed to *Pythias*.

Calaynos. A tragedy by G. H. BOKER (*q.v.*), produced at Sadler's Wells Theatre, London, on May 10, 1840, with Phelps as the hero (a wealthy nobleman), H. Marston as *Don Luis* (his friend), G. K. Dickinson as *Oliver* (his secretary), Miss Cooper as *Donna Alda* (his wife), Hopkins as *Soto* (*Don Luis*' servant), and Mrs. H. Marston as *Martina* (*Donna Alda*'s maid). "The plot," wrote George Daniel, "is simple and compact; the language is poetical and elegant, often dignified and impassioned; the characters are skilfully conceived and elaborately wrought."

Calchus. A Trojan priest in 'Troilus and Cressida' (*q.v.*).

Calcraft, John William [né Cole]. Actor and playwright, died February, 1870; was originally in the army, but eventually took to the stage. Appearing at Edinburgh, for the first time, in 1819, as *Iago* to Edmund Kean's *Othello*, he remained there, playing leading parts (such as *Romeo*, *Laertes*, *Sir George Touchwood*, and characters in various dramatizations of Scott's novels) till 1824, when he went into management at Dublin. There he stayed till 1851. He afterwards became private secretary to Charles Kean, whose 'Life' (1859) he wrote. He was the author, also, of an adaptation of 'The Bride of Lammermoor' (*q.v.*), in which he played *Edgar*, and of other plays.

Calderon de la Barca, Pedro. It is thought that JOHN FLETCHER may have been indebted to this famous Spanish writer (1601-1681) for the plot of his 'Elder Brother' (1637); and it is tolerably certain that GEORGE DIGBY, Earl of Bristol, based his comedies, 'Tis Better than it Was' and 'Worse and Worse' (1662-1665), upon plays by Calderon. Digby undoubtedly adapted (1667) one of Calderon's pieces under the title of 'Elvira; or, The Worst not always True' (*q.v.*). Other English plays, printed or acted, which owe their origin to Calderon, are 'The Adventures of Five Hours' (*q.v.*), by Sir SAMUEL TUKE (1663); 'Tis Well it's No Worse' (*q.v.*), by ISAAC BICKERSTAFF (1770); 'Fortune Mends' and 'From Bad to Worse,' by F. HOLCROFT (1805); 'The Fairy Lady' and 'Keep your Own Secret,' by Lord HOLLAND (1807); 'Justina' (*q.v.*), by J. H. (1848); 'The Constant Prince,' 'The Secret in Words,' 'The Physician of his Own Honour,' 'Love after Death,' 'The Purgatory of St. Patrick,' 'The Scarf and the Flower,' translated by D. F. M'CARTHY (1853); 'The Painter of his Own Dishonour,' 'Keep your Own Secret,' 'Gil Perez the Gallician,' 'Three Judgments at a Blow,' 'The Mayor of Zalamea,' and 'Beware of Smooth Water,' freely translated by EDWARD FITZGERALD (1853); 'Life's a Dream' and 'The Great Theatre of the World' (portions only), translated with essay by R. C. TRENCH (1856 and 1880); 'Love the Greatest Enchantment,' 'The Sorceries of Sin,' 'The Devotion of the Cross,' translated by D. F. M'CARTHY (1861); 'The Two Lovers of Heaven: Chrysanthus and Daria,' translated by D. F. M'CARTHY (1870); 'The Wonder-working Magician,' 'Life is a Dream,' 'The Purgatory of St. Patrick,' translated by D. F. M'CARTHY (1873); 'The Mighty Magician' and 'Such Stuff as Dreams are made of,' freely translated by EDWARD FITZGERALD (1877); 'Humours of the Court' and 'The Christian Captives,' adapted by R. BRIDGES (*q.v.*). SHELLEY translated some scenes from Calderon's 'Magico Prodigioso.' See G. H. Lewes' 'The Spanish Drama' (1847) and E. J. Hasell's 'Calderon' (1877). Also, 'Select Plays of Calderon,' edited, with introduction and notes, by Norman MacColl (1888).

Caldicott, Alfred James. Musical composer, born 1842, died 1897; wrote the music for the following dramatic pieces:— 'Treasure Trove' (1883), 'Old Knockles' (1884), 'The Friar' (1886), 'Tally Ho' (1887), 'Wanted, an Heir' (1888), 'The Bo'sun's Mate' (1888), 'John Smith' (1889), 'Brittany Folk' (1889), 'Locked In' (1889), 'All Abroad' (1890), 'Possessions' (1890), 'The Old Bureau' (1891), 'A Knight Errant' (1894).

Caldwell, James H. Actor, born in England, 1793, died New York, 1863; began his career, as a child, at Manchester; made his *début* in America at Charleston, in 1816, as *Belcour* in 'The West Indian' (*q.v.*). In 1828 he made his first appearances in

New York, as *Belcour*, *Darcourt*, *Duke Armand*, *Brindley*, *Young Wilding*, *Charles Surfer*, etc. His last performance as an actor was on January 14, 1903. In the course of his career he built theatres at Petersburg (Va.), New Orleans, Nashville, St. Louis, Hatcher, and Cincinnati. See *Island's 'New York Stage'*.

Caled Quotem. See **TURNOV PAYSIE TO THE DOGS**.

Caled. Commander of the Arabs in *HOODER'S 'Siege of Damascus'* (q.v.).

Caledonia. Daughter of John's Grand in *W. BACON and A. HALLIDAY'S 'My Heart's to the Highlands'* (q.v.).

Caliban, Stenialaus. Actor, from his fifth to his twelfth year played leading "legitimate" parts in the British provinces, under the name of the "Infant Hercules." This was followed by several years' experience in country theatres, his London debut being made at the Lyceum Theatre on September 14, 1855, as *London* in *'Ford in'* (q.v.). He was the original representative—at London, in 1856 of *Judy* in *'It's Never too Late to Mend'* (q.v.); also, at the Princess's Theatre, London, in 1856, of *Simon Tappert* in *Walter Phillips and P. Vining's 'Barnaby Rudge'* (q.v.). He played the former part at the Princess's in 1855 and 1857, at the Adelphi in 1851, and at Drury Lane in 1853. Of late years he has been in the first cast of *'Ellie'* and *'The Two Nods'* (Lynn, 1879). *'An Old Master'* (Princess's, 1880), *'Major and Minor'* (Olympic, 1881), and he played the *'P'* of *'The Two Nods'* in *'Hamlet'* at the Princess's in 1880. In *'Much Ado About Nothing'* at the Lyceum in 1882, the *Clown* in *'Twelfth Night'* at the same theatre in 1883, and the *Second Witch* in *'Macbeth'* at the Olympic in 1884. He is the author of a play, a capital named *'Caught'* (q.v.). His daughter *Estelle* made her first professional appearance at the Comedy Theatre in 1888.

Calhoun, Eleanor. Actress, born in California, 1869, made her first public appearance at the Grand Opera House, San Francisco, on October 10, 1890, as *Juliet*. After this came a three months' tour of the United States, during which she played the female "lead" in various plays of Shakespeare, *'The Hunchback'*, *'The Lady of Lyons'*, *'Love's Sacrifice'*, *'The Wife'*, and *'Daniel Rochat (Leak Henderson)'*. In 1892 (October 16) she made her London debut at the Imperial Theatre as *Hester* in *'An Unusual Match'* (q.v.), appearing also on October 21 as *Rebecca*. Engaged for the Haymarket Theatre, she figured there successfully (in 1893-94) as *Lady Nell* in *Pinero's 'Lords and Commons'* (first production), *Lady Duncan* in *'A Lesson'* (first production), *Lydia Langrish* in *'The Rivals'*, *Dora* in *'Diplomacy'*, *Rebel* in *'Masks and Faces'*, and *Blanche Hope* in *'Gore'*. In June, 1895, Miss Calhoun produced, under her own management, at the Royalty, London, an adaptation by S. Coleridge and W. Forbes of

'The Scarlet Letter' (q.v.), herself appearing as *Hester Prynne*. In May, 1899, she was the original *Janet* in *'The Grandeur'* at Terry's, and in July, 1899, she followed Miss Olga Brandon as *Faith* in *'Judah'* at the Shaftesbury. In 1891 Miss Calhoun studied in Paris, under M. Coquelin, and later appeared at Orleans as *Katherine* in *'La Mère Apprentie'* (*'The Taming of the Shrew'*). Her next appearance in London was in December, 1896, at the Garrick, as *Arch Agerton* in *'The Slave of the Ring'* (q.v.). In 1897 she was the heroine in *'A Court of Honour'* (Royalty Theatre). In 1898 she was seen at St. George's Hall as *Calantha* in *Port's 'Broken Heart'*, and in 1899 she played the title part (*Clorinda Widdows*) in *'A Lady of Quality'* at the Comedy Theatre. She has also appeared in the English provinces as *Clorinda*, and at a London suburban theatre as *Lady Macbeth*.

Caliban, in 'The Maid's Tragedy' (q.v.), is "a blunt, material courtier," "a character of much humour and novelty" (Halliwell).

Caliban, in 'The Tempest' (q.v.), is the "freckled whelp" of *Boatswain*. "The character of Caliban," says Halliwell, "is generally thought (and justly so) to be one of the author's masterpieces. In itself it is one of the wildest and most abstracted of all Shakespeare's characters, whose deformity, whether of body or mind, is redeemed by the power and truth of the imagination displayed in it. It is the essence of grossness, but there is not a particle of vulgarity in it. Shakespeare has described the brutal mind of Caliban in contact with the pure and original forms of nature, the character grows out of the soil where it is rooted, uncontrolled, unsmooth, and wild, uncramped by any of the meanesses of custom. It is 'of the earth, earthy.' It seems almost to have been dug out of the ground, with a soul instinctively repelled to it answering to its wants and origin." Caliban agrees also in the *Brothers Bacon's* travesty of *'The Tempest'*, called *'The Enchanted Isle'* (q.v.).

Calico, Charles, in *H. and B. Barker's 'Out on the Loose'*.

Californian (The). A play by J. W. COLLIER, performed in U.S.A. Dramas called *'The California Detective'* and *'The California Pioneer'* have also been produced in America.

Caligula, Emperor of Rome. A tragedy by JOHN CROWEN (q.v.), acted at Drury Lane in 1866, with Powell in the title part. Crowen has drawn the characters of the Emperor and his wife *Calpurnia* according to history, but the principal incidents seem to be fictitious. *Valerius Antonicus* had kept his wife *Julia* in the country. She comes to Rome contrary to his orders, the Emperor ravishes her, and she poisons herself. In the last act *Caligula* is killed by *Cassius Chaerea* (Gonnet).

Calino. The hero of H. B. FARRIE'S *'Nemesis'* (q.v.).

Caliph (The). A comic opera in three acts, libretto by HARRY B. SMITH (q.v.), music by Ludwig Engelender, first performed at the Broadway Theatre, New York, on September 3, 1900, by a company including Jefferson de Angelis.

Caliph of Bagdad (The). (1) An opera in one act, music by Boieldieu (first produced at Paris in 1800), performed in New York in October, 1829. (2) An extravaganza by WILLIAM BRULON (q.v.), first performed at the Strand Theatre, London, on December 21, 1907, with Miss A. Swanborough in the title part, T. Thorne as Mahoud, D. James as Cadi, H. J. Turner as Chabé, Miss Harland as Lady Camara, Miss Newton as Darned, Miss Elsie Holt as Hassan.

Calirrhoe. A drama in verse by MICHAEL FIELD (q.v.), published in 1884.

Callista. The heroine of ROWEN'S *'Fair Penitent'* (q.v.). "The character of *Callista*," says Hazlitt, "is quite in the *bravura* style of Massinger. She is a heroine, a virago, fair, a woman of high spirit and violent resolutions, anything but a penitent. She dies indeed at last, not from remorse for her vices, but because she can no longer gratify them."

Calisto; or, The Chaste Nymph. A masque by JOHN CROWNE (q.v.), printed in 1675, "written by command of King James II. a queen, and performed at court by persons of great quality. The scene lies in Arcadia, the duration of it is an artificial day, and the plot is founded on Ovid's *Metamorphoses*, lib. II. fab. 5, 6" (*Cyclographia Dramatica*). "Jupiter, as in Ovid, courts Calisto under the form of Diana. The catastrophe is altered" (Gentest).

Calisto and Meliboea. A Spanish tragic comedy, in prose and twenty-one acts, by FERNANDO DE ROJAS, first published, it is believed, at Burgos. An English adaptation, written in verse and described as "A new comedy in English, in manner of an interlude, right elegant and full of craft of rhetoric wherein is shewed and described as well the beauty and good properties of women as their vices and evil conditions," was published in London about 1530. This was followed by a translation in English prose, made by JAMES MARRS (q.v.), and published in 1631, under the title of *'The Spanish Bawd'* (q.v.), represented in Celestina, or the tragic comedy of Calisto and Meliboea.

Call Again To-morrow. A farce, performed in New York, January, 1833, Lyceum Theatre, London, July, 1834.

Call-Boy (The). A weekly periodical, started in April, 1834. For a description of the duties of the call boy in a theatre, see G. Vandenhoff's *'Dramatic Reminiscences'* (1900).

"Call for the robin redbreast and the wren." First line of a dirge in

WEBSTER'S *'White Devil'* (q.v.), of which Charles Lamb wrote: "I never saw anything like this dirge, except the ditty which reminds Ferdinand of his drowned father in *'The Tempest'*. As that is of the water, watery, so this is of the earth, earthy."

Called Back. (1) A play in a prologue and three acts, founded by HUGH CONWAY and J. COMYNS CARR on the former writer's story, *'Called Back'*, and first performed at the Prince's Theatre, London, on May 20, 1864, with Miss Lingard as *Pauline March*, Miss Tilbury as *Mary Vaughan*, Myria Bellew as *Gilbert Vaughan*, H. J. Lethcourt as *Arthur Kenyon*, F. Rodney as *Anthony March*, &c. W. Anson (and afterwards J. Fernandez) as *Dr. Cenero*, and H. Beerbolm Tree as *Paulo March*, revived at the Haymarket in November, 1890, with H. Beerbolm Tree in his original role, J. Fernandez as *Cenero*, E. Perry as *Gilbert*, F. Kerr as *Arthur*, W. Lawson as *Anthony*, C. Hudson as *Petrof*, Miss Horlock as *Mary*, and Miss Julia Neilson as *Pauline*. When the play was produced at the Madison Square Theatre, New York, Miss Midward was the *Pauline*. (2) A play, founded on the same story, by J. C. HILLIAR, and first performed at Eastbourne, August 25, 1884.—There have been other adaptations of the tale, notably one by J. R. GRIMKEN, performed in U.S.A. A burlesque of *Called Back*, entitled *'Called There and Back'* and written by H. C. MENAVALLE, was produced at the Gaiety Theatre, London, on October 15, 1884, with Miss E. Farrer as *Gilbert*, E. W. Boyce as *Macary*, Miss Connie (Hichrist) as *Pauline*, and W. Elton, H. De Lange, T. Square, P. Lyndal, Miss Phyllis Houghton, etc. in other roles. Another burlesque, entitled *'Called Back Again'*, and written by ALBERT CHEVALIER (q.v.), was first performed at the Theatre Royal, Plymouth, on July 14, 1885, with a cast including W. Mackintosh, Miss Marie Williams, and Miss Minnie Kitchley.

Called Back Again. See **CALLED BACK**.

Called There and Back. See **CALLED BACK**.

Called to Account. A play produced in America, with Miss Sylvia Gerrish as *Esther*.

Called to the Bar. A farce performed at the Portman Rooms, London, on May 16, 1892.

Called to the Front. A military drama by SERGANT TOWNER and FRANK BEAL MONT, Britannia Theatre, London, April 29, 1885.

Callender, Romaine. Actor and dramatic writer; author of the following plays:—*'The Two Paths in Life'* (1875), *'The Poor Law Board'* (1875), *'D. T.'* (1879), *'Number 51'* (1880), and *'Light'* (1892).

Calmour, Alfred C. Dramatic writer and actor, author of the following plays:—*'Only a Dream'* (1878), *'Trust and Trial'* (1880), *'A Woman's Heart'* (1881), *'Law*

and Justice' (1862), 'Wives' (1863), 'Broken Bonds' (1863), 'Cupid's Messenger' (1864), 'Homespun' (1864), 'Love's Martyrdom' (1866), 'Kiss Bene' (1866), 'The Amber Heart' (1867), 'The Willow Wainsome' (1868), 'Cyrene' (1869), 'A Gay Lothario' (1869), 'Gabriel's Trust' (1869), 'The Broadwinner' (1869), 'The Broken String' (1869), 'Frollicsome Fanny' (1869), 'The Queen of the Room' (1869), 'Dante' (1869) author also, of 'Practical Play Writing and the Cost of Production' (1869), and 'Fact and Fiction about Shakespeare' (1869). A. C. Calverton was in the original casts of Willis's 'Nell Gwynne', 'Royalty Theatre' (1878), Willis's 'Forced from Home' (Duke's Theatre, 1869), and of his own 'Trust and Trial' (1869) and 'Gabriel's Trust' (1869). He also played in 'Jangle' at the Lyceum in 1878, and in 'Rescued' at the Adelphi in 1879, besides appearing in the English provinces in his own 'Woman's Heart', etc.

Calpurnia. Wife of Marcus Brutus in SHAKESPEARE'S 'Julius Cæsar' (q.v.).

Calumny. A play by MALCOLM WATSON, adapted from the Spanish of Echegaray, Shaftesbury Theatre, London, April 4, 1888, with Miss Wallis, A. Elwood, W. Parren, and F. Terry in the cast.

Calvert, Charles. Actor and theatrical manager, born in London, February 28, 1828, son of a silk merchant, was educated at King's College School, and then articled to a solicitor. His first inclination was towards the Church, but admiration of the work of Phelps and Macready led him to the stage. His debut as an actor was made in August, 1852, at Weymouth, whence he went in 1853 to Southampton. About 1866 he joined the company of the Surrey Theatre to play "juvenile lead." In 1866 he married Adelaide Helen Biddle (see CALVERT, MRS. CHARLES), and with her undertook several "starring" tours, appearing in 1867 at the Queen's, Manchester. With the last-named place he was destined to be long associated. In 1869 he became leading actor and stage manager of the Theatre Royal, Manchester, where he produced (with many other plays) 'Hamlet', in which he acted the Ghost, and 'The Pious Revenger', in which he was the Fool. The Prince's Theatre, Manchester, was built in 1868, and of this establishment Calvert became the first manager, opening it in October of that year with 'The Tempest', in which he took the part of Prospero. This was followed in February, 1868, by 'Much Ado About Nothing', with Calvert as Benedick, in September, 1868, by 'A Midsummer Night's Dream', in which he did not appear, in November, 1868, by Byron's 'Two Foscari' (for the first time on any stage) in September, 1869, by 'Antony and Cleopatra', in 1869, by 'The Winter's Tale', with Calvert as Leontes, in August, 1870, by Richard III., with Calvert in the title part, in 1871, by 'Timon of Athens', in 1871, by 'The Merchant of Venice', with Calvert as Shylock, in September, 1871, by

'Henry V.' with Calvert in the title role; in 1873, by 'Twelfth Night', in 1874, by 'Henry IV., Pt. II.' (Other revivals by Calvert at the Prince's were of 'Julius Cæsar', 'Macbeth', 'Lear', and 'Manfred', in the first of which he played Brutus. His connection with the Prince's ceased in 1875. He had in 1871 visited New York, where he produced 'Richard III.' at Niblo's Theatre. To New York he went again in 1875, to produce 'Henry V.' Later in that year, September, he brought out at the Alexandra Theatre, Liverpool, Byron's 'Sardanapalus', enacting the title part. In 1877, at the Theatre Royal, Manchester he revived 'Henry VIII.', with himself as Wolsey. From this time his health never robust began to fall seriously, and though, amidst all his suffering, he fulfilled numerous engagements in the British provinces (where his 'Henry V.', 'Sardanapalus', 'Lear', and 'Wolsey' were very popular, and where he was seen in 1879 as the hero of 'Æsop', or, 'The Golden Bubbler' and as 'for Primrose' in 'Othello'), he succumbed in the last-named year, dying in London on June 12. He was part author, with John Coleman (q.v.), of a play called 'Robt. the Showman', 1870. Four sons of his have adopted the profession of the stage. Louis (q.v.), William (q.v.), Leonard, and Alexander. Tom Taylor wrote of Calvert as "the most ardent and enterprising of provincial managers, who for ten years drew the vast population of Manchester and its surrounding hives of millions, unrelieved and unlovely labour, to the Prince's Theatre, to witness, for some three months yearly, a masterpiece of Shakespeare, put on the stage with a completeness, care, and taste then unequalled save by the managements of Macready, Phelps, and Charles Kean, thus playing, as I cannot but think, a part unparalleled by any other influence about him, as an educator of popular taste and an inspirer of popular imagination." "Though his physical advantages were few, his intelligence and reading, together with a certain breadth and strength of style qualified him even for heroic parts, such as Brutus and Henry V. His elocution was excellent, and his declamation at times masterly." (A. W. Ward, in 'The Dictionary of National Biography').

Calvert, Mrs. Charles (Adelaide Helen Biddle, or Bedell). Actress, born 1837; daughter of James Bedell (q.v.) at six years of age played one of the children in 'The Stranger' with Charles and Mrs. Kean; was taken while a child to America, whence she returned to become, in 1853, "walking lady" at the Theatre Royal, Southampton. Here she met Charles Calvert, whom (after acting for a time in the States) she married in 1866. In 1866 she played "leading business" at the Surrey, securing in the original casts of 'A Bird in the Hand' (q.v.), etc. At the Prince's Theatre, Manchester, under her husband's management (1864-1875), she appeared as 'Beronica', 'Cleopatra', 'Hermione', 'Elizabeth of York', 'Lady

Macbeth, and the *Chorus* in 'Henry V' (a part which she has played in England and America about three hundred times). In his subsequent revival of 'Henry VIII' she played to tour in England *Katherine of Aragon*. After his death in 1879 she was engaged at Sadler's Wells by Mrs Bateman, playing *Helia* *Marston* in 'Rob Roy' (q.v.) and *Paula* in 'Ibello'. Then came a forty weeks tour in America with Edwin Booth. Mrs Calvert has also toured in the States with Mrs Langtry and Miss Mary Anderson, whom she supported at the Lyceum in 1884 as *Lady Capulet*. Since then Mrs Calvert has played in London the following original parts: *Mother Renard* in 'The Love that Kills' (1890), *Caroline Biddle* in 'The Director' (1891), *Catherine Palfrey* in 'Arms and the Man' (1894), *Mrs. Jeannet* in 'The White Elephant' (1895), *Mrs. Lambert* in 'Maudie's Gally' (1897), *Mrs. Sandgate* in 'One Summer's Day' (1897), and *Mrs. Johns* in 'Lord and Lady Algy' (1898). In 1899 she was *Madame Ferranade* (q.v.) at the St James's, and the *Nurse* in 'Romeo and Juliet' at the Comedy. She is the author of two plays—'Trotty Lock' (1872) and 'Can he Forgive her' (1891).

Calvert, Louis. Actor, born November, 1850, son of Charles Calvert (q.v.), made his professional debut in 1874 at the Theatre Royal, Dublin, Natal, whence he went in 1875 to the Princess's Melbourne. Returning to England in 1880, he toured successively with John Dewhurst, George Hignell, Miss Nellie Desmond Tearle and others playing also a "stock" season with Miss Sarah Thorne. In August, 1886, he appeared at Drury Lane as *Louise Ferranade* in 'A Run of Luck' (q.v.). In the following year he was engaged at the Lyceum. During a tour with Miss Fortescue he played *Sir Phyllon* in 'The Wicked World' at the Grand, Islington, in 1888. In 1890 he formed a company of his own, and since that date has produced in the English provinces (playing the leading part in each) 'Hamlet', 'Othello', 'Macbeth', 'Richard II.', 'Henry IV' (pts. 1 and 2), 'Richard III.', 'As You Like It', 'Two Gentlemen of Verona', 'Love's Labour's Lost', 'Taming of the Shrew', 'Antony and Cleopatra', 'The Merchant of Venice', Goethe's 'Clavigo', Browning's 'Blot in the Scutcheon', and Dumas's 'Rougemont' and 'Enemy of the People'. His recent appearances in London as an actor include *Verham* in 'A Blot in the Scutcheon' (Opera Comique, June, 1903), *Antony and Macbeth* (Olympic Theatre, May and June, 1903), *Caesar* in 'Julius Caesar' (Her Majesty's Theatre, 1904), *Jay* and *Cornel* *James* (Grand Theatre, Fulham, 1904), *Portia* in 'Grand's' 'Musketeers' (Her Majesty's, 1905), and *Billaud Ferranade* in Dumas's 'Rougemont' (Lyceum, 1906).

Calvert, William. Actor; son of Charles Calvert (q.v.), made his professional debut in 1877, played small parts at the Lyceum in 1880, between 1881 and 1886

toured with Edward Compton (q.v.), from 1885 to 1890 was associated mainly with Edward Terry (q.v.), and in 1891 appeared in London with Miss Fortescue as *Mercutio*, and as *Trucworth* in 'The Love Chase'. Among his original parts have been *Mr. Bearder* in 'The Churchwarden' (1890), *Sir Joseph Pendleton* in 'Culprits' (1890), and *Sir Richard Ingley* in 'Lucie Mike' (1891). Since the last named date he has "starred" in the English provinces with his own company. He is the author of an adapted play called 'Blanche Ferranade' (1890).

Calypso. The heroine of several dramatic pieces, notably (1) 'Calypso and Telemachus' an opera work by JOHN HUGHES and music by Calvard performed "at the Queen's Theatre in the Haymarket," and printed in 1712. (2) 'Calypso,' a masque in three acts, words by RICHARD CROMBIE LLOYD, music by Butler first performed at Covent Garden on March 30, 1779. (3) 'Calypso,' a comic opera by ROBERT HOULTON, acted at Smock Alley, Dublin, in 1786. (4) 'Calypso and Telemachus,' a burlesque by SAMUEL JOHNSON Sadler's Wells Theatre, April 1866. (5) 'Calypso, or, The Art of Love,' an extravaganza in one act, by ALFRED THOMPSON (q.v.), first performed at the Court Theatre, London, on May 6, 1874, with Miss Sylvia Holman as *Calypso*, Miss Nellie Moon as *Telemachus*, Miss Be Grey as *Richard*, Miss Eliza Egan as *Lalage*, Miss Kate Phillips as *Cupid* and W. J. Hill as *Nestor*. *Calypso* also figures in *PLANCHÉ and DANCER'S* 'Telemachus' (q.v.).

Calypso and Telemachus. See CALYPSO.

Camarlzaman, Prince, is the principal character in several burlesques: (1) 'Camarlzaman and Radoora, or The Prince who loved the Prince,' an "extravaganza Arabian Nights Entertainment" in two acts, by the Brothers BRUNTON, first performed at the Haymarket Theatre, London, on December 26, 1848, with Miss P. Holman as *Camarlzaman*, Miss Reynolds as *Radoora*, J. Bland as *Buny*, *Emperor of China*, Caulfield as *Jin Nong* (*Prince of Japan*), Mrs. Caulfield as *Princess Tabin*, Mrs. Keeley as *Maimound* (*The Port*), Mrs. L. B. Buckingham as *Filma*, *Keeley* as *Dumouch* (*or Dymn*), performed in New York in 1868. (2) 'Prince Camarlzaman' (q.v.), by E. BULLINGHAM and W. HEAT (1865). (3) 'Camarlzaman, and the Fair Radoora; or, The Bad Dymn and the Good Spirit,' an extravaganza by H. J. BRUNTON, first performed at the Vaudeville Theatre, London, on November 25, 1871, with T. Thorne as *Camarlzaman*, D. James as *the Bad Dymn*, Miss Neddy Power as *Radoora*. (4) 'Camarlzaman,' a burlesque fairy drama, in a prologue and three acts, by F. C. BRUNTON (q.v.), first performed at the Gaiety Theatre, London, on January 31, 1884, with Miss E. Farrer in the title part, Miss C. Christies as *Radoora*, Miss P. Broughton as *Maimound*, Miss E. Broughton as *Fake*, E. Terry as *the Dymn*, T. Squire as *Wu Lung*, and W. Elton as *the Shah*.

Camberwell Brothers (The). A burlesque of 'The Cornish Brothers,' by CHARLES KELLY (q.v.) first performed at the Olympic Theatre, London, on April 20, 1887.

Cambridge (England). This town is notable as one of those in which the religious drama was especially popular in the fifteenth and sixteenth centuries. In the second half of the latter period, the performance of plays became frequent at the University, and Thomas Heywood records that, during the years of his residence, he saw "tragedies, comedies, histories, pastorals, and shows publicly acted, in which the graduates of good place and reputation" were "specially parted" ("Apology for Actors"). We read that the academic authorities tolerated the drama when it was in the Latin tongue, but were not so well disposed towards it when it was in English. They also did all that they could to exclude professional players from the town (Ward, 'English Dramatic Literature'). Faint gives the following list of plays performed in English at Cambridge colleges between 1564 and 1641: at Kings, 'Eschilus' (1564), at Christ's, 'Camberwell's Needle' (1566), at St. John's, 'The Destruction of Jerusalem' (1577), at Queens, 'Tamerlan' (circa 1587), at Clare Hall, 'Job Law' (1590), at St. John's, 'The Pilgrimage to Parnassus' (1598), 'The Return from Parnassus, Part I' (1601), and 'The Return from Parnassus, Part II' (1602), at Trinity, 'Lingua' (1603), 'Scirota' (1613), 'Albanus' (1615), 'The Pedlar' 'Aristippus,' 'The Jealous Lovers,' and 'Hoy for Honesty' (1630-1633), 'The Guardian' (1641), and other pieces at colleges unknown ('Biographical Chronicle of the English Drama'). See, elsewhere in this volume, some account of the above-named plays, and also of Latin dramas performed during this period, such as 'Ignoramus,' acted at Trinity before King James I in 1615. For a list of dramatic works performed subsequently at Cambridge colleges, see C. Wordsworth's 'Social Life in the Universities in the Eighteenth Century' (1674). The Cambridge Garrick Club was founded in 1835. The Amateur Dramatic Club was started in 1855 by F. C. Burnand, who has related his "personal reminiscences of the A. D. C." in a volume published in 1880. Herein the history of the club is brought down to 1864. The story is continued in one of the sections, written by W. G. Elliot, of 'Amateur (Tubs and Actors' 1890). The existing Theatre at Cambridge was opened on January, 1896, with a performance of 'Hamlet' by H. Beerbohm Tree and the Haymarket company.

Cambro-Britons (The). (1) A musical interlude first performed at Covent Garden on May 31, 1797. (2) 'Cambro-Britons' a drama in three acts, by JAMES BOADEN (q.v.), first performed, with music by M. Arnold, at the Haymarket on July 21, 1798.

Cambyres, King of Persia. (1) A play by THOMAS FLETCHER, licensed for acting

in 1600, and described on the title page as "a lamentable tragedy mixed full of pleasant mirth." Shakespeare refers to this work when he makes one of the persons in '1 Henry IV,' act II, sc. 4, say, "I must speak in passion, and I will do it in King Cambyres' vein." On this, A. W. Ward remarks: "Though 'Cambyres' vein' has become proverbial for rant, the language of the play is in no instance specially obnoxious to this charge." The play, he adds, is "generally well written, chiefly in the so-called 'common metre.'" See Hawkins, 'Origin of the English Drama' and Dodsley's 'Old Plays' (ed. Hazlitt). (2) 'Cambyres' a tragedy in rhymed verse, by FREDERICK KETTLER (q.v.), performed at Lincoln's Inn Fields in 1607, with Betterton in the title part Haras as *Proscopos*, Young as *Smerdis*, and Mrs. Betterton as *Mandane*. The plot is founded on Herodotus. 'Cambyres' figures in W. BACON's 'Pygmalion' (q.v.).

Camera Obscura. A farce by GEORGE WALTER BROWN, performed at Manager's Amphitheatre, London, on October 24, 1879.

Cameron, Beatrice. Actress, born at Troy, N. Y., made her debut as an amateur in 1864 in 'The Midnight Marriage' engaged by the management of the Madison Square Theatre, New York, she figured there in 'Called Back' and 'Young Mrs. Winthrop.' Then came some experience on tour and an engagement with Richard Mansfield (q.v.), in the course of which she appeared in London in 1869 as *Agnes* in 'Dr. Jekyll and Mr. Hyde,' *Lesbia* in R. Dreyer's comedy so named, and *Florence* in 'Prince Karl,' and in 1869 as *Lady Anne* in 'Richard III.'

Cameron, Violet. Actress and vocalist, born 1862, made her first appearance on the stage at the Princess's Theatre, London, in 1870, as *Karl* in 'Pansy and Marguerite.' This was followed by various engagements in London for pantomime and burlesque. In 1876 she was the original *Jocande* in 'Piff-Paff' (q.v.) at the Criterion, and *Perdita* in a revival of 'The Winter's Tale' (q.v.) at the Alexandra, Liverpool. Her career as an adult actress may be said to have begun at the Folly, London, in February, 1878, when she figured as the first English representative of *Germaine* in 'Les Cloches de Corneville' (q.v.). In October, 1878, she went to the Strand Theatre to play in the revival of 'Nemesis' (q.v.). After that she undertook in London the following original roles: *Suzanna* in 'Madame Favart' (Strand, 1879), *Queen Islet* in 'The Naval Cadets' (Globe, 1880), *Bathsiba* in 'Olivette' (Strand, 1880), *Beatrice* in 'The Mascotte' (Comedy, 1881), *Boccaccio* in 'Von Suppe's opera' (Comedy, 1882), *Gertrude* in 'Rip Van Winkle' (Comedy, 1887), *Julia* in 'Chas. Wagner's opera' (Comedy, 1887), *Victor* in 'Dick Turpin' (Comedy, 1887), *Jack* in 'Dick Turpin the second' (Comedy, 1887), *Prince Florio* in 'The Ring and the King' (Prince of Wales's, 1888), *Alfred Duke* in 'Maid Marian' (Prince of Wales's, 1891), *Blind Springton* in 'Morocco Bound'

(Khafteshury, 1893), and the *Mother Superior* in 'The School-Girl' (1904). She has also appeared in London as *Isoly* in 'The Sultan of Mocha' (Strand, 1897), *Faust* in 'Faust Up to Date' (Gaiety, 1898-9), and *Captain Thorne* in 'Prince of Wales' (1899).

Camilla. An opera, the libretto translated from the Italian by OWEN MCWINEY, with which Vanbrugh and Congreve opened the Haymarket Theatre in 1708.

Camilla. (1) A character in TUCKER'S 'Adventures of Five Hours' (q.v.). (2) Daughter of *Bondicca* in HOPKINS'S 'Bondicca' (q.v.). (3) The guardian of Virginia in MONCRIEFF'S 'Appius' (q.v.). (4) A character in MISS MITCHELL'S 'Foscari' (q.v.). (5) 'The Titanilla' in J. C. WILSON'S drama so named (q.v.).

Camilla's Husband. A drama in three acts, by WALTER PHILLIPS (q.v.), first performed at the Olympic Theatre, London, on November 11, 1862, with Miss K. Saville as *Lady Camilla Hadstone*, H. Neville as *Maurice Warner* (her husband), G. Vincent as *Sir Philip Hadstone*, F. Robinson as *Dogberry*, R. Wigan as *Maybush* (innkeeper), W. Gordon as *Hercules Jonquid*, Mrs. Leigh Murray as *Miss Placida Poyntz*, Mrs. Stephens as *Red Judy*, Miss F. Haydon as *Storberry* (her daughter), etc. revived at Antley's Theatre in July, 1894, under the title of 'Pride', or, 'The Artist's Wife'.

Camilla. The title given to versions of *Don Quixote* 'La Dame aux Camélias' (q.v.), performed both in England and in America. In these versions the title part has been played in the States by Matilda Heron (q.v.), who needs a translation made by JAMES MONTGOMERY (q.v.) (New York 1896). Miss Clara Morris (1874), Madame Modjeska (1878), Madlle. Etelka Kéry (1883), Miss Fanny Davenport, Madlle. Eugénie Legrand (q.v.), and, in England, by Miss Louisa Moolle (Royal Alfred Theatre, London, 1870), Miss Alice Langard (Empire Theatre, 1880), and others. See HEARTSEASE. (2) 'Camilla; or, An Autumnal Dream' a drama in three acts, adapted by W. G. WILLS (q.v.) from the French, and first performed at the Theatre Royal (Cambridge) August 20, 1877. This piece has to do with the attempts of an unscrupulous priest to secure the heroine's fortune for the benefit of the church. Miss Violet Dacre played the heroine, and H. Ferrand was the priest.

Camillo. A Sicilian lord, in 'The Winter's Tale' (q.v.).

Camillus. A tragedy by JONAS B. PHILLIPS, first performed at the Bowery Theatre, New York, in January, 1834, with Rogers II in the title part.

Camilla. The "Maid of Honour" in MASSINGER'S play so named (q.v.).

Camma. Wife of *Senatus* in TENNYSON'S 'Cup' (q.v.).

Camp (The). A "dramatic entertainment" (q.v.), acted at Drury Lane on Octo-

ber 15, 1778. "All the shifts, impositions, distresses, intrigues, manoeuvres, etc., peculiar to a camp, are described in the dialogue, or exhibited in the dumbshow of this performance."

Camp at Chobham (The). A farce by MARK LEMON (q.v.), first performed at the Adelphi Theatre, London, on June 26, 1863, with a cast including Miss Mary Keeley, Leigh Murray, R. Keeley, etc.

Camp at the Olympic (The). An "introductory extravaganza and dramatic review," written by J. R. BLANCHÉ in celebration of the opening of the Olympic Theatre under the management of Alfred Wigan, and first performed at that theatre on October 17, 1853, with a cast including Wigan, F. Robinson, Emery, Mrs. Alfred Wigan, Mrs. G. Reed (Miss Horton), Mrs. Chatterley, Mrs. Stirling, Miss Wyndham, etc.

Campaign (The); or, Love in the East Indies. A comic opera by ROBERT JEPHSON, acted at Covent Garden in 1755.

Campaigners (The); or, Pleasant Adventures at Brussels. A comedy by T. DUFFEY, performed at Drury Lane in 1698, with a cast including Mills, Penkethman, Clibber, Bullock, Mrs. Knight, Mrs. Powell, Mrs. Verbruggen, etc. Part of the plot is taken from a novel called 'Female Falsehood'. The prologue was aimed at Collier (q.v.), whom Duffey also attacked in a preface to the printed text (1698).

Campaigning. A farcical comedy in three acts, performed at the Criterion Theatre, London, on the afternoon of May 24, 1879, with a cast including Mrs. Bernard Reere, W. S. Penley, and H. Boerholm Tree.

Campaspe, in LYL'S 'Alexander and Campaspe' (q.v.), is in love with Apollon (q.v.).

Campbell, Bartley. American dramatic writer, author of the following plays, produced in England in the years named:—'The Virginian' (1876), 'Fate' (1876), 'The Galley Slave' (1880), 'Paquita' (1884), 'The White Slave' (1884), 'My Partner' (1884), 'Clho' (1885), 'Siberia' (1888); author, also, of 'A Debt of Honour', 'Fairfax', 'Friend and Foe', 'Hearts', 'A Heroine in Rags', 'How Women Love', 'Matrimony', 'My Geraldine', 'Peril', 'Risks', 'Separation', etc.

Campbell, Herbert. Vocalist and actor, made his theatrical *entrée* in 1871 at the old Theatre Royal, Liverpool, in the pantomime of 'King Autumn.' He afterwards fulfilled several similar engagements at the Grecian Theatre, London, appearing at Covent Garden in 1875 in 'Jack and the Beanstalk.' He was in 'Sundial' at Drury Lane in 1882-3, and since 1884 has had a part in every Christmas production at that theatre.

Campbell, Lady Colin. See BUD AND BLANCK.

Campbell, Mrs. Patrick. Actress; after some experience as an amateur, made her professional *début* at the Alexandra Theatre, Liverpool, in November, 1888, in Vezin and Buchanan's 'Bachelors' (*q.v.*). With this, she toured for a time; then came provincial engagements with Mrs. Bandmann Palmer and Ben Greet. With the former Mrs. Campbell played *Rachel Denison* in 'Tares' (*q.v.*); with the latter she undertook leading parts in Shakespeare, and in Louis N. Parker's 'Love in a Mist' (*q.v.*) and 'A Buried Talent' (*q.v.*). Her first appearance in London was made at the Adelphi Theatre on the afternoon of March 13, 1890, as *Helen* in 'The Hunchback' (*q.v.*). At the Vaudeville Theatre in June, 1890, she played *Stella* in 'A Buried Talent.' After this came single representations of *Lady Teazle* (Adelphi, February 19, 1891) and *Rosalind* (Shaftesbury, June 18, 1891). At the Adelphi subsequently, she was the original *Astræa* in 'The Trumpet Call' (1891), *Elizabeth Cromwell* in 'The English Rose' (1892), *Tress Purvess* in 'The Lights of Home' (1892), and *Clarice Berton* in 'The Black Domino' (1893). At the St. James's Theatre she was the first representative of *Paula* in 'The Second Mrs. Tanqueray' (1893), and of *Dulcie Laron-dis* in 'The Masqueraders' (1894). She was *Kate Cloud* in the original production of 'John à Dreams' at the Haymarket (1894), and the heroine of 'The Notorious Mrs. Ebbsmith' at the Garrick (1895). In the last-named year she played *Fedora* at the Haymarket and *Juliet* at the Lyceum. To 1896 belong her *Militza* in 'For the Crown,' and her *Magda* in L. N. Parker's translation—both at the Lyceum, where she also appeared as *Lady Teazle*. Later in the year came (at the Avenue) her *Rat-Wife* in 'Little Eyolf' (*q.v.*), in which she afterwards followed Miss Achurch as *Rita*. In 1897 she was seen at the Avenue as *Lady Hamilton* in 'Nelson's Enchantress' (*q.v.*), and at the Lyceum as *Ophelia*. In 1898 she figured at the Prince of Wales's as *Melisande* in 'Pelleas and Melisande,' and at the Lyceum as *Lady Macbeth*. Since then she has played the leading female rôle in 'Carlyon Sahib,' 'The Moonlight Blossom,' 'The Sacrament of Judas,' and 'The Canary' (1899), 'Mrs. Jordan,' 'The Fantasticks,' and 'Mr. and Mrs. Daventry' (1900), 'Beyond Human Power' (1901), 'The Joy of Living' (1903), and 'Warp and Woof' (1904).

Campbell, Thomas. Poet and miscellaneous writer, born 1777, died 1844; brought out in 1838 an edition of the works of Shakespeare, to which he prefixed 'Remarks on the Life and Writings' of the poet. He was also the author of a 'Life of Mrs. Siddons' (1834).

Campeius, Cardinal, in 'Henry VIII.' (*q.v.*).

Camping Out. A play in four acts, by BRONSON HOWARD; Elephant and Castle Theatre, London, December 13, 1886.

Campion, Miss [Mrs. Pope]. Actress,

born 1777, died 1803; was for some years the leading female performer on the Dublin stage. She became the second wife of Alexander Pope, the actor (*q.v.*).

Campion, Thomas, M.D. Poet, dramatist, and musician, died 1619; is mentioned as a verse-writer in the prologue to Peele's 'Honour of the Garter' (1593) and Meres' 'Palladis Tamia' (1598); was the author of several masques—of one presented before the king at Whitehall on Twelfth Night, 1607; of 'The Masque of Flowers,' interpreted by the gentlemen of Gray's Inn on Twelfth Night, 1613; of another ('The Lords' Masque'), performed at the wedding of the Princess Elisabeth in February, 1613; of a fourth, submitted to the queen at Caversham House, Reading, in April, 1613; and of a fifth, enacted at the marriage of the Earl of Somerset in December, 1613. "From a dramatic point of view, none of them possesses much importance, chiefly because Campion's inventive powers are by no means conspicuous" (A. W. Ward). See Nichols' 'Progresses of James I.' (1828) and A. H. Bullen's 'Works of Campion' (1889).

Can he Forgive her? A play in a prologue and four acts, by Mrs. CHARLES CALVERT, produced at the Comedy Theatre, Manchester, on September 18, 1891.

"Can you paint a thought? or number." First line of a song in FORD's 'Broken Heart' (*q.v.*).

Cancan, The Chevalier de. Master of the revels in TOM TAYLOR's 'Prince Dorus' (*q.v.*).

Candace. See ALTEMIRA.

Candid, Prince, figures in BURNAND's 'Snowdrop' (*q.v.*).

Candida. A play in three acts, by G. BERNARD SHAW (*q.v.*), first performed at the Theatre Royal, South Shields, on March 30, 1895, with George Young as the *Rev. James Morell*, A. E. Drinkwater as *Eugene Marjoribanks*, Miss Ethel Verne as *Proserpine Garnett*, and Miss Lilian Revell as *Candida*; performed in the British provinces in 1897, with Miss Janet Achurch as the heroine, Charles Charrington as *Morell*, Courtenay Thorpe as *Marjoribanks*, and Miss Edith Craig as *Proserpine*; produced at the Strand Theatre, London, July 1, 1900, by the Stage Society; produced in New York in 1903, with Arnold Daly as *Eugene*; revived at the Court Theatre in April, 1904, with Miss K. Rorke as *Candida*, N. McKinnell as *Morell*, Granville Barker as *Eugene*, A. G. Poulton as *Burgess*, and Miss S. Fairbrother as *Proserpine*.

Candidate (The). (1) A farce by JOHN DENT, first performed at the Haymarket Theatre in August, 1782. (2) A comedy in three acts, adapted by J. HUNTLY M'CARTHY (*q.v.*) from 'Le Député de Bombignac' of Alexandre Bisson (Théâtre Français, Paris, May 30, 1884), and first performed at the Criterion Theatre, London.

on November 22, 1884, with a cast including Charles Wyndham as *Lord Oldacre* (George Oldens as *Alaric Rafter*), W. Blakely, Alfred Maltby, W. Gregory, Miss Fanny Coleman, Miss Kate Horke, and Miss Russ Baker, revived at the Criterion on May 30, 1894, with C. Wyndham, G. G. Oldens, W. Blakely, and Miss Coleman in their original roles, and other parts by C. W. Somerset, F. Worthing, Miss M. Clements, Miss Lottie Browne, and Miss Mary Moore.

Candido, in 'The Honest Whore,' is, says Hazlitt, "a character of inconceivable quaintness and simplicity. His patience and good humour cannot be disturbed by anything. The idea (for it is nothing but an idea) is a dull one, and is well supported. He is not only resigned to injuries, but turns them, as Falstaff says of diseases, 'into commodities.'"

Candiope, "Princess of the blood" in *DAVID'S 'Secret Love'* (q.v.).

Candlemas Day; or, The Killing of the Children of Israel. A mystery-play written in 1812 and printed in Hawkins's 'Origin of the English Drama' (1773). "In this rude play," says Hawkins, "the Hebrew soldiers swear by Mahomet or Mahomet, who was not born till six hundred years after Herod; a messenger is named Watkin, and the knights are directed to walk about the stage while Mary and the infant are conveyed into Egypt." See 'Biographia Dramatica' (1812).

Candour, Mrs. A scandal monger in 'The Secret for Scandal' (q.v.).

Candytuft, Mr. and Mrs. in *SMITH'S BOOKS* (q.v.) and *Blacket* (q.v.).

Cane, Andrew. An actor at the Fortune Theatre (see *LONDON THEATRES*), and an interlocutor in 'The Stage Players' Complaint, a pleasant dialogue between Cane of the Fortune and Ree of the Friars, depicting their sad and solitary conditions for want of employment in this heave and contagious time of the Plague in London' (1641), reprinted in 1973 in Hindley's 'Old Book Collector's Miscellany'.

Cane, Harry. Actor, born 1848, made his professional debut in 1872 at Newport, Monmouthshire. He was the first representative of *Betty Todd* in 'The Middleman' (1880) and of *James Peters* in 'Dick Venables' (1890). Among the most notable of the other parts played by him in town or country are *Ezra Lazarus* in 'New Baby, Inc.', *Peter Cranky* in 'It's Never too Late to Mend', *Mrs. Innes* in 'Drink', *Chryseis* in 'Pygmalion and Galatea', and *King Phanoir* in 'The Palace of Truth'.

Cannidius. A character in *SEDLEY'S 'Antony and Cleopatra'* (q.v.).

Cannibals (The), or, The Massacre Islands. A play founded by WOODWORTH on a work by Captain Morrell and performed at the Bowery Theatre, New York, in January, 1833.

Canning, Mrs. (Mary Anne Costello). Actress, married in 1768 George Canning, the father of the famous statesman. On his death in 1771 she turned her thoughts to the stage, and (it is said), through the influence of Queen Charlotte obtained from Garrick an engagement at Drury Lane, where she appeared on November 8, 1773, as *Jane Shore* in the play by N. Rowe, a part she played six times. Bernard (q.v.), who witnessed the performance, says, "She set forth claims to the approbation of the critical" ('Retrospections'). Her subsequent career as a player was "almost entirely, if not entirely, confined to the provinces." She is said to have married Samuel Reddish, the actor (q.v.), she certainly wedded, after Reddish's death, a Plymouth silk mercer named Hunn, who, "falling in business, essayed the boards at Exeter and was damned." He died soon after, and, with the financial assistance of her son, Mrs. Canning was "enabled to withdraw from the stage in 1801." She died in 1827. See R. Hill's 'Life of George Canning' (1846) and F. H. Hill's 'George Canning' (1897).

Cannings, George. Actor, born 1846, made his professional debut at the Haymarket in 1868 as the *Second Actor* in 'Hamlet'. After much experience in town and country he was in the original casts of 'Quichen Is' (1860), 'His Wife' (1861), 'The Golden Band' (1867), 'The Blue Bells of Scotland' (1867), 'Fascination' (1867), etc. He was *Isaac Frederick* in 'As You Like It' at the St. James's, London, in 1880, and was in the London cast of 'A Lady of Quality' (1880). At one time he and his wife were prominent members of the provincial 'Casts' and 'Our Boys' companies. He is also author, with A. Chevalier (q.v.), of 'Shylock and Co.' (q.v.) (1861). Mrs. C. Cannings made her first appearance on the stage at Bristol about 1868. She was in the first cast of 'A Bridal Tour' (1864), 'The Halfway House' (1861), 'Under Fire' (1865), 'Open House' (1865), 'Sister Mary' (1866), 'In Danger' (1867), 'The Spy' (1868), 'Dick Venables' (1869), 'Diamond Deans' (1871), 'A Bohemian' (1872), 'The Importance of being Earnest' (1896), etc.

Cant. A character in *CORRY'S 'Beggar's Wedding'* (q.v.).

Cantab (The). A farce first performed at Covent Garden on May 21, 1727. (2) 'The Cantab' a farce by T. W. Robertson (q.v.), first performed at the Strand Theatre, London, on February 14, 1901, with W. H. Swanwick as *Charles Hedder* (the Cantab), J. Bland as *Brutus Boodle*, F. Danvers as *Servant Bertrams*, Miss K. Carson as *Mrs. Boodle*, and Miss Lavine as *Hannah*.

Cantato. Usurper of the throne of wit, in 'Bayes' Opera' (q.v.). See *BABOON*, *CROWDER*, and *DILLYDA*.

Canter, Captain, in *BAILE BERNARD'S 'Mummy'* (q.v.).

Canterbury Guests (The). A comedy by E. RAVENSCROFT, produced at the Theatre Royal in 1894.

Canterbury Pilgrims (The). An opera in three acts, music by Villiers Stanford, libretto by GILBERT & BECKETT (q.v.), first performed at Drury Lane Theatre, London, on April 28, 1884, with Miss Clara Perry as *Geely*, Miss Marian Burton as *Dame Marry*, W. Ludwig as *Sir Christopher*, Ben Davies as *Hubert*, G. H. Stanshall as *Geoffrey*, and Harrington Voute as *Hal of the Chaps*.

Canton. The Swiss valet of Lord *Opheily* in COLMAN and GARRICK's 'Clandestine Marriage' (q.v.).

Cantwell, Dr. the "Hypocrite" in WICKSTAFF's play so named, is, says Hazlitt, "a sturdy beggar, and nothing more; he is not an impostor, but a bully. There is not in anything that he says or does, in his looks, words, or actions, the least reason that *Sir John Lambert* should admit him into his house and friendship."

Canute the Great. A play in verse by MICHAEL FIELD (q.v.), printed in 1887.

Canvas, Charles. A character in MOORE's 'M.P.' (q.v.).

Cap (The). A satiric poem, by "PETER PINDAR, Esq.," published in 1795. "This attack on most of the dramatists of the time caused," says R. W. Lowe, "a considerable sensation. It seems certain that the genuine Peter Pindar, Wolcott, was not the writer. The 'Cap' is the Cap of Folly, which Bowdler gains" ('English Theatrical Literature').

Cape. The publisher in FOOTER's 'Author' (q.v.).

Cape Mail (The). A play, founded by CLEMENT MOOT (q.v.) on an incident in 'Jeanne qui pleure and Jeanne qui rit' and first performed at the Prince of Wales's Theatre, Liverpool, on September 23, 1881; first played in London at the St James's Theatre, on October 27, 1881, with Mrs. Kendal (*Mrs. Frank Preston*), Mrs. Claxton Murray (*Mrs. Preston*), Miss Millward (*Mary Preston*), Brandon Thomas, and W. Mackintosh in the cast, performed at Wallack's Theatre, New York, in 1883, with Miss Rose Coghlan in Mrs. Kendal's part, revived at the Court Theatre, London, in May, 1894, and at the Vaudeville Theatre in October, 1897. See *SUNSHINE THRO' THE CLOUDS*.

Capell, Edward, born 1713, died 1781, was, in 1737, appointed deputy inspector of plays. In 1738 he joined Garrick in issuing an abridged edition of Shakespeare's 'Antony and Cleopatra,' and in 1760 printed a volume of 'Prologues,' which included the text of 'Edward III.' (q.v.). To 1768 belongs his edition of Shakespeare's plays (with an introduction, chiefly bibliographical), described by the editors of the 'Cambridge Shakespeare' as "by far the most valuable contribution to Shake-

spears criticism that had yet appeared." In 1783 came his 'Notes and Various Readings to Shakespeare,' of which A. H. Bullen writes "As a textual critic Capell was singularly acute, and his commentary is a valuable contribution to scholarship" ('Dictionary of National Biography').

Caper. (1) A dancing master in G. ABBOTT & BECKETT's 'Infortunate Miss Bailey' (q.v.). (2) A character in ALLINGHAM's 'Who Wins? or, The Widow's Choice.'

Capers. (1) A musical farce in three acts, written and composed by RICHARD STAHL, with lyrics by WALTER PARKS, and first performed at the Standard Theatre, London, on November 23, 1885. (2) A farcical comedy by FANNY MARRIOTT and KEYWARD MATTHEWS, Hampstead Vestry Hall, March 18, 1899.

Capers and Coronets. A farce performed in New York, September 1840.

Capias. (1) An attorney in T. DIBDIN's 'Will for the Deed' (q.v.). (2) A character in M. and B. BARNETT's 'Out on the Loose' (q.v.).

Capitaine de Voleurs (Le). See OLD OFFENDERS and FIVE HUNDRED POUNDS REWARD.

Capital and Labour. A drama in four acts, by W. J. PATMORE and H. R. MOSS, Pavilion Theatre, London, March 9, 1891.

Capital Idea (A). A farce by FRANK ARDEN and ARTHUR RUSHTON, Philharmonic Theatre, London, December 20, 1871.

Capital Joke (A). An operetta, written by FREDERIC DE LARA, composed by London Ronald, Prince of Wales's Club, London, January 21, 1894.

Capital Match (A). (1) A farce in one act, by J. MADISON MORTON (q.v.), first performed at the Haymarket, London, on November 4, 1852, with Keeley (*Sunmoude*), Howe, Mrs. Leigh Murray, and Miss E. Bennett; at Burton's Theatre, New York, August, 1853. (2) A comedietta in one act, by WILLIAM PARKER, Theatre Royal, Richmond, April 26, 1897.

Capitan (El). A comic opera, libretto by CHARLES KLEIN, music by John Philip Sousa, first performed at Tremont Theatre, Boston, U.S.A., on April 17, 1890, with a cast including De Wolf Hopper and Alfred Klein; produced at the Broadway Theatre, New York, April 20, 1896.

Capitol (The). A play by AUGUSTUS THOMAS (q.v.), first performed at the Standard Theatre, New York, September 1, 1893.

Caprice. (1) A drama by O. S. J. LAND, first performed at Wallack's Theatre, New York, in October, 1857, with a cast including Lester Wallack. (2) A play in four acts, by HOWARD TAYLOR (q.v.), first performed at the New Park Theatre, New York, on August 11, 1894, with Miss Minnie Maddern as *Nervy Sister*, first performed in England

(revised by F. W. BROUGHTON) at the Globe Theatre, London, on October 22, 1889, with Miss Loie Fuller as *Mercy*, and other parts by J. G. Grahame, J. T. Herndon, J. Maclean, Alfred Maltby, Fuller Mellish, A. Boucicault, Miss Marie Linden, and Miss Susie Vaughan.—'A Caprice': a play in one act, translated by J. HUNTLY M'CARTHY from Alfred de Musset's 'Un Caprice' (q.v.), and first performed at the Vaudeville Theatre, London, on May 10, 1892, with Miss Marion Lea as *Mme. de L'Hery* and Miss May Whitty as *Mathilde*; revived at the Garrick Theatre, London, in November, 1892, with Miss E. Burney and Miss R. Nisbett in those parts.

Caprice, Prince, in 'A Voyage to the Moon' (q.v.).

Caprice (Un). See CAPRICE; CHARMING WIDOW, A; GOOD LITTLE WIFE, A.

Capricious Lady (The). A farce performed at Drury Lane in May, 1771. See SCORNFUL LADY.

Capricious Lovers (The). (1) A comedy by ODINGSSELLS, first acted at Lincoln's Inn Fields in December, 1725. (2) A comic opera, words by ROBERT LLOYD, music by Rush, founded on Favart's 'Caprices d'Amour,' first acted at Drury Lane in November, 1764.

Capsicomb, Sheriff and Mrs., in PLANCHÉ'S 'Irish Post' (q.v.).

Captain (The). A comedy by BEAUMONT and FLETCHER, printed in 1647. "Jacomio is a rough captain and a woman-hater. Frank falls passionately in love with him. Jacomio at first does not think it possible that any woman should like him. At the conclusion he marries Frank" (Genest). "No portion can be definitely assigned to Beaumont, but Fletcher certainly had assistance from some quarter" (Bullen). (2) A drama in three acts, by DON CARLOS, Swindon, February 23, 1883. (3) A farcical comedy in three acts, by W. F. FIELD, Town Hall, Maidenhead, October 27, 1886.

Captain Billy. An operetta in one act, words by HARRY GREENBANK, music by François Cellier, Savoy Theatre, London, September 24, 1891.

Captain Charlotte. A farce in two acts, by EDWARD STIRLING (q.v.), first performed at the Adelphi Theatre, London, in March, 1843, with Miss Kate Howard in the title part.

Captain Cook. "A serious pantomime in three parts," performed at Covent Garden in 1780.

Captain Cuttle. A comic drama in one act, "being a few more scenes from the moral of 'Dombey and Son,'" written by JOHN BROUGHAM (q.v.), and first performed at Burton's Theatre, New York, on January 14, 1850; played as "a dramatic sketch in three acts" at the Gaiety Theatre, London, on November 20, 1880, with W. J. Florence

in the title part, C. Fawcett as *Mr. Dombey*, T. Squire as *Sol Gills*, J. L. Shine as *Mr. Toots*, Mrs. Leigh as *Mrs. Skewton*, Miss Connie Gilchrist as *Florence Dombey*, Miss Myra Holme as *Edith Granger*, and Miss Amalia as *Susan Nipper*.

Captain Fritz. A musical comedy-drama in five acts, Lyric Theatre, Hammer-smith, April 5, 1897.

Captain in Petticoats (A). A dramatic piece by HARRY JACKSON (q.v.), performed in U.S.A.

Captain is not A-miss (The). A farce in one act, by T. E. WILKS (q.v.), first performed at the Lyceum Theatre, London, on April 18, 1836, with W. Bennett as *General Stormwell*, Hemming as *Captain Daring*, Oxberry as *John Stock* (a "tiger"), Romer, Williams, Mrs. Nisbett, Miss Mor-daunt, and Miss Shaw.

Captain Kidd; or, The Bold Buccaneer. A comic opera in three acts, libretto by G. H. ABBOTT, music by F. Solomon, first performed at the Prince of Wales's Theatre, Liverpool, September 10, 1883. See CAPTAIN KYD.

Captain Kyd. A drama first performed at the Park Theatre, New York, in July, 1839, with Richings as the hero and Miss Cushman as *Elsy*. See CAPTAIN KIDD.

Captain Lettarblair. A play by MARGUERITE MERINGTON, performed in U.S.A.

Captain Mario. A comedy by STEPHEN GOSSON (q.v.), described by him as "a cast of Italian devises;" produced some time after 1679.

Captain O'Blunder; or, The Brave Irishman. A farce by THOMAS SHERIDAN, first performed at Goodman's Fields in January, 1746; in New York, 1765.

Captain of the Guard (The). See CAPTAIN OF THE WATCH.

Captain of the Vulture (The). See MILLICENT.

Captain of the Watch (The). A farce in one act, "freely rendered," by J. R. PLANCHÉ, from Lockroy's 'Le Chevalier du Guet,' and first performed at Covent Garden on February 24, 1841, with C. J. Mathews in the title part (*Viscount de Ligny*), Bartley as *Baron Vanderpatter*, J. Vining as *Adolf de Courtray*, Mrs. Walter Lacy as *Kristina*, and Mrs. Humby as *Katryn*; performed in New York in 1842, with Walcot as *De Ligny*; revived at the Haymarket Theatre in April, 1869, with Sothorn as the *Viscount*, Miss A. Cavendish as *Kristina*, Miss Caroline Hill as *Katryn*, and Chippendale as the *Baron*; revived at the Lyceum Theatre, London, in 1881-2, with W. Terriss in the title part; revived, with interpolated lyrics by FREDERICK WOOD and music by George Fox, as 'The Captain of the Guard,' at the Theatre

Royal, Margate, July 24, 1887, with a cast including the lyricist and composer, E. J. Hanley, and Miss Lucy Franklin.

Captain Paul. A melodrama adapted by E. F. ROSE and ALFRED DE LISIERS from the novel by Alexandre Dumas, first produced at the Castle Square Theatre, Boston, U.S.A., November 12, 1904, performed at the Herald Square Theatre, New York, in April or May, 1886, with Robert Hilliard in the title part.

Captain Pro Tem. A play by MAX LAMON, performed at the Olympic Theatre, London, 1941-44.

Captain Stevens. A play performed in New York in 1833, with Richings in the cast.

Captain Swift. A play in four acts, by C. HADDOCK (HARRIS) (q.v.), first performed at the Haymarket Theatre on the afternoon of June 20, 1808, with H. Beerbolm Tree in the title part, F. H. Macklin as Gardiner, R. Pateman as Marshall, H. Kemble as Mr. Seabrook, F. Villmore as Harry Seabrook, Miss Agnes Miller as Mabel Seabrook, Mrs. Tree as Stella Darbisher, Miss Rose Leclercq as Lady Staunton, and Lady Monckton as Mrs. Seabrook, put into the evening bill at the same theatre on September 1, 1808, with H. B. Tree, H. Kemble, F. H. Macklin, Mrs. Tree, Miss Leclercq, and Lady Monckton in their original roles, C. H. F. Brookfield as Marshall, Fuller Maitland as Harry and Miss A. Codmore as Mabel, revived at the Haymarket on December 2, 1803, played in London and the British provinces in 1804, with F. H. Macklin in his original part, T. R. Thalberg as the hero, Mrs. Macklin as Mrs. Seabrook, Miss R. Newbitt as Stella, etc.; produced in New York in 1806, with H. B. Tree in his original part.

Captain Thérèse. A comic opera in three acts, words by ALEXANDER HISSON and FRANK C. RICHARD, music by Robert Planquette first performed at the Prince of Wales Theatre, London, on August 25, 1890, with Miss Attalla Claire in the title part, and other roles by Hayden Coffin, Joseph Tapley, Harry Monkhouse, H. Ashley, Miss Phyllis Broughton, and Madame Amah, revived at the Criterion Theatre on the afternoon of May 30, 1903, with Miss Emmott-Herbert in the title part.

Captain Thomas Stukeley. See BATTLE OF ALCAZAR and STURKLEY.

Captain Underwit. A play first printed by A. H. HULLEN in his 'Collection of Old English Plays,' and ascribed by him to the year 1660 or thereabouts. It is "a domestic comedy, written — no doubt" by SHIRLEY (q.v.) in close imitation of Ben Jonson. The manuscript gives no title to the play, which was christened as above by Halliwell-Phillips. Professor A. W. Ward speaks of it as "affecting him like a parody on 'The Woman Killed with Kindness.'"

Captain's Come, performed at Nible's Garden, New York, in 1837, with Miss Clara Fisher and Jefferson in the cast, was afterwards rechristened 'Tom Noddy's Secret.'

Captivating Carmen. A burlesque by MARTIN BIAN and BIAN WYAK, Play Theatre, Folkestone, August 4, 1890.

Captive (The). (1) A comic opera, words by ISAAC RICHKASTAF, music by C. Hubbs; taken from the comic scenes of 'Don Sebastian'; acted at the Haymarket in 1769. (2) A "monodrama" by M. G. LEWIS first performed at Covent Garden on March 22, 1803. We read that "Mrs. Litchfield recited the monodrama in a most perfect manner, and gave to the performance all the effect of fine acting. Her character was that of a maniac and her embodiment of the author's horrible imaginings, combined with the scenic effects and other startling appearances, which with his usual skill he introduced into the piece, threw a portion of the audience into hysterics and the whole theatre into confusion and horror." The monodrama was recited by Mrs. Scott Siddons at Southsea in July, 1870, and by Miss Ellen Terry at the Lyceum Theatre, London, in 1880.

Captive of Spitzburg (The). A musical piece in two acts—the words ascribed to PRINCE HOARE, the music by Bussek—taken from 'Le Donatien', and first performed at Drury Lane on November 14, 1798.

Captives (The). (1) A play printed by A. H. HULLEN (from an anonymous manuscript in the British Museum) in his 'Collection of Old English Plays,' licensed in 1624, and ascribed, with good reason, to T. HEYWOOD (q.v.). "The internal evidence of style and manner is irresistible." (A. W. Ward.) (2) A tragedy by JOHN DRYDEN (q.v.), first acted at Drury Lane on January 15, 1724. "A Persian captive (Booth) is a Joseph, against whom the Median queen whom he has offended, vows vengeance, in pursuit of which, love and murder are extensively employed. Mrs. Oldfield had one good scene in it as Cyrene, captive wife of the Persian Joseph, for whom she entertains a warm regard of which he is worthy" (Doran). (3) A comedy by P. A. T. T. translated by Richard Warner, and printed in 1767. (4) A tragedy by JOHN DRYDEN, first performed at Drury Lane on March 9, 1766.

Capuchin (The). See TRIP TO CALAIS.

Capulet and Lady Capulet. Father and mother of Juliet in SHAKESPEARE'S 'Romeo and Juliet' (q.v.), and in the various travesties thereof.

Caractacus. (1) A "dramatic poem" by WILLIAM MARSH, published in 1759, dramatized by the author and first performed at Covent Garden on December 6, 1776, with Clarke in the title part, Lewis as Arridius (son of Caractacus), Mrs. Hartley as Armina, his daughter, etc. (2) A ballet d'acrobates, invented by D. Egville, with

music by Sir Henry Bishop, Drury Lane, 1808. See *MONDICA*.

Caradoc the Great, King of Cambria; The Chronicle History of the Life and Valiant Deeds of, 1615.

Caramel, Prince, in GILBERT and CLAY'S 'Princess Toto' (q.v.), is the betrothed of the heroine, "the mildest and most unspeakably respectable of potentates, who puts on the seeming of a sanguinary desperado with a view to pleasing his feather-headed *seconde*."

Caratsch. A character in 'Bondsman' (q.v.).

Caravan (The); or, The Driver and his Dog. A "serio-comic romance" in two acts, words by FRIDERICK RYNDOLDS, music by Reece, first performed at Drury Lane on December 5, 1803.

Carbine. A character in W. H. MURRAY'S 'Gillero' (q.v.).

Card-Basket (The). A "trilogue" by SMIRLEY BRIDGES (q.v.), performed at the Gallery of Illustration, London, in 1861, with German Reed and Mrs. German Reed as *Mr* and *Mrs* Candyfoot, and John Paddy as *Mr* Babbler.

Card-Case (The). A farce by H. T. CRAWFORD (q.v.), produced at Liverpool in 1844.

Cardenio. The History of. A play acted at court in 1613, and ascribed when printed, to Fletcher and Shakespeare. It "has been thought identical with 'The Double Falsehood,' and "was no doubt founded on a novel of Cervantes, '*Las dos Doncellas*.'" (A. W. Ward).

Cardinal (The). A tragedy by JAMES SMIRLEY (q.v.), acted in 1641 and printed in 1672, upon by Pepys in 1692, revived at the Theatre Royal between 1693 and 1695 (Downes: *The King's Actors* has ordered the *Duchess* to marry Columbus, the Cardinal's nephew, she protests *Alcides*, whom Columbus murders, being in his turn killed by *Hernand*. The *Duchess* feigning madness, is consigned to the care of the *Cardinal*, who poisons her, and also, under a misapprehension, poisons himself. See criticism by A. Dyce and A. W. Ward.

Cardinal Sin (A). A drama based on Zola's *L'Assommoir*, and first performed at the Lyceum Theatre, Minneapolis, September 7, 1901.

Cardinal Wolsey. See *WOLSEY, CARDINAL*.

Careful. Father of *Clairinda* in Mrs. CANTLIVER'S 'Beau's Duel.'

Careful Servant (The) and the Careless Master. A piece in one act, performed at Covent Garden on October 29, 1816.

Careless. (1) A colonel in Sir R. HOWARD'S 'The Committee' (q.v.). (2) A character in KILLBREW'S 'Parson's Wedding' (q.v.). (3) Friend of *Melissant* in

CONGREVE'S 'Double Dealer' (q.v.). (4) A character in CIBBER'S 'The Double Gallant' (q.v.), taken from 'The Reformed Wife' (q.v.). (5) The chief character in A. MURPHY'S 'No One's Enemy but his Own' (q.v.). (6) A friend of *Charles Surface* in 'The School for Scandal' (q.v.). (7) A captain in WOOLLE'S 'Haunted Mill' (q.v.).

Careless Husband (The). A comedy in five acts by COLLEY CIBBER (q.v.), first performed at Drury Lane Theatre on December 7, 1704, with the author as *Lord Foppington*, Willis as *Sir Charles Kasy*, Powell as *Lord Morelove*, Mrs. Knight as *Lady Kasy*, Mrs. Mount as *Lady Grassacre*, Mrs. Lucas as *Elpin*, and Mrs. Oldfield as *Lady Betty Modish*. It appears that Cibber after writing the first and second acts of this work had thrown it aside "in despair of having justice done to the character of *Lady Betty Modish* by any one woman then among us, Mrs. Verbruggen being now in a very declining state of health, and Mrs. Bracegirdle out of my reach and engaged in another company."

Mrs. Oldfield having however impressed Cibber somewhat deeply by her performance of *Leonora* in 'Sir Courtly Nice, he was, he says, no longer at a loss for support . . . and had now a new call to finish' the piece. He adds (see his 'Apology') "Whatever favourable reception this comedy has met with from the publick it would be unjust in me not to place a large share of it to the account of Mrs. Oldfield, not only from the uncommon excellence of her action, but even from her personal manner of conversing. There are many sentiments in the character of *Lady Betty Modish* that I may almost say were originally her own, or only dressed with a little more care than when they negligently fell from her lively humour."

The piece was revived at Drury Lane in 1742 (with J. Woffington as *Lady Betty* and C. Kibber, jun. as *Lord Foppington*), at Covent Garden in 1745 (with Mrs. Pritchard as *Lady Kasy* and Kitty (live as *Elpin*), at Drury Lane in 1750 (with Mrs. Pritchard as *Lady Betty*), at Covent Garden in 1759 (with Mrs. Bellamy as *Lady Betty* and Smith as *Lord Foppington*), at Drury Lane in 1770 (with Mrs. Abington as *Lady Betty* and Dodd as *Lord Foppington*), at Covent Garden in 1778 (with Mrs. Buckley as *Lady Betty* and Lewis as *Lord Foppington*), at the same theatre in 1781 (with Miss Young as *Lady Betty* and Henderson as *Sir Charles Kasy*), and at Drury Lane in 1790 (with Kemble as *Sir Charles*, Dodd as *Lord Foppington*, and Miss Farren as *Lady Betty*). The comedy was represented in New York in 1753, with Mrs. Hallam as *Lady Betty Modish*. "The purpose of the play," writes Professor A. W. Ward, "is genuinely moral, viz to exhibit the triumph of pure long suffering affection, when its object is a man not spoilt at heart. There is true pathos in the character of *Lady Kasy*, and one may forgive her husband as one forgives Fielding's heroes, or Steele in real life. The execution is upon the whole admirable; and the quarrels of *Lady Betty Modish* and *Lord Morelove*, with

Lord Pymington and Lady Greenacre intervening, are in the best style of later comedy" (*English Dramatic Literature*, 1890).

Careless Lovers (The). A comedy by EDWARD RAVENSCROFT (q.v.), performed at Dorset Garden in 1673.

Careless Shepherds (The). A "Pastoral Tragic Comedy," by THOMAS GOSWELL, acted before the king and queen at Salisbury Court, and printed in 1654. The scene is "Arcadia."

Cares of Love (The); or, **A Night's Adventure**. A comedy by A. CHAMBERLAIN, acted at the Haymarket in August, 1708. See **LOVER'S CURSE**, THE.

Carew, Anne. The heroine of **TOM TATTON'S** 'Shop in Wolf's Clothing' (q.v.).

Carew, Rumpfyld Moore. See **RAMPFYLDE MOORE CAREW**.

Carew, Thomas. Poet, born 1622, died 1650, author of 'Oration Britannicum' (q.v.), a masque performed in 1634.

Carey, George Savile. Playwright and actor, born 1742, died 1807; son of Henry Carey (q.v.), began life as an actor. "He was one season, at least, at Dorset Garden, but made no figure as a player, although his powers of imitation were very considerable" (*Biographia Dramatica*). He supported himself in the main by giving entertainments which consisted largely of imitations of the more popular actors of his day. He was the author of the following dramatic pieces:—*'The Inoculator'* (1768), *'The Cottagers'* (1768), *'Liberty Chastised'* (1768), *'Shakespeare's Jubilee'* (1769), *'The Old Women Weatherwise'* (1770), *'The Magic Circle'* (1770), *'The Nutbrown Maid'* (1770), *'The Noble Pedlar'* (1770), and *'The Deuce of Fancy'* (1770). He published several books, including *'A Lecture on Mimicry'* (1770), and was the writer of many songs. An attack on Foote and his company entitled *'Hocum, a poem, or a critical examination into the merits of the performers, and comic pieces, at the Theatre Royal in the Haymarket'*, has been attributed to Carey. See *'Theatrical Dictionary'* (1885) and *'Biographia Dramatica'* (1812). See **KELLY**, KENNETH.

Carey, Henry. Playwright, lyricist, and musician, died October, 1745, was reputed to be the illegitimate son of George Savile, Marquis of Halifax. He received instruction in music from some well-known preceptors, but (says the *'Biographia Dramatica'*) "being but stenderly accomplished in his art, his chief employment was teaching; although, according to the same authority, "he had a prolific invention, and very early in his life distinguished himself by the composition of songs," for which he often wrote both words and music. He was concerned as author, as composer, or in both those capacities, in the production of the following pieces (all of which see):—*'The Contrivances'*, a farce (1715), *'Hanging and*

Marriage', a farce (1721), *'Amelia'*, an opera (1731), *'Tereminta'*, an opera (1732), *'Deity'*, a ballet opera (1732), *'Cephalee and Procris'*, a musical piece (1732), *'Chronochthonologies'*, a burlesque (1734), *'A Wonder; or, The Honest Yorkshiresman'* (1735), *'The Dragon of Wantley'*, a musical burlesque (1735), *'Margery, or, A Worm Plagues than the Dragon'* (afterwards *'The Dragoness'*) (1735), and *'Nancy'*, a musical interlude (afterwards *'The Press Gang'* and *'True Blue'*) (1739). He also wrote the music for the songs in Vanbrugh and Cibber's *'Provoked Husband'* (1732). A selection from his dramatic pieces was published in 1745. "As a musician," writes Sir John Hawkins "Carey seems to have been of the first of the lowest rank, and as a poet, the last of that class of which D'Urfey was the first."

Carey, Henry Lucius. See **FALKLAND, VICOUNT**.

Carey, Paddy. See **PADDY CAREY**.

Carib Chief (The). A tragedy, first performed at Drury Lane in May, 1819, with Kean in the title part (*Omoo*), and other roles by H. Kemble and Mrs. W. Wood.

Carigna. A character in *'The Duke's Motto'* (q.v.).

Carina. A comic opera in three acts, music by Madame Wood, libretto (adapted from Mrs. Inchbald's *'Midnight Hour'*, q.v.) by E. L. Blanchard and C. BRIDGMAN; first performed at the Opera Comique Theatre, London, September 27, 1822, with a cast including Miss Camille d'Arville (as the heroine), Miss Alice Leithbridge, Miss Josephine Findlay, C. Collette, U. H. Scartell, K. D. Ward, and Durward Lely.

Caricola. Maid to the duchess in *'WASSER'S* *'Duchess of Melf'* (q.v.).

Cartonell, in *'CORRAIR'S* *'Obstinate Lady'*.

Carissima, Princess. Daughter of *'Fulminator'* in *'PLANCUS'S* *'Queen of the Frogs'* (q.v.).

Carl. An opera in one act, words by SHEDDEN WILSON, music by W. Meyer Lutz, first performed at the Gaiety Theatre, London, May 2, 1894.

Carl's Folly. A "pastoral play" in four acts, by CLAY M. GUNTER, produced at the Theatre Royal, Hull, March 18, 1891.

Carlell, Lodowick. "An ancient courtier," says Langhorne (*'Dramatic Poets'*), having held offices under Charles I and II., and author of the following dramatic pieces:—*'The Deceiving Favourite'* (1650), *'Arrivage and Philicia'* (1650), *'The Passionate Lover'* (1655), *'The Fool would be a Favourite'* (1657), *'Diamond the Great Turk'* (1657), *'Heracles'*, a translation (1666), and *'The Spartan Ladies'* (not printed). See *'Genett's* *'English Stage'*, *'Halliwell Phillips's* *'Old Plays'*, and A. W. Ward's *'English Dramatic Literature'*.

Carleton, Henry Guy. American dramatic writer; author of the following plays:—'Victor Durand' (1888), 'The Pompadours' (1888), 'A Hidden Pool' (1897), 'The Princess of Eto' (1897), 'Ye Earle Trouble' (1897), 'A Bit of Scandal' (1898), 'Butterflies' (1898), 'That Imprudent Young Couple' (1898), 'Ambition' (1898), 'The Chalko', 'The Adventurer', 'Lem Kettle', 'The Lion's Mouth', 'Never Again', etc.

Carleton, Boyce (Colin Campbell). Actor, born in Edinburgh, 1880; died 1888; made his London debut at the Globe Theatre in 1882 as Robin in 'Far from the Madding Crowd' (q.v.). He was the first representative of *Alfred* in 'Saphir' (1888), of *Kragstad* in the English version of 'A Doll's House' (1889), of *Mr. Deane* in 'Judith' (1890), and of *Henderson* in 'The Professor's Love Story' (1890-1). He was also in the original casts of 'Devil Carefree' (1887), 'Heart of Hearts' (1887), 'Little Lord Fauntleroy' (1888), 'The Pompadour' (1888), 'The Silver Falls' (1888), etc.

Carleton, William, vocalist and actor, represented Captain Robert in the first English adaptation (1888) of 'La Fille du Tambour Major' (q.v.). He has since played in opera in U.S.A.

Carilla, James. Actor, soldier, and playwright, author of a comedy called 'The Fortune Hunters' (q.v.), printed in 1688. He was killed at the battle of Aughrim, July, 1691.

Carline. The heroine of DIMOND Jun.'s 'Young Humbug' (q.v.).

Carline, the Female Brigand. A romantic drama in two acts, by KENNETH MITCHELL. First performed at the Pavilion Theatre, London, January 18, 1887, with Mrs. Melby in the title part (assuming several disguises).

Carlisle, Countess of, in BROWNING'S 'Stafford' (q.v.).

Carlisle, Earl of (Frederic Howard). Born 1748; died 1828. Lord Lieutenant of Ireland, 1780-1785; author of two tragedies—'The Father's Revenge' (1783) and 'The Step-mother' (1800), both of which see; author, also, of 'Thoughts upon the Present Condition of the Stage' (1808).

Carlisle, Miss. Actress: made her London debut at the Princess's Theatre in October, 1888, as Lady Esmund in 'Kemped from Portland' (q.v.). She was the original *Ellen Gidding* in 'Friendship' (1873), *Verona* in 'Bound the World in Eighty Days' (1875), *Alonzo* in 'The Duke's Device' (1878), *Jane Seymour* in Taylor's 'Anne Boleyn' (1876), etc. She was also seen in London as *Mary Thornberry* in 'John Bull' (Gaiety, 1873), *Isabelle* in 'Katherine and Petruchio' (Princess's, 1873), *Daphne* (Sadler's Wells, 1897), etc.

Carlisle, Sybil. Actress: made her professional debut at the Globe Theatre,

London, in 1897, as *Emily* in 'All the Comforts of Home' (q.v.). She has since been the first representative of *Bella* in 'Hearts to the Wedding' (1898), *Ferns Harrison* in 'Gudgeons' (1898), *Peggy Jansway* in 'My Friend the Prince' (1897), *Muriel* in 'The Second in Command' (1900), *Lady Eglar* in 'The Bride and Bridegroom' (1901), etc. She has also been seen in London as *Coke* in 'As You Like It' (1894), *Leontes* in 'The Two Gentlemen of Verona' (1895), and *Oboron* in 'A Midsummer Night's Dream' (1896). As a member of Augustin Daly's company she has appeared in America (1896-8, 1898-9) as *Olivia* in 'Twelfth Night', *Helena* and *Hermione* in 'A Midsummer Night's Dream', etc.

Carlo, in 'Every Man out of his Humour' (q.v.). "drinks with a supposed companion, quarrels about the pledge, and tames about the cups and basks in the imaginary brawl" (Sir Walter Scott).

Carlo, Phoebe. Actress: was the original *Cecilia* in 'Chastina' (1888), *Fit* in 'Headman Blind' (1888), *Harry Hunt* in 'Mister Mary' (1888), *Alice* in 'Alice in Wonderland' (1888).

Carlos. The name of characters (1) in CHAMBER'S 'Love makes a Man' (q.v.), (2) in DUNLAP'S 'Blind Boy' (q.v.), (3) in 'The Man of Fortitude' (q.v.), and (4) in 'The Thirst for Gold'.

Carlos, Don. (1) Friend of *Alonso* and betrothed to *Leonora* in YOUNG'S 'Revenge' (q.v.). (2) Husband of *Donna Fulvia* in Mrs. COWLEY'S 'Bold Stroke for a Husband' (q.v.). See DON CARLOS.

Carlyle, Lady Isabel. The heroine of the various adaptations of 'East Lynne' (q.v.).

Carlson Sahib. A play by GILBERT MITCHELL, produced at the Kensington Theatre, London, June 19, 1888, with Mrs. Patrick Campbell in the chief female rôle.

Carminite (The). A tragedy by RICHARD CUMBERLAND (q.v.). First performed at Drury Lane on December 2, 1766.

Carmen. (1) An opera in four acts, the libretto based on the story by Mérimée, the music by Georges Bizet, performed, with an English libretto by HENRY HERZOG, at Her Majesty's Theatre, London, on February 6, 1875, with Mme. Solina Delare as the heroine, Miss Julia Gayford as *Nicholas*, Edward Lely as *Juan*, Walter Bodin as *Escamillo*, and other characters by C. Lyall, G. H. Scarsdale, Miss Georgina Burns, and Miss Josephine Yorks; produced at the Prince of Wales's, Liverpool, on July 7, 1879, with Mme. Siddons in the title rôle, Edward Lely as *Don Juan*, Miss Stella as *Nicholas*, E. Parry as *Escamillo*, and other parts by Miss Vasey, E. Marshall, J. Walker, etc. (2) 'Carmen' a dramatic version (in four acts) of Mérimée's story, written by HENRY HAMILTON, and produced for the first time at the Empire Theatre, New York, on December 24, 1888, with Miss Olga

Nethercole in the title part, Ernest Leicester as *Don José*, Librarian, T. Kingston as *Don Manuel*, *Sarcidis*, Luigi Lablache as *Louise*, *Mendel*, W. Farren as *Bernal d'Ain*, Forest Hood as *Pedro Diaz*, J. Blair as *Innocent*, C. Forrest as *Remendado*, Miss Effie Shannon as *Dolores*, and Miss Alice Leighton as *Teresa*, produced at the Gaiety Theatre, London, on June 6, 1896, with Miss Nethercole, Miss Leighton, T. Kingston, and L. Lablache in their original rôles, and other characters by C. Dalton (*José*), G. R. Foss (*Dancairo*), Miss Lena Ashwell (*Dolores*), etc. (8) Another version, by MARK DUBAN and MOLLIE KEVEL, was first produced at the Bowdoin Square Theatre, Boston, Mass., April 27, 1906, with Elita Proctor Otis in the title rôle. (4) An adaptation by ESTELLA JORDAN of Prosper Mérimée's novel and Bizet's opera was first acted at the Casino, New Rochelle, New York, December 19, 1897. There have been several barbaques of 'Carmen'. (1) 'Carmen' or, *Sold for a Song*, by ROBERT REEKE, first performed at the Folly Theatre, London, on January 25, 1879, with Miss Lydia Thompson as *Carmen*, Lionel Brugh as *Don José*, John Henson as *Escamillo*, George Giddens as *Dancairo*, Miss Adelaide Frager as *Nicholas*, and Miss Edith Bland as *Lillias Panto*. (2) 'Little Carmen' (q.v.). (3) 'Captivating Carmen' (q.v.). (4) 'Carmen up to Date', in two acts, by GEORGE R. SIMS and HENRY PETTITT, music by Meyer Lutz, produced at Shakespeare Theatre, Liverpool, September 22, 1900, with Miss Florence St. John as *Carmen*, Miss Addie Conyers as *Escamillo*, Miss Maria Jones as *Nicholas*, E. J. Lennen as *Joe*, Arthur Williams as *Zuniga*, G. T. Minshull as *Lillias Panto*, and other rôles by Miss Carrie Gode, Miss K. Barry, Miss F. Levey, Miss Letty Lind, etc. at the Gaiety Theatre, London, on October 4, 1900, with Miss St. John, Miss Lind, Miss Jones, E. J. Lennen, A. Williams, and G. T. Minshull in their original parts, Miss Jenny Dawson as *Escamillo*, and Miss F. Levey as *Frangente*. (5) 'Giddy Miss Carmen' (q.v.), by "L. K. STEER" (1894).

Carmen, besides being the name of the heroine of the opera, dramas, and barbaques founded on Mérimée's story, is the name also (1) of a character in NICHOLS' 'Barcarat' (q.v.). There is (2) a *Little Carmen* in HELBY'S 'Panto and Pleasure', as well as (3) a *Donna Carmen* in MARSTON'S 'True till Death' (q.v.).

Carmine. (1) *Cornet Carmine* figures in 'Fride shall have a Fall' (q.v.), and (2) *Sir Carmine* is the Court painter in TOM TAYLOR'S 'Prince Darius' (q.v.).

Carnao Sahib. A play in four acts, by HENRY ARTHUR JONES (q.v.), first performed at Her Majesty's Theatre, London, on April 12, 1900, with H. Beerbohm Tree as *Colonel Carnao*, and other parts by Lewis Waller, Mrs. Brown Potter, J. D. Beveridge, Miss Eva Moore, etc.

Carnage, Captain, in W. L. REEKE'S 'Affair of Honour' (q.v.).

Carnaval d'un Meris Blanc (Le). See **LEW** and **NOT A WORD**.

Carne, Joseph. Actor; made his professional debut at the Court Theatre in 1877. He was in the original casts of 'Nell Gwynne' (1874), 'A Wild Love' (Bristol, 1881), 'Olette' (Haymarket, 1882), 'Pedora' (Haymarket, 1883), 'Princess George' (Princes, 1885), 'Enemies' (Princes, 1888), 'The Silver Falls' (Adelphi, 1891), 'A Leader of Men' (Comedy, 1895), 'The Notorious Mrs. Ebbels' (Garrick, 1905), 'Michael and his Lost Angel' (Lyceum, 1906), 'A Night Out' (Vaudeville, 1888), etc.

Carnival (The). (1) A comedy by THOMAS PORTER, acted at the Theatre Royal, and printed in 1684. (2) A comedy by CHARLOTTE HARRIS (q.v.), acted at Lincoln's Inn Fields in 1735.

Carnival of Naples (The). A vaudeville, music by John Barnett, first performed at Covent Garden in 1900.

Carnival of Rome (The). A play first performed in America, in October, 1890, with Sylvia Gerrish as *Theresa*.

Carnival of Venice (The). An opera, in three acts, libretto by RICHARD TURKILL, first performed at Drury Lane on December 13, 1791.

Carnival Time. A musical sketch in one act, words by MALCOLM WATSON, music by Corney Giral, St. George's Hall, London, April 7, 1900.

Carol, Herbert. A character in MAXMUE'S 'Wandering Minstrel' (q.v.).

Carp (The). A comedietta in one act, written by F. DEXTER, composed by A. Cellier, and first performed at the Savoy Theatre, London, on February 11, 1906.

Carpenter, Joseph Edwards. Playwright and song writer, born 1814, died 1905, author of 'The Sanctuary' libretto (1854), 'Love and Honour' (1854), 'Adam Bede' adaptation (1862), 'Coming of Age' libretto (1869).

Carpenter, Richard (temp. James I.—Charles II). Author of a comedy called 'The Pragmatical Jesuit New Travened.' See **WOOD'S** 'Athenae Oxonienses'.

Carpenter of Rouen (The). A play performed at the Surrey, Victoria, Standard, Britannia, and Marylebone Theatres, London, with Hudson Kirby in the title part; also, in America, with Ada Richan as *Maddon*.

Carpillona. The Princess in PRATCHER'S 'Once upon a Time there were Two Kings' (q.v.).

Carpio. A play in three acts, by JOHN FRYMOUTH, Princes Theatre, Bradford, May 26, 1896.

Carr, F. Osmond. Musical composer, born 1854, has written the music for the fol-

following dramatic pieces, 'Paddmir' (1887), 'Joan of Arc' (1891), 'Blue-Eyed Susan' (1892), 'In Town' (1892), 'Morocco Bound' (1893), 'Go Bang' (1894), 'His Excellency' (1894), 'Bobbo' (1895), 'Barrits' (1895), 'My Girl' (1896), 'Lord Tom Noddy' (1896), 'Thrillby' (1896), 'The Maid of Athens' (1897), 'Bally' (1898), 'The Celestials' (1898).

Carr, J. Comyns. Dramatic writer, author of 'A Fireside Hamlet' (1884), of the libretti of 'The Friar' (1886) and 'The Naturalist' (1887), of 'King Arthur' (1896), and of the following adaptations: 'From Frou' (1891), 'A United Pair' (1896), 'Nerves' (1899), 'Della Harding' (1895), 'Madame Sans Gêne' (1897), and 'My Lady of Rosevale' (1904), part author, with Thomas Hardy, of 'Far from the Madding Crowd' (1887), with Hugh Conway, of 'Called Back' (1894) and 'Dark Days' (1895), with Haddon Chambers, of 'Boys Together' (1896) and 'In the Days of the Duke' (1897), and, with A. W. Pinero, of the libretto of 'The Beauty Stone' (1893). He was lessee of the Comedy Theatre, London, from 1890 to 1896, and in 1890 became a director of "The Lyceum, Limited."

Carr, Robert. Joint author, with SAMUEL HAYES, of 'Eugenia,' a tragedy, printed in 1766.

Carr, Sir John. Author of 'The Sea-side Hero,' a drama, printed in 1804.

Carré, Michel. See FAUST AND MAR OBERITH.

Carrickfergus. An Irish soldier of fortune in 'The Duke's Motto' (q.v.), reappears, in H. J. BROWN'S burlesque of that play, as chief of the bravos.

Carroll, Mrs. See CENTLIVER, MRS.

Carron Side. An opera in two acts, first performed at Covent Garden on May 27, 1828, with a cast including Blanchard, Hartley, Keeley, Sapio, Miss Stephens, Miss Cawee, Miss Toward, and Mrs. Weston.

Carrot, King. See KING CARROT.

Carrot and Pa-ship; or, The King, the Tailor, and the Mischievous P. An extravaganza by FRANK W. BRENN (q.v.), North Woolwich Gardens, London, May 11, 1872.

Carrots. In BUCHANAN and HARRIS'S 'Sailor and his Lass' (q.v.).

Carrow. Son of King Arthur, in PAULTON and PASCAL'S 'Cymbia' (q.v.).

Carson, Kate. Actress, was in the original cast of 'Ruth Oakley' (1847), Byron's 'Emeralda' (1861), T. W. Robertson's 'Cantab' (1861), Brougham's 'Child of the Sun' (1865), etc.

Carson, S. Murray. Actor and dramatic writer, born in London, March, 1865; was in the original casts of 'Hoodman Blind' (1885), 'The Lord Harry' (1886), 'Clito' (1886), 'The Golden Ladder' (1887), 'Ben-My Chree' (1887), 'The Good Old

Times' (1889), and 'Nowadays' (1889). He has since been the first representative of *Major Frere* in 'Two in the Bush' (1891), *Mr. Leach* in 'The Reckoning' (1891), *Captain Bellairs* in 'A Bohemian' (1892), *Dr. Wendover* in 'David' (1892), *Ralph* in 'Flight' (1893), *Silas Hooper* in 'Gudgeons' (1893), *Merrable* in 'The Fatal Card' (1894), *Don Pedro* in 'The Vagabond King' (1897), *Roderigo* in 'The Termagant' (1898), *One-Hundred-and-One* in 'Change Alley' (1899), and the leading male roles in 'Captain Kettle' (1902), 'The Fly on the Wheel' (1902), 'A Man and Himself' (1903), 'When a Man Marries' (1904), 'The Wheat King' (1904). In 1891 he appeared at the (Hymie as *Justinian* in 'Theodora' (q.v.) and *Napoleon* in 'A Royal Divorce' (q.v.). In October, 1892, he played *Boecia* in the revival of 'The Duchess of Malfi' (q.v.) at the Opera Comique, and in October, 1893, enacted *Jack Helliard* in 'An American Beauty' (q.v.) at Terry's. In the English provinces he has been seen as *Hamlet*, *Othello*, *Orlando*, *Isaac* in 'Hypatia', *Tristram* in 'Gudgeons', *Sir Jasper* in 'Rosemary,' etc. He is the author of a one act piece called 'Two in the Bush' (1891), and of plays written in collaboration with Louis N. Parker (q.v.), Max Beerbohm, Malcolm Watson, and others.

Cartandee. Queen of the Dances in CARDELL'S 'Arviragus and Philicia' (q.v.).

Carte, Richard D'Oyly. Theatrical manager born 1844, died 1901, was manager of the Royalty Theatre, London, where 'Trial by Jury' was produced in 1875, when he became the originator and promoter of a scheme for English "comedy opera," of which the first fruit was 'The Sorcerer' (q.v.), brought out at the Opera Comique, London, on November 17, 1877. 'H.M.S. Pinafore' 'The Pirates of Penzance,' and 'Patience' followed at the same theatre, under the same auspices. In October, 1881, 'Patience' was transferred to the Savoy Theatre, which R. D'Oyly Carte had built specially for the production of Gilbert-Sullivan pieces, and of which he has remained the owner and director, at the same time owning and directing numerous travelling companies both in the British provinces and in America. In January, 1891, he opened, in Cambridge Circus, London, - with Sullivan's 'Ivanhoe' (q.v.), specially written for the occasion, the English Opera House of which he had been the projector, but which, in December, 1892, was rechristened the Palace Theatre, and has since been devoted, under other management, to "variety" performances. D'Oyly Carte wrote the music for the two dramatic pieces entitled 'Dr. Ambrosius, his Secret' (1887) and 'Maria' (1871).

Carte de Visite. A farce, "or piece of light photographic writing," in one act, by MONTAGU WILLIAMS (q.v.) and F. C. BURNARD (q.v.), first performed at the St. James's Theatre, London, on December 26, 1892, with S. JOHNSON as William Winkie,

the last named year his 'Comedies, Tragicomedies, and Poems' were published. "My son Cartwright said Ned Jonson, "wrote all like a man." He was extremely remarkable," says Langhorne, "both for his outward and inward endowments, his body being as handsome as his soul" ('Dramatic Poets'). "Cartwright's comic and serious styles," says A. W. Ward, "are equally fluent, but he has no power of original characterisation, and no native spring of humour" ('English Dramatic Literature'). See Wood's 'Athenae Oxonienses', the 'Biographia Dramatica', and the 'Biographia Britannica'.

Cartwright, William. Actor; referred to in Heslow's 'Diary' under date 1598, one of the inmates of the Fortune Theatre from 1610 onwards.

Cartwright, William. Actor, died 1697, was a member, before the Civil War, of Prince Charles's company (performing at Salisbury Court) and after the Restoration, of Thomas Killgrew's troupe at Drury Lane. He appeared at the Theatre Royal in 1663, and is mentioned as having played in his time, *Palatuf Brabantio*, *Moor* in 'The Silent Woman', *Sir Epimachus*, *Winnemore* in 'The Alchemist', and parts in 'Tyrannic Love', 'Marriage à la Mode', and 'The Plain Dealer'. He was *Thaler* in the original cast of 'The Rehearsal' (1671). Pepys, who saw Henry IV. enacted in 1661, says he "was pleased in nothing more than Cartwright, speaking of *Palatuf* as perfect about 'What is He in it'. By his will, dated 1696, Cartwright left his books, pictures, and furniture to Dulwich College. See *Lawrence's 'Monarch Anglicanus'* (1704), Davies' 'Dramatic Miscellany' (1764), and Genest's 'English Stage' (1832).

Caryll, Ivan. Musical composer and orchestral conductor, has written the music for 'The Life of Lucille' (1882), 'Love's Tricky' (1890), 'Love and Law' (1891), 'Opposition' (1892), 'Little Christopher Columbus' (1893), 'The Shop Girl' (1894), 'Dandy Dick Whittington' (1894), 'The Gray Parisienne' (1894), 'The Circus Girl' (1896), 'The Runaway Girl' (1896), 'The Lucky Star' (1899), 'The Cherry Girl' (1899), 'The Orchid' (1903), 'The Duchess of Dantzig' (1903). See, also, CHALE, LA MA MIE ROSETTE, MESSENGER BOY, THE, FORGOTTEN, THE.

Caryll, John. Diplomatist and poet, born 1611, died 1711, of Roman Catholic family, an adherent to the Stuarts, English agent at Rome 1655, created 'Baron Caryll' by the Pretender, author of 'The English Princess, or, The Death of Richard III.' a tragedy (1667), and 'Sir Mahomet, or, The Caution Concoction', a comedy (1669), both of which see.

Caryswold: a Story of Modern Life. A drama in four acts, by H. BENJAMIN and J. MURRAY, Prince of Wales's Theatre, Liverpool, September 21, 1877.

Casca. Friend of Brutus, and a conspirator, in SHAKESPEARE'S 'Julius Caesar' (q.v.).

Casco Bay. A nautical drama by W. BAYLE HERVARD, Olympic Theatre, London, 1827.

Case for Eviction (A). A comedietta by THAYER SMITH, first performed at the Court Theatre, Liverpool, September 22, 1883, with W. H. Kendal as *Frank* and Mrs. Kendal as *Dora*, at James's Theatre, London, December 26, 1883.

Case for Reflection (A), by J. PALGRAVE SIMPSON (q.v.).

Case is Alter'd (The). A comedy by BEN JONSON (q.v.), founded on the 'Captives' and 'Miser' of Plautus, acted by the children of the Queen's Men at the Black Friars and first printed in 1609 though says Gifford, "It must have been written ten or twelve years before." It is alluded to in Meres' 'Palladis Tamia' (1598). The title, says A. W. Ward, "was a proverbial expression." "The play," he adds, "is essentially a comedy of intrigue—a romantic comedy in Shakespeare's earlier manner, although in general devoid of poetic affluence. Yet there were opportunities for poetic pathos both in the faithful love of *Rachel* for *Paul*, and in the friendship of *Chamant* and *Genest*. The character of the miser *Jagura* is a mere copy. The comic personages (*Jungler*, *Quinn*, *Pacrus*) are uninteresting." "This," says Genest, "is on the whole a good comedy, but Jonson has introduced some low characters who are not very entertaining. It would perhaps have been better if he had borrowed more from Plautus." See BALLADIN.

Case of Rebellious Susan (The). A comedy in three acts, by HENRY ARTHUR & JONES (q.v.), first performed at the Criterion Theatre, London, on October 1, 1894, with C. Wynnham as *Mr. Richard Kane*, Miss Mary Moore as *Lady Susan Harabin*, C. P. Little as *James Harabin*, Ben Webster as *Lucien Plesner*, H. Kemble as *Arthur Darby*, Miss F. Coleman as *Lady Darby*, Miss G. Kingston as *Mrs. Quince*, F. Kerr as *Perpignan Pylous* and Miss N. Boncourt as *Blaine Skrimpton*, first performed in America at the Lyceum Theatre, New York, December 29, 1894, with Herbert Hodge (*Kate*), Stephen Gratton and Miss Isabel Irving (*Lady Susan*) in the leading parts; performed in London and elsewhere in England with W. Markham as *Kate* and Miss May Blayney as *Lady Susan*.

Casilda. (1) A character in 'The Duke's Motto' (q.v.). (2) Maid of honour in C. Wenne's 'Ray Blau' (q.v.). (3) A character in W. S. GILBERT'S 'Gondoliers' (q.v.).

Casket (The). (1) A comedy, translated from the 'Cistellaria' of Plautus by RICHARD WATKIN (1773). (2) A ballad opera, music by MOZART, performed at Drury Lane in May, 1833.

Casket. A character in DOUGLAS JEROLD'S 'Beau Nash' (q.v.).

Cassandra. Daughter of *Priam*, and prophetess, in (1) SHAKESPEARE'S 'Troilus and Cressida' (q.v.); (2) in DRYDEN'S 'Cleomenes' (q.v.); (3) in THOMSON'S 'Agamemnon' (q.v.); (4) in PLANCHÉ'S 'Love and Fortune' (q.v.).

Cassandra; or, The Virgin Prophetess. An opera, performed at the Theatre Royal, and printed in 1692.

Cassibelan. A British general in HOPKINS' 'Boadicea' (q.v.).

Cassidy. (1) A corporal in BOUCAULT'S 'Relief of Lucknow' (q.v.). (2) *Michael Cassidy* figures in PHILLIPS'S 'Poor Strollers' (q.v.). (3) *Cassidy* in H. J. BYRON'S 'Old Soldier' (q.v.).

Cassilane. Father of *Annophel* in BRAUMONT and FLETCHER'S 'Laws of Candy' (q.v.).

Cassilda. A drama founded on 'Le Pendu' of BOURGEOIS and MASSON, performed at the Surrey Theatre, London.

Cassio, Michael. Lieutenant to *Othello* in SHAKESPEARE'S tragedy (q.v.). See *BIANCA*.

Cassiope. Queen of *Æthiopia* in W. BROUGH'S 'Perseus and Andromeda' (q.v.).

Cassius. Friend of *Brutus*, and a conspirator, in SHAKESPEARE'S 'Julius Cæsar' (q.v.). *Cæsar* describes his character in act i. sc. 2—

"He reads much;
He is a great observer, and he looks
Quite through the deeds of men."

Cast Adrift. A drama in four acts, by R. PALGRAVE and F. GLOVER (first performed at Bristol, February 27), produced at Sadler's Wells Theatre, April 8, 1882.

"Cast away care; he that loves sorrow." First line of a drinking song in FORD and DEKKER'S 'Sun's Darling' (q.v.)—

"Money is trash; and he that will spend it,
Let him drink merrily, Fortune will send it."

Cast on the World. A drama by ELLIOT GALER, first performed at the Royal Opera House, Leicester, on October 4, 1875.

"Cast our caps and cares away." First line of a song in FLETCHER'S 'Beggar's Bush' (q.v.)—

"This is beggar's holiday."

Castabella, in TOURNEUR'S 'Atheist's Tragedy' (q.v.), is in love with *Charlemont*.

Castabout, Chloe. A village gossip in WILKS'S 'Woman's Love' (q.v.).

Castalio. Brother of *Polydore* in ORWAY'S 'Orphan' (q.v.).

Castara; or, Cruelty without Lust. A play entered on the books of the Stationers' Company in 1653.

Castaways (The). A duologue in one act, by THEYRE SMITH (q.v.), first performed at St. James's Theatre, London, June 10, 1885.

Caste. A comedy in three acts, by T. W. ROBERTSON (q.v.), founded on a short story contributed by him to a volume called 'Rates and Taxes' (1866), and first performed at the Prince of Wales's Theatre, London, on April 6, 1867, with Miss Marie Wilton as *Polly Eccles*, Miss Lydia Foote as *Esther Eccles*, Miss S. Larkin as the *Marquise de St. Maur*, S. B. Bancroft as *Captain Hawtree*, F. Younge as the *Hon. George D'Alroy*, G. Honey as old *Eccles*, J. Hare as *Sam Gerridge*; first performed in America at the Broadway Theatre, New York, in August, 1867, with W. J. Florence as *D'Alroy*, Owen Marlowe as *Hawtree*, W. P. Davidge as *Eccles*, E. Lamb as *Gerridge*, Mrs. G. H. Gilbert as the *Marquise*, Mrs. W. J. Florence as *Polly*, and Mrs. F. S. Chanfrau as *Esther*; first performed in the English provinces in the same year, with F. Younge as *D'Alroy*, C. F. Coghlan as *Hawtree*, J. W. Ray as *Eccles*, F. Glover as *Gerridge*, Mrs. Buckingham White as the *Marquise*, Miss A. Dyas as *Esther*, and Miss B. Harding as *Polly*; revived at the Prince of Wales's Theatre, London, in 1868, with H. J. Montagu as *D'Alroy*; revived at the Fifth Avenue Theatre, New York, November, 1869, with Mrs. F. S. Chanfrau as *Esther*, Miss F. Davenport as *Polly*, Mrs. Gilbert as the *Marquise*, G. Clarke as *D'Alroy*, J. B. Polk as *Hawtree*, W. Davidge as *Eccles*, J. Lewis as *Gerridge*; revived at the Prince of Wales's, London, in September, 1871, with C. F. Coghlan as *George D'Alroy* and Mrs. Leigh Murray as the *Marquise*; revived at the Prince of Wales's, London, in January, 1879, with Mrs. Bancroft as *Polly*, Miss Amy Roselle as *Esther*, Miss Le Thiere as the *Marquise*, S. B. Bancroft as *Hawtree*, G. Honey as *Eccles*, Arthur Cecil as *Gerridge*, John Clayton as *D'Alroy*; at the Haymarket in January, 1883, with Mrs. Bancroft as *Polly*, Miss Gerard as *Esther*, Mrs. Stirling as the *Marquise*, David James as *Eccles*, S. B. Bancroft as *Hawtree*, C. Brookfield as *Gerridge*, H. B. Conway as *D'Alroy*; at the Bijou Theatre, New York, in 1883, with H. M. Pitt as *Captain Hawtree*; at New York in 1887, with O. Tearle as *D'Alroy*, Miss Coghlan as *Esther*, Miss Gerard as *Polly*, and C. Groves as *Eccles*; at the Criterion Theatre, London, in October, 1889, with D. James as *Eccles*, C. Brookfield as *Gerridge*, Miss L. Venne as *Polly*, Miss Olga Brandon as *Esther*, L. Boyne as *D'Alroy*, A. Elwood as *Hawtree*, and Mrs. Charles Poole as the *Marquise*; at Terry's Theatre on the afternoon of May 21, 1891, with E. Righton as *Eccles*, P. Cunningham as *D'Alroy*, Miss V. Raye as *Esther*, Miss Olga Garland as *Polly*, and Miss F. Coleman as the *Marquise*; at the Garrick Theatre in February, 1894, with Forbes Robertson as *D'Alroy*, W. L. Abingdon as *Hawtree*, G. W. Anson as *Eccles*, Gilbert Hare as *Gerridge*, Miss R. Leclercq as the *Marquise*, Miss May Harvey as *Polly*, and Miss K. Rorke as

Esther; in the English provinces and afterwards at the Grand Theatre, Islington, in 1896, with John Hare as *Eccles*, G. Hare as *Gerridge*, F. Gillmore as *D'Alroy*, F. Kerr as *Hawtree*, Miss M. Harvey as *Polly*, Miss Mona K. Oram as *Esther*, and Miss S. Vaughan as the *Marquise*; at the Court Theatre, London, June, 1897, and the Globe Theatre, March, 1899; at the Haymarket, April, 1902, with Miss Winifred Emery as *Esther*, Miss Marie Tempest as *Polly*, Miss Genevieve Ward as the *Marquise*, Cyril Maude as *Eccles*, A. Aynesworth as *D'Alroy*, B. Thomas as *Hawtree*, G. Giddens as *Gerridge*; Criterion Theatre, May, 1903. Miss Ada Rehan has played *Esther Eccles* in America, and *Polly* has been played there by Miss Effie Germon. In the English provinces *Eccles* was represented by J. Clarke, R. W. Younge, J. F. Young, and others; *Esther* by Miss Fanny Addison, Miss Jane Rignold, Miss Gerard, etc.; *Polly*, for many years, by Miss F. Brunton (Robertson); the *Marquise* by Miss Fanny Robertson and Miss Fanny Coleman; *Captain Hawtree* by Craven Robertson (q.v.); *D'Alroy* by H. M. Pitt, E. D. Ward, G. Alexander, etc.

Castellan's Oath (The). A melodrama performed at Covent Garden Theatre in June, 1824, with T. P. Cooke as the *Castellan*.

Castilian (The). A tragedy in five acts, by T. N. TALFOURD (q.v.), printed in 1853.

Castilian Noble (The) and the Contrabandista. A melodrama by J. OXENFORD (q.v.), performed at the Adelphi in October, 1835, with Mrs. Keeley in the cast.

Casting the Boomerang. A comedy in four acts, adapted by AUGUSTIN DALY (q.v.) from Franz von Schonthan's 'Schwabensreich'; first performed in England at Toole's Theatre, London, on July 19, 1884, with a cast including James Lewis, John Drew, Charles Leclercq, William Gilbert, Otis Skinner, Miss Ada Rehan, Miss May Fielding, Miss Virginia Dreher, and Mrs. G. H. Gilbert; revived in June, 1890, at the Lyceum Theatre, with Lewis, Drew, Leclercq, Mrs. Gilbert, and Miss Rehan as before. See HURLY-BURLY and SEVEN-AND-TWENTY-EIGHT.

Casting Vote (The). An electioneering squib, "in one bang," libretto by WALTER HELMORE, music by Walter Slaughter. Prince's Theatre, London, October 7, 1885.

Castle Grim. An opera, words by R. REECE (q.v.), music by G. Allen, Royalty Theatre, London, September 2, 1865.

Castle of Andalusia (The). See BANDITTI, THE; OR, LOVE'S LABYRINTH.

Castle of Aymon (The); or, The Four Brothers. An opera, music by M. W. Balfé (q.v.), first performed (as 'Les Quatre Fils Aymon') at the Opéra Comique, Paris, July 15, 1844; at the Princess's Theatre, London, November 20, 1844.

Castle of Como (The). See LADY OF LYONS, THE.

Castle of Montval (The). A tragedy in five acts, by the Rev. T. S. WHALLEY, first performed at Drury Lane on April 23, 1799.

Castle of Morsino (The). A drama in three acts, by W. LOVEDAY, 1812.

Castle of Otranto (The). A "romantic extravaganza" in one act, written by GILBERT ABBOTT & BECKETT (q.v.), in travesty of Horace Walpole's story of the same name, and first performed at the Haymarket on April 24, 1848, with Keeley as *Manfred*, J. Bland as *Vincenza*, Caulfield as *Odonto*, Mrs. W. Clifford as *Hippolita*, Mrs. Caulfield as *Matilda*, Miss P. Horton as *Theodore*, and Miss Reynolds as *Isabella*.

Castle of Paluzzi (The). A drama by RAYMOND, jun., Covent Garden, May 27, 1818.

Castle of Perseverance (The). A morality, temp. Henry VI., showing, first, how *Bonus* and *Malus Angelus* contend for the possession of *Humanum Genus*; how, *Malus Genus* being victorious, *Bonus Angelus*, aided by *Confessio* and *Penitencia*, establish *Humanum Genus* in the Castle of Perseverance, which, besieged by the Seven Deadly Sins, led by *Mundus*, *Belyal*, and *Caro*, is successfully defended by the Seven Cardinal Virtues. In his old age, however, *Humanum Genus* is drawn from the castle by the wiles of *Avaritia*, and, dying, is carried before *Pater Sedens in Judicio*, by whom, on the appeal of *Misericordia*, he is forgiven.

Castle of Sorrento (The). A comic opera in two acts, words by HENRY HEARTWELL, music by Attwood; founded on 'Le Prisonnier; ou, La Ressemblance,' and first performed at the Haymarket in July, 1799.

Castle of Wonders (The). A "dramatic romance," Drury Lane, March, 1819.

Castle Sombras. A play by H. GREENOUGH-SMITH and FELIX MANSFIELD, first performed in America at the Opera House, Chicago, November 12, 1896, by a company including Richard Mansfield.

Castle Spectre (The). A romantic drama in three acts, by M. G. LEWIS (q.v.), first performed at Drury Lane on December 14, 1797, with Barrymore as *Earl Osmond*, Wroughton as *Earl Reginald*, Kemble as *Percy*, Palmer as *Father Philip*, Bannister as *Motley*, Aickin as *Kenric*, Mrs. Jordan as *Angela*, Mrs. Walcot as *Alice*, and Mrs. Powell as the *Spectre of Evelina*; revived at the Haymarket in 1803, Covent Garden in 1804, 1809, and 1812; performed at Philadelphia, U.S.A., in 1812, with Mrs. Duff as *Angela*; revived at the Haymarket in 1815, Covent Garden in 1818, and Drury Lane in 1822; at the City of London Theatre in 1843, with Charles Dillon and Mrs. Yarnold in the cast; at the Marylebone Theatre in 1844; at Sadler's Wells in 1849; and at the Gaiety Theatre, London, on May 5, 1880, with J. D.

Beveridge as *Earl Osmond*, J. B. Johnstone as *Earl Reginald*, Crawford as *Perry*, J. L. Nihne as *Father Philip*, W. Elton as *Motley*, T. Masure as *Kearse*, Miss Louise Willies as *Angela*, Mrs. Leigh as *Alice*, and Miss Hobson as the *Spectre*. "Earl Osmond" the villain of the piece after distinguishing himself in certain Scottish wars of an unknown period, has caused his elder brother and his brother's wife and child to be murdered, and has usurped Conway Castle, with all the property belonging to it. By one of those interpositions peculiar to dramas, the brother and child were saved, the lady only having fallen a victim to provide a good ghost for the story. The brother, loaded with chains, and fed upon bread and water, has been immured for sixteen years in one of Earl Osmond's dungeons without the earl knowing it, the jailer being a satisfied dependant, who is a strange compound of greediness, cruelty, remorse, and pity. The child, a little girl—has grown up into the beautiful *Angela*, a supposed cottager's daughter, outside the castle gates, and has excited the worthy love of *Perry*, Earl of Northumberland, and the unworthy love of the villain, *Earl Osmond*. Falling into the power of the villain, this young lady becomes the main spring of the drama—one party in Conway Castle struggling to keep her, the other party, outside the castle, struggling to rescue her" (John Hollinghurst, 'Foot-lights,' 1933).

Castles in the Air. A comediella by C. M. RAK (q.v.), first performed at the Vaudeville Theatre, London, December 26, 1929, with a cast including H. Howe, C. W. Garthorne, and Miss Kate Bishop.

Castlewood, Lady Rachel and Beatrix, are characters in W. H. WILLS's adaptation of Thackeray's 'Emmond' (q.v.).

Castro, Agnes de. See AGNES DE CASTRO.

Castruccio. Favourite of the King of Naples in BEAUMONT and FLETCHER's 'Double Marriage' (q.v.).

Castruccio; or, The Deformed. A drama by EDGAR NEWBOLD, Britannia Theatre, London, July 24, 1871.

Casual Acquaintance. A play, in a prologue and three acts, by J. P. COOKE, Trafalgar Square Theatre, London, May 24, 1893.

Carwallion; or, The Briton Chief. A tragedy by WALKER, performed at Drury Lane, January, 1829, with Young in the title part.

Cat and the Cherub (The). A play of Chinese life by GREATER HAYLEY FERNALD, first performed at Hammerstein's Olympia Music Hall, New York, September 20, 1907; produced at the Lyric Theatre, London, October 20, 1907.

Cat's Eye (The). A farcical comedy

by EDWARD BOSH (q.v.), New Theatre, Oxford, May 22, 1893.

Cat's in the Larder (The); or, The Maid with the Parasol. A travesty of 'La Gaze Ladré, or, The Maiden of Paillemieu,' first performed at Mitchell's Olympic Theatre, New York, on December 24, 1840, with Mitchell as *Fernando*.

Cataract of the Ganges (The); or, The Rajah's Daughter. A "romantic melodrama" by W. T. MONCKIRFF (q.v.), first performed at Drury Lane Theatre on October 27, 1823, with Young as the *Rajah of Guzerat*, Miss L. Kelly as *Zemine* (his daughter), Wallack as *Mokarra* (the Grand Brahmin), S. Penley as *Iraa*, Harley as *Jack Robinson*, etc. *Mokarra*, wishing to marry *Zemine*, carries her to a wood near the cataract, she is, however, rescued by *Iraa*, her lover, *Mokarra* being shot by *Robinson*. "Moorried says in his advertisement, that he wrote the play; by Elliston's desire, for the sake of introducing horses and a cataract. *Jack Robinson*, who affects to imitate *Robinson Crusoe* on all occasions, is a contemptible character" (Genest). The play was revived at Drury Lane (revived by E. L. Blanchard) on March 3, 1873, with Brittain Wright as *Robinson*, H. Rignold as *Mokarra*, J. Johnstone as the *Rajah*, J. C. Cooper as *Mokarra*, F. Charles as *Iraa*, Miss Seymour as *Ubra*, and Miss Edith Stuart as *Zemine*, at the Grand Opera House, New York, by Augustin Daly, in 1872-73, with Mrs. John Wood as *Polly Perseverance*. See D. Cook's 'Nights at the Play' (1883).

Catarina. The Princess is PLANCHÉ's 'White Cat' (q.v.).

Catcall, Sir Critic. The name under which B. L. ARRY, in a preface to his 'Bauditt' (q.v.), ridicules some person unknown.

Catch a Weasel. A farce in one act, by J. MADISON MORTON (q.v.), first performed at the Grand Theatre, London, on March 17, 1862, with Turner as *Nephew*, Poynter as *Dr. Wapshot*, J. Rogers as *Tompinus Tipthorpe*, and Miss Carson as *Lynia Nephew*.

Catch him who Can. A musical farce in two acts, words by THEODORE HOOK (q.v.), music by Hook, sen. first performed at the Haymarket in June, 1866.

Catching a Mermaid. "An amphibious piece of extravagance," in one act, by J. STIRLING COYNE (q.v.), first performed at the Olympic Theatre, London, on October 20, 1865, with F. Robinson as *Titus Tuffins* (a showman), Miss Stephens as *Mrs. Tuffins*, and Miss Bramley as *Polly*. The other characters are *Jim Junifer* (clown), *Simon Lulworth* and *Mr. Foggie*. E. L. Blanchard speaks of Robinson's singing of 'Country Fair' as a "wonderful achievement. The piece was played at the Adelphi Theatre in May, 1869, as 'The Talking Fish.'

Catching an Heiress. A farce by CHARLES BAILEY (q.v.), performed at the

Queen's Theatre, with Beeve as an outler, who counterfeits a German baron. Robson played in it at the Olympic in March, 1855.

Catchpenny, in COLMAN'S 'Suicide' (q.v.).

Cateby, Sir William. A character in SHAKESPEARE'S 'Richard III.' (q.v.).

Catgut, Dr., in FOOTE'S 'Commissary' (q.v.), is a satire upon Dr. Arne, the composer (q.v.).

Catharine. A drama in one act, by CECIL FITZROY, Novelty Theatre, London, March 22, 1897.

Cathcart, James F. Actor born 1829, died 1902, made his first appearance as the boy in 'Pizarro' (q.v.). After some country training he was engaged by Charles Kean for the Princess's Theatre, London, where he made his metropolitan debut in September, 1850, as Sebastian in 'Twelfth Night,' Lear in 'Macbeth,' Albany in 'Lear,' Lorenzo in 'The Merchant of Venice,' Alonso in 'Pizarro,' Charles Oakley in 'The Jealous Wife,' Nemours in 'Louis XI,' and other such rôles, followed Cathcart was also in the original cast of Jerrold's 'Heart of Gold' (1854). He afterwards accompanied Kean to Drury Lane, to play such parts as Shylock in 'The Merchant' (1861). After this came (1863-66) tours with Kean in Australia and America. In 1878 Cathcart appeared at Drury Lane with Barry Sullivan (with whom he was associated for some years as leading "support" and stage director) as Banquo, Henry VI in 'Richard III,' etc. His latest appearances were made in Australia.

Cathcart, Rowley (Bolleston). Actor, born at Chichester, 1832; died 1896; after some provincial experience, made his London debut at the Princess's Theatre in September, 1850, as the Second Player in 'Hamlet.' He remained connected with the Princess's for eighteen years, under the successive managements of Charles Kean, Augustus Harris and George Vining. During that period he played such parts as The Prince of Morocco and Launcelot Gobbo in 'The Merchant of Venice.' He was engaged later at the Globe, the Queen's, the Prince of Wales's, the Court, the St. James's, and the Garrick Theatres. His daughter, Maud Cathcart, made her professional debut, in 1878, at the Court as the original Polly Flamborough in 'Olivette' (q.v.). She was afterwards at the Polly, the St. James's, the Savoy, and the Olympic, and played Nita in 'Nita's First' in New York.

Catherick, Anne. See WOMAN IN WHITE.

Catherine. (1) Daughter of the Duke in KNOWLES'S 'Love' (q.v.). (2) Wife of Mathias in 'The Hells' (q.v.) and 'The Polish Jew' (q.v.).

Catherine. A comedy in four acts, by HENRI LAFAYETTE (Comédie Française, January 24, 1895), first performed in English at the Garrick Theatre, New York, October

24, 1906, with Miss Annie Russell in the title part and Mrs. S. C. Le Moyne as the *Duchesse de Contras*.

Catherine and Petruchio. See Taming of the Shrew THE.

Catherine Douglas. A tragedy by Sir ARTHUR HELPS, published in 1843.

Catherine Grey. An opera, libretto by ALFRED BURN, music by M. W. Balfe, first performed at Drury Lane Theatre, London, on May 27, 1837, with a cast including the composer, Seguin, S. Jones, Miss Homer, and Miss Bainforth.

Catherine Howard, the Fifth Wife of Henry VIII. A drama by Alexandre Dumas, adapted to the English stage, successively, by W. E. SATER (q.v.), F. PHILLIPS (q.v.), and JOHN C. OLEMAN (q.v.). An adaptation was performed at New Orleans, U.S.A., in December, 1891. A version by Mrs. BENDMAN PALMER, entitled 'Catherine Howard; or, The Tomb, the Throne, and the Scaffold,' was produced at Weymouth on January 2, 1892. 'Catherine Howard; or, Under a Crimson Crown,' a play in four acts, by KENTON LYLE, was brought out at the Queen's Theatre, Glasgow, on August 15, 1898. See AMBITION.

Catherine of Russia; or, The Child of the Storm. A play performed at the Victoria Theatre, London, in September, 1860, with Miss Vincent as Catherine and Onbaldston as Peter the Great.

Catiline. (1) 'Catiline's Conspiracy,' a play by STEPHEN GOSSEN, mentioned by him in his 'School of Abuse' (1579). (2) 'Catiline's Conspiracy,' a play by ROBERT WILSON and HELEN HETTER, performed in 1598. (3) 'Catiline, his Conspiracy,' a tragedy by BEN JONSON, printed in 1611. It was revived at the Theatre Royal in 1663, with Hart as Catiline, Hart as Cicero, and Mrs. Carey as Sempronius. Pepys, who witnessed this performance, thought the tragedy "a play of much good sense and words to read, but that do appear the worst upon the stage, I mean the least diverting, that ever I saw any." "Jonson has in this, as in almost all his works, made great use of the ancients. His *Sylla's* ghost at the opening of this play is an evident copy from that of *Tantalus* at the beginning of Seneca's 'Thyestes,' and much is also translated from Sallust through the course of this piece" ('Biographia Dramatica'). "'Catiline's Conspiracy,'" says Hazlitt, "is spun out to an excessive length with Cicero's artificial and affected orations against Catiline, and in praise of himself. His apologies for his own eloquence, and declaration that in all his art he uses no art at all, put one in mind of Polonius's circuitous way of coming to the front." (4) 'Catiline,' a tragedy by GEORGE CROLY (q.v.), printed in 1822. For plot and criticism, see GOSSEN'S 'English Stage' (1852).

Catley, Anne. Vocalist and actress, born 1745, died 1789, the daughter of a coachman and a washerwoman; began her

career by singing in public houses, and early in her teens was apprenticed to a teacher of vocalism. She made her first public appearance at Vauxhall Gardens in 1762, singing at Covent Garden Theatre later in the year as the *Pastoral Virgin* in an adaptation of *Comus* (1761). She was at this period "we read" remarkable for little more than the beauty of her person, and a diffidence in public which she soon got rid of. Becoming the pupil of Mr. Kim, the actor she obtained, through his influence, an engagement at Dublin where she was very popular. In 1770 she reappeared at Covent Garden as *Isabella* in *Love in a Village* (1761). In 1773 at the same theatre, she was the original *Juno* in O'Hara's *Golden Pippin* (1772) making a particular success in the songs beginning "Push about the Jorum and Where's the mortal can resist me?" She retired from the stage in 1784. "She had always been attentive to economy, and had amassed a considerable fortune" (*Theatrical Dictionary*, 1800). "She is said to have been married to General Macrille, at whose house near Brompton she died" (*Theatrical Biography*, 1803). "She had a great deal of stage impudence," says *Temest*, "but it does not appear that she ever incurred the displeasure of the audience." H. Kreef says: "She was one of the most beautiful women I ever saw—the expression of her eyes and the smiles and smiles that played around her lips and cheeks were enchanting." (*Recollections*, 1836). *Boaden*, in his *Life of Mrs. Siddons*, says that Miss Cateley's singing was of unequalled animal spirits. "I was Mrs. Jordan's comely carried into music." See in a little to the authorities above mentioned. *Memoirs of the celebrated Miss Ann —y* (1783) and *The Life and Memoirs of the late Miss Ann Cateley, the Celebrated Actress* (1789).

Cato. A tragedy in five acts, by JOSEPH ADDISON (q.v.), first performed at Drury Lane Theatre, April 16, 1713, with Booth as *Cato*, Cibber as *Scipio*, Wilks as *Juba*, Powell as *Porcius*, Mills as *Scipio's* friend Ryan as *Marcus*, H. Swan as *Decius*, Keen as *Lucius*, Mrs. Oldfield as *Marcia*, and Mrs. Porter as *Lucia*. "Nine years before it was acted," writes Cibber, "I had the pleasure of reading the first four acts (which was all of it then written) privately with Sir Richard Steele. . . . He told me, whatever spirit Mr. Addison had shown in his writing it, he doubted he would never have courage enough to let his 'Cato' stand the censure of an English audience—that it had only been the amusement of his leisure hours in Italy, and was never intended for the stage. In the latter end of Queen Anne's reign, when our national politics had changed hands the friends of Mr. Addison then thought it a proper time to animate the public with the sentiments of 'Cato.' In a word, the opportunities were too warm to be resisted, and it was no sooner blushed than hurried to the stage." Cibber (who was then a manager as well as

actor) continues: "As the author had made no present of whatever profits he might have claimed from it, we thought ourselves obliged to spare no cost in the proper decorations of it." The result was a great popular and pecuniary success. "The deficiencies of 'Cato' as an acting play were," writes Courtthope, "more than counterbalanced by the violence of party spirit, which insisted on investing the comparatively tame sentiments assigned to the Roman champions of liberty with a pointed modern application. As Pope wrote to Trumbull: 'The numerous and violent claps of the Whig party on the one side of the theatre were echoed back by the Tories on the other.' The play ran for the period, then unprecedented, of thirty five nights, so that at the close of the theatre each of the three managing actors found themselves richer by £1500. The epilogue was written by Sir Samuel Garth in the prologue Pope said of the author and his work—

These times shall flow
Such tears as you shed shed her dying tears.
He bids your tears with mine, and mine with
And raise forth human drops of British eyes.
Virtue was found in human shape to dwell,
What Pater digni and great Cato was."

"Of 'Cato,'" says Dr. Johnson, "it has not been unjustly determined that it is rather a poem in dialogue than a drama, rather a succession of just sentiments in elegant language than a representation of natural affection." "The character of *Cato*," writes W. J. Courtthope, "is an abstraction, round which a number of other lay figures are skillfully grouped. *Juba*, the virtuous young prince of Numidia, *Porcius* and *Marcus* *Cato's* virtuous sons, and *Marcia*, his virtuous daughter are all equally admirable and equally lifelike." The play was revived at Covent Garden in January, 1734, with Quin as *Cato* and with *Marcus* and *Juba* omitted, at the same theatre in November 1734 with Sheridan as *Cato*, Mrs. Bellamy as *Marcia*, and *Scipio* omitted, at Drury Lane in December, 1736, with M. Mason as *Cato* and Mrs. Pritchard as *Marcia*; at the Haymarket in August 1777 with Digges as *Cato*, at Drury Lane in April 1784, with Kemble as *Cato*, at Covent Garden in May, 1797 with Pope as *Cato* and Marreedy as *Marcia*, at the same theatre in December, 1802 with Cooke as *Cato*, and at the same theatre in January, 1811, with C. Kemble as *Juba*, Mrs. H. Johnston as *Marcia* and Miss S. Booth as *Lucia*. In this last instance, the play, says *Temest*, "was very properly revived with change of scenes in order to obviate the absurdities in which Addison had involved himself by making the whole play pass in *Cato's* great hall." The play was performed in New York in September and October 1744 in March 1768 with Mrs. Hallam as *Lucia* in February 1794, with Hallam as *Cato*, and in October, 1837, with Vandenhoff as *Cato*, H. Wallace as *Scipio*, J. Wallace jun., as *Juba*, and Mrs. Rogers as *Lucia*.

Cato of Utica. A tragedy translated from the French of Deschamps, and per-

formed three times at Lincoln's Inn Fields in 1710.

Cato the Younger. Friend of Brutus and Cassius in SHAKESPEARE'S 'Julius Cæsar' (q.v.).

Catspaw, in BURNAND'S 'Der Freischütz.'

Catspaw (The). (1) A comedy by DOUGLAS JERROLD (q.v.), first performed at the Haymarket Theatre, London, on May 9, 1850, with J. B. Buckstone as Appleface, W. Webster as Coolcard, and Mrs. Keeley as Rosemary. (2) A drama by FRED JARMAN, Royal Albany Theatre, Durham, November 3, 1855. (3) A comedy adapted by MAX O'REILLY from 'Le Voyage de M. Perrichon,' and first performed at the Griswold Opera House, Troy, New York, October 14, 1895.

Cattarina. A comic opera in two acts, libretto by R. RECK, music by F. Clay, first performed at the Prince's Theatre, Manchester, on August 17, 1874, first played in London at the Charing Cross Theatre on May 15, 1875, with Miss Kate Santley in the title part, E. Rosenthal as Duke d'Aleto, and H. Walsham as Fabian.

Cattle King (The). A drama in five acts, first performed in America; produced at the Manchester Theatre, Bootle, January 2, 1895.

Caught. (1) A comedietta in one act, by THOMAS SENNETT, first performed at the Theatre Royal, Sunderland September 21, 1853. (2) A comedy drama in three acts, adapted by STANISLAV CALHAEM (q.v.), performed at the Comedy Theatre, June 29, 1866.

Caught and Caged. An operetta, libretto by J. PALGRAVE SIMPSON (q.v.).

Caught at Last. (1) A drama by NELSON LEE (q.v.), produced at the City of London Theatre at Easter, 1864. (2) A comedietta, performed at the St. James's Theatre, London, December 20, 1873.

Caught by the Cuff. A farce by FREDERICK HAY (q.v.).

Caught by the Ears. A "farical extravaganza" in one act, by C. SELEY (q.v.), first performed at the Strand Theatre, London, on May 30, 1859.

Caught in a Line; or, The Unrivalled Blondin. A "pièce de circonstance" in one scene by T. BOLTON, first performed at the Strand Theatre, London, on March 3, 1862, with J. Clarke as William Buggleton, and other parts by Poynter, Turner, Miss Fanny Josephs, and Miss Lavine.

Caught in a Trap. (1) A comedy in two acts, first performed at the Haymarket Theatre, London, on November 25, 1843, with a cast including W. Webster, J. B. Buckstone, H. Holl, Miss Julia Bennett, and Mrs. Niblett. (2) A comedy in three acts and in blank verse, by H. HOLL (q.v.), first per-

formed at the Princess's Theatre, London, on February 3, 1860, by George Melville, F. Matthews, R. Cathcart, H. Baker, Mrs. Weston, Miss Carlotta Leclercq, etc.—'Caught in his own Trap': a comedietta by GEORGE ROBERTS (q.v.).

Caught in the Tolls. An adaptation by JOHN BROUHAM (q.v.) of Miss Braddon's novel, 'Only a Clod,' first performed at the St. James's Theatre, London, on October 14, 1885, with Miss Herbert as Julia Desmond, Walter Lacy as Francis Tredethym, and Belton as Roderick Lonther.

Caught Out. An adaptation by FLORENCE BRIGHT of 'Die Kunststrolcherin,' first performed at the St. George's Hall, London, in July, 1888. See CIRCUS RIDER and FAIR EQUESTRIENNE.

Caulfield, John. A performer at Drury Lane and the Haymarket, died 1815; notable for his imitations of actors, which led Colman, Jun., to write for him the rôle of Apewell in 'New Day in the Old Market' (q.v.) (1795).

Caulfield, Louisa. Actress; born 1822, died September, 1870; at one time popular in burlesque; was the original Ellen Brooks in Palgrave Simpson's 'Black Sheep' (q.v.).

Cause Célèbre, Une. See PROOF.

Caustic. (1) A character in 'The Way to get Married' (q.v.). (2) "A gentleman upon town," in SELLBY'S 'Spanish Dancers' (q.v.).

Cautherley. Actor; appeared at Drury Lane Theatre in 1765 in 'George Barnwell'; was a great favourite in Dublin about 1778.

Cantley, Laurence. Actor; was in the original casts of 'Moths' (1883), 'Twins' (1884), 'The Red Lamp' (1887), 'Marion de Lorme' (1887), 'Partners' (1888), 'The Love that Kills' (1888), 'Woodbarrow Farm' (1888), 'The Union Jack' (1888), 'Esther Sandraz' (1890), 'Quickhands' (1890), 'Old Friends' (1890), 'A Trip to Chicago' (London, 1893), 'The Duchess of Coolgardie' (1890), etc.

Cavalier (The). (1) A play in three acts and in blank verse, by CHARLES WHITEHEAD (q.v.), first performed at the Haymarket Theatre, London, on September 16, 1836, with Vandenhoff in the title part (Captain Hargrave), Miss Ellen Tree as Mrs. Hargrave, and J. Vining and Elton in other parts, performed in New York in November, 1847, with Pitt as Hargrave and Mrs. Abbott as Mrs. Hargrave; revived at Sadler's Wells on September 20 and 21, 1850, with George Bennett as Hargrave, Charles Wheatleigh as Lord Norcote, Miss Eliza Travers as Mrs. Hargrave, Miss Marston as Mrs. Maynard; at the Lyceum, on November 3, 1856, with C. Dillon as Hargrave, Mrs. Dillon as Mrs. Hargrave, and Mrs. White as Mrs. Maynard. The rôle of Hargrave was also played at various times by E. L. Davenport, H. Marston, S. Butler, H. Hughes, Denvil, E. F.

Savile, and others. (2) A play in one act, by JUSTIN HUNTLY MCCARTHY, Theatre Royal, Belfast, April 19, 1894. (3) The title of an American adaptation of a play by D'ENNERY (*q.v.*).

Cavalier of France (A). See QUEEN'S GARTER, THE.

Cavalleria Rusticana. This opera, by MASCAGNI, was first performed with an English libretto at the Grand Theatre, Islington, on April 9, 1894.

Cave, Joseph Arnold. Theatrical manager and actor; began public life at nine years of age at the Pavilion Theatre, Portman Market, and, after figuring for years as actor, singer, and dancer at the Apollo, Bower, Britannia, and other "saloons" (including Evans's), and as actor at the Marylebone, Deptford, Grecian, Garrick, and other theatres, became, in 1858, manager of the Marylebone Theatre, where he remained for nearly ten years. He was the director successively of the Sadler's Wells, Surrey, Victoria (1867), Greenwich (1872), Marylebone (for the second time), Alhambra, and Elephant and Castle Theatres—his rule at the Alhambra being notable for the production of 'Chilperic' (*q.v.*), 'Spectresheim' (*q.v.*), and 'Lord Bateman' (*q.v.*). At the Imperial Theatre he produced two pantomimes for Miss Litton. Of late years he has fulfilled numerous engagements as actor with Sir Augustus Harris and other *entrepreneurs*. He is the author of 'The Old Toll-House' and some other dramas. See 'A Jubilee of Dramatic Life and Incident of Joseph A. Cave,' edited by Robert Soutar (1892).

Cavendish, Ada. [Mrs. Frank Marshall]. Actress, born 1847, died October, 1895; made her first appearance in London at the Royalty Theatre on August 31, 1868, as *Selina Squeers* in 'The Pirates of Putney.' She afterwards figured at the same theatre as *Venus* in Burnand's 'Ixion' (1863), *Lady Mostyn* in his 'Madame Berliot's Ball' (1863), the *Princess Superba* in his 'Rucufelstilt-skin' (1864), and *Hippodamia* in his 'Pirithous' (1865)—all "first productions." Thence she went to the Haymarket, playing *Emmeline* in 'A Romantic Attachment' (1866). Here, in 1869, she represented *Mrs. Pinchbeck* in the first production of Robertson's 'Home.' Her other original parts included *Mrs. Darlington* in Halliday's 'For Love or Money' (1870), *Grace Elliott* in Marston's 'Lamed for Life' (1871), *Mrs. Featherstone* in Cheltnam's 'Matchmaker' (1871), *Estelle* in Wills and Marston's 'Broken Spells' (1872), *Pia de Tolomei* in Marston's 'Put to the Test' (1873), *Mercy Merrick* in W. Collins's 'New Magdalen' (1873), *Lady Clancarty* in Tom Taylor's play so named (1874), *Miss Gwilt* in W. Collins's drama so named (1876), *Kathleen* in 'The Queen of Connaught' (1877), *Lady Clare* in Robert Buchanan's play so named (1883), *Marie* in D. G. Boucicault's 'Devotion' (1884), and *Aphrodite* in R. Buchanan's 'Bride of Love' (1890). She was also seen in London as *Helen*

Mar in Anderson's 'Scottish Chief' (1866), *Marchesa San Pietro* in P. Simpson's 'Marco Spada' (1870), *Donna Diana* in W. Marston's play so named (1871), *Julia* in the 'Hunchback' (1872), *Juliet* (1873), *Beatrice* and *Rosalind* (1875), *Lady Teazle* (1877), *Blanche* in 'Kerry' (1878), *Marie de Fontanges* in 'Plot and Passion' (1881), *Clara Douglas* in 'Money' (1882), and *Marie* in 'In his Power' (1885). In September, 1878, she appeared at the Broadway Theatre, New York, as *Mercy Merrick* in the 'New Magdalen,' and in 1880 she played *Juliet* and *Lady Clancarty* at the Grand Opera House there. See F. C. Burnand's 'Reminiscences of the Royalty' (Theatre, February, 1896).

Cavendish, Margaret. See NEWCASTLE, DUCHESS OF.

Cavendish, William. See NEWCASTLE, DUKE OF.

Cawdell, James. Actor, manager, and playwright, died January, 1800; was for thirty years director and principal comedian of various theatres in North-Eastern England, retiring from the stage in 1798. He is described as "uncommonly skilful" in characters of a "dry, eccentric cast." He wrote several dramatic pieces. See 'Biographia Dramatica' (1812).

Cazauran, Augustus R. American playwright, died January 27, 1889; author of 'The Esmondes of Virginia' (1886), 'The Martyr' (1887), and other pieces.

Cead Mille Failthe. An Irish drama, in prologue and three acts, by MORTIMER MURDOCK, East London Theatre, December 22, 1877.

"Cease your funning." Song by *Polly* in GAY'S 'Beggar's Opera,' act ii. sc. 1—

"Force or cunning
Never shall my heart trepan."

Cecil, Arthur (Blunt). Actor, born near London, 1843, died 1896; made his professional *début* (after experience as an amateur) at the Gallery of Illustration, London, on Easter Monday, 1869, as *Mr. Churchmouss* in 'No Cards' (*q.v.*) and *Box* in 'Cox and Box' (*q.v.*). He was afterwards the first representative of the following parts:—At the Globe Theatre: *Jonathan Wagstaff* in Gilbert's 'Committed for Trial' (1874), and *Mr. Justice Jones* in Albery's 'Wig and Gown' (1874); at the Gaiety: *Duke Anatole* in Reece and Lecocq's 'Island of Bachelors' (1875), and *Charles* in Byron's 'Oil and Vinegar' (1875); at the Globe: *Dr. Downward* in Wilkie Collins's 'Miss Gwilt' (1876); at the Haymarket: *Chapuis* in Tom Taylor's 'Anne Boleyn' (1876); at the Prince of Wales's: *Sir Woodbine Grafton* in 'Peril' (1876), the Rev. *Noel Haygarth* in 'The Vicarage' (1877), and *Baron Stein* in 'Diplomacy' (1878); at the Haymarket: *John Stratford* in 'Odette' (1882); at the Court: *Lord Dawlish* in 'Picking up the Pieces' (1882), the Hon. *P. Chivers* in 'Comrades' (1882), *Connor Hennessy* in 'The Rector' (1883), *Mr. Guyon* in 'The Mil-

lionaire' (1883), *Lord Henry Tober* in 'The Opal Ring' (1885), *Mr. Posket* in 'The Magistrate' (1885), the *Hon. Vere Queckett* in 'The Schoolmistress' (1886), *Blorc* in 'Dandy Dick' (1887), and *Miles Henniker* in 'Mamma' (1888); at the Comedy: *Pickwick* in *Burnand and Solomon's* operetta (1889); at the Court: *Berkeley Brue* in 'Aunt Jack' (1889), *Sir Julian Twombly* in 'The Cabinet Minister' (1890), the *Duke of Donoway* in 'The Volcano' (1891), and *Stuart Crosse* in 'The Late Lamented' (1891); at the Avenue: *Lord Burnham* in 'The Crusaders' (1891); at the Court: *Sir James Bramston* in 'The Guardsman' (1892), and *Lord Arthur Nugent* in 'Vanity Fair' (1895). He was also seen in London as *Dr. Caius* in 'The Merry Wives of Windsor' (Gaiety, 1874), *Sir Harcourt Courtly* (Gaiety, 1876), *Sam Gerridge* (Prince of Wales's, 1879), *Graves* in 'Money,' and *Beau Farintosh* (Haymarket, 1880), *Lord Ptarmigan* in 'Society,' and *Desmarests* in 'Plot and Passion' (Haymarket, 1881), *Prince Perovsky* in 'Ours' (Haymarket, 1882), and *Theodore Bramble* in 'The Man that Hesitates' (St. George's Hall, 1888).

Cedric the Saxon figures in all the adaptations and burlesques of SCOTT'S 'Ivanhoe' (q.v.).

Celadon. A character in DRYDEN'S 'Secret Love' (q.v.).

Celadon and Florimel; or, The Happy Counterfeit. See COMICAL LOVERS, THE.

Celania. A character in DAVENANT'S 'Rivals' (q.v.).

Celebrated Case (A). See PROOF.

Céleste, Celine [Mrs. Elliott]. Actress and dancer, born in Paris, August, 1814; died February, 1882; made her professional *début*, as a child, in her birthplace, where she remained a popular "juvenile" until, in 1827, she went to America with a troupe of French dancers. In 1828 she married an American named Elliott, from whom she ultimately separated, and who died in 1840. In 1830 Madame Céleste (as she now announced herself) made her first appearance in England at Liverpool as *Fenella* in 'Masaniello,' her London *début* being made later in the year at Drury Lane in the ballet of 'La Bayadère.' Thence she went in 1831 to the Queen's Theatre, Tottenham Street, where she was seen in 'The French Spy' and 'The Arab Boy;' and next to the Adelphi, where she was the original *Narranattah* and *Hope Gough* (?) in 'The Wept of the Wish-Ton-Wish' (q.v.). After this came engagements at the Surrey, Coburg, and New Strand Theatres, and (in 1832) on the Continent. In 1833 she figured at Drury Lane and Covent Garden in such pieces as 'The Maid of Cashmere,' 'Prince La Boo,' and 'The Revolt of the Harem.' From October, 1834, to July, 1837, she was acting in the United States. Her English *reentrée* was made in October, 1837, at Drury Lane as *Maurice* in 'The Child of the Wreck' (q.v.), a performance followed by that of

"the Indian Girl" in the play so named (q.v.). At the Adelphi in the same year she was the original *Victoire* in the drama so named, and at the same house in 1838 (?) the original *Madeline* in 'St. Mary's Eve' (q.v.). This latter is said to have been her first speaking part, all her previous impersonations (owing to her inability to speak English) having been in dumb-show. From the autumn of 1838 to the spring of 1840 Madame Céleste was again in the States. In May of the last-named year, at the Haymarket, she was the original *Marie Ducange* in the play so named, appearing later in 'Foreign Affairs' (q.v.) and 'The Quadroon Slave' (q.v.). After yet another visit to America in 1842, she appeared at the Haymarket, late in that year, in 'The Bastille' (q.v.), and early in 1843 in 'Louison' (q.v.) and 'Victor and Hortense' (q.v.). A fifth visit to the States in 1843 was succeeded by her assumption, in September, 1844, of the management of the Adelphi, of which Benjamin Webster was the lessee. With this theatre she remained associated as directress and "leading lady" until the spring of 1858. During this period of her career, she was the first representative of the following (and other) characters:—*Miami* in 'Green Bushes' (1845), *Cynthia* in 'The Flowers of the Forest' (1847), *Ariel* in 'The Enchanted Island' (1848), *Jessie Gray* in the play so named (1850), *Madeleine* in 'Belphegor' (1851), *Cassy* in 'Slave Life' (1852), *Généviève* in the play so named (1853), *Unarita* in 'The Thirst of Gold' (1853), *Ruth Ravensear* in 'Two Loves and a Life' (1854), *Mdlle. Marco* in 'The Marble Heart' (1854), *Janet Pride* in the play so named (1855), *Margaret Hartmann* in 'Helping Hands' (1855), the *Countess* and *Lisette* in 'Like and Unlike' (1856), and *Marie Leroux* in 'The Poor Strollers' (1858). [Madame Céleste's performances at the Adelphi were interrupted by a visit to America in 1851, when she appeared there for the first time as *Miami*. In 1853 Webster joined her in the management of the Adelphi, and in the same year she followed Mrs. Stirling in the rôle of *Peg Woffington* in 'Masks and Faces' (q.v.). In 1855 she was seen there as *Elmire* in 'Tartuffe' (q.v.).] From the Adelphi Madame Céleste went (in 1859) to the Lyceum, where she appeared (in January) as *Marion de Lorme* in the play so named (q.v.). In November she became directress of the theatre, her first production being 'Paris and Pleasure' (q.v.). In 1860 she was the original *Madame Dufarge* in 'A Tale of Two Cities,' and the *Abbé Vandreuil* (q.v.) and *Adrienne* (q.v.) in the plays so named. To 1861 belong her *Zambardo* and *Ernest de la Garde* in 'The House on the Bridge of Notre Dame' (q.v.). After this came tours in the provinces, on the Continent, and in America, to which she bade a final farewell in September, 1865, as *Rudiga* in 'The Woman in Red' (q.v.). A so-called farewell of London audiences took place at the St. James's Theatre in 1868; but in 1869 she figured at the Princess's as the first *Josephine Dubosc* in 'Presumptive Evidence;' she made appearances at the

Adelphi in 1870, 1872, and 1873, and her actual leave-taking (at that theatre) did not occur till October, 1874. She was last seen on the stage (as *Miriam*) at a performance given at Drury Lane on May 15, 1878, for the benefit of Mrs. Alfred Mellon. See the *Centurion's Magazine* (article by W. J. Lawrence), *Francis's 'Dramatic List'* (1880); and H. Morley's 'London Playgoer' (1886).

Celestials (The), or, The Flowery Land. An Anglo-Chinese musical play, libretto by CHARLES HARRIE ARNOTT (with additional lyrics by JOHN W. HOUGHTON), music by F. Osmond Carr, first performed at Her Majesty's Opera House, Blackpool, August 1, 1888.

Celestin. The organist and composer in 'Monsieur Nitouche' (q.v.).

Celestina. See CALISTO AND MELIBREA; also, SPANISH BAWD.

Celia. (1) Daughter of Duke Frederick in 'As You Like It' (q.v.). (2) A character in BEAUMONT and FLETCHER's 'Humorous Lieutenant' (q.v.). (3) A character in CIBBER's 'Double Gallant' (q.v.). (4) A young girl in WHITEHEAD's 'School for Lovers' (q.v.).

"Celia, that I once was blest." Song in DARBES's 'Amphitryon', act iii. sc. 1.

Celia, the Gipsy Girl. An opera in three acts, libretto by ELLIOTT GALEN, music by J. E. Mallan Irvine, Opera House, Leicester, October 20, 1879.

Celinda. The heroine of CHERRY's 'Travellers' (q.v.).

Celinda, Mrs. Author of 'Almida,' a tragedy (1771).

Cell 201. A play by CHARLES FOSTER, performed in U.S.A.

Celli, Frank H. Vocalist and actor; made his theatrical debut at the Marylebone Theatre as *Mat o' the Mint* in 'The Beggar's Opera', followed by other parts in ballad opera. After some provincial experience both on the stage and on the concert platform, he was engaged by J. H. Mapleson to sing in Italian opera in the provinces, at Covent Garden, and at Drury Lane taking such roles as *Don Giovanni*, *St. Eric* ('Huguenots'), the Duke in 'Lucrèce Borgia,' and *Valentine* in 'Faust.' Next came engagements in France and Italy, after which he joined the original Carl Rosa company, with whom he appeared as *Peter the Great* in 'L'Étoile du Nord,' *Mephistopheles* in 'Faust,' *Count Arkelin* in 'The Bohemian Girl,' *Don José* in 'Maritana,' etc. Of late years he has been in London, the original *Bulwer* in 'The Dragoons' (1879), *Narcissus* in 'Les Monnaqueurs' (1880), *Armand* in 'La Belle Normande' (1881), *Bernadette* in 'La Boulangère' (1881), *laide Duval* in *Bolomons* opera as named (1881), and *Montez* in 'Our Diva' (1886). F. H. Celli is part-author, with Brian Daly, of the play called 'Mirring Times' (q.v.).

Cellide, in BEAUMONT and FLETCHER's 'Monsieur Thomas,' is in love with, and beloved by, *Francisco*.

Cellier, Alfred. Musical composer and orchestral director, born at Hackney in December 1844, died December, 1901, after experience as a choir boy at the Chapel Royal, was organist successively at Blackheath (1862), Belfast and St. Alban's Holborn (1868). He acted afterwards as orchestral director at the Prince's Theatre, Manchester (1872-4), and at the Opera Comique Theatre, London (1877-1880) subsequently fulfilling a similar engagement at Melbourne, Australia. He wrote the music for the following stage pieces: 'Charity begins at Home' (1872), 'Dora's Dream' (1873), 'The Sultan of Mocha' (1874), 'The Tower of London' (1876), 'Fidnelia' (1875), 'Nell Gwynne' (1876), 'The Spectre Knight' (1878), 'Belladonna' (1878), 'After All' (1879), 'In the Bulks' (1880), 'Dorothy' (in which much of the score of 'Nell Gwynne' was utilized) (1880), 'The Carp' (1886), 'Doris' (in which a good deal of the score of 'The Tower of London' reappeared) (1889) and 'The Mountebanks' (1892). He was also associated with his brother François (q.v.) in providing the music for 'Mrs. Jarramle's Genie' (1888).

Cellier, François. Musical director and composer, has written the music for 'Captain Jilly' (1891), 'Old Sarah' (1897), and other dramatic pieces.

Cenci (The). A play in five acts, by FRANK BRUSH SHILLERY, performed under the auspices of the Shelley Society at the Grand Theatre, London, on May 7, 1886, with Miss Alma Murray as *Beatrice*, Miss Maude Brennan as the *Countess Cenci*, Hermann Vezin as *Count Cenci*, L. S. Outram as *Urbano*, W. Farren, jun., as *Cardinal Camillo*, and other parts by Ben Greet, Mark Ambler, H. de Cordova, G. R. Ross, W. R. Staveley, Cecil Ramsey, Cecil Cotton, etc. 'The Cenci' has been translated into French by M. Felix Rabbe, and performed at the Paris Theatre d'Art.

Cenocephali (The). "The history of the Cenocephali shown at Hampton Court on Candlemas-day at night, enacted by the Lord Chamberlain his men" (1576-7).

Census (The). A farce in one act, by W. BRIDGES (q.v.) and A. HALLIDAY (q.v.), first performed at the Adelphi Theatre, London, on April 15, 1861, with J. T. Toole as *Mr. Peter Penulus*, K. Homer as *Totus* (a gardener), C. J. Smith as *G. Wood* (a cabman), Miss E. Thorne as *Miss Rose Magnolia*, Miss K. Kelly as *Jenny Bobcock*, and Mrs. Chatterley as *Mrs. Perkyntes* (housekeeper).

Census, Mr. Jeremy. A character in ARTHUR BROOKS's 'Anything for a Change' (q.v.).

Cent per Cent. A farce, first performed at Covent Garden in May, 1823, with W. Farren as *Pennyfarthing* (a usurer), and

Blanchard, Meadows, Mrs. Davenport, etc., in other parts.

Cent Vierges (Les). An opera-bouffe in three acts (music by Lecocq), performed, with English libretto by JOHN GRANTHAM, at the Theatre Royal, Brighton, October, 1874, with the librettist as *Pourladet*, and other parts by G. Loredan, Mark Kingborne, Miss Augusta Thomson, etc.

Centlivre, Susanna (née Freeman). Playwright and actress, born 1667, died 1723; married, on *secondes nocces*, an officer named Carroll, and it was under that name (after his death) that she published her earlier dramatic efforts. "Such an attachment she seems to have had to the theatre, that," says the *Biographia Dramatica*, "she even became herself a performer, though it is probable of no great merit, as she never rose above the station of a country actress." It was in 1700, while playing at Windsor, that she met Joseph Centlivre, principal cook to the Queen, whom she married shortly after. The following is a list of her plays: 'The Perjured Husband' (1700), 'The Beau's Duel' (1702), 'The Stolen Heiress' (1703), 'Love's Contrivance' (1703), 'The Gamester' (1705), 'The Basset Table' (1706), 'Love at a Venture' (1708), 'The Platonic Lady' (1707), 'The Busybody' (1709), 'The Man's Bewitched' (1710), 'A Bickerstaff's Burying' (1710), 'Marplot in Lieben' (1711), 'The Perplexed Lovers' (1712), 'The Wonder' (1714), 'The Gotham Election' (1715), 'The Wife Well Managed' (1715), 'The Cruel Gift' (1717), 'A Bold Stroke for a Wife' (1718), 'The Artifice' (1722). Her dramatic pieces were collected and published in 1761. "Their authoress," writes A. W. Ward, "needed no indulgence as a playwright on the score of her sex, for not one among the dramatists contemporary with her better understood the construction of light comic actions, or the use of those conventional figures of comedy which irresistibly appeal to the mirthful instincts of a popular audience. . . . She never flattered herself, as she confesses, 'that anything she was capable of doing could support the stage.' In one instance, however [*Marplot* in 'The Busybody'], she virtually invented a personage of really novel humour; and in another [*Don Felix* in 'The Wonder'] she devised a character to which the genius of a great actor ensured a long enduring life on the boards" ('English Dramatic Literature' 1899).

Central Park. A play by LESTER WALLACK (q.v.), first performed at Wallack's Theatre, New York, in 1861; revived in November, 1882.

Cephalis, in DIMONDA 'Æthiop,' is the wife of *Atracchid* (masquerading as the *Æthiop*).

Cepheus. King of Æthiopia in W. SHOOTER'S 'Perseus and Andromeda' (q.v.).

Cephisa. The heroine of O'HARA'S 'April Day' (q.v.).

Cerberus. (1) "Head porter" in PLANCHÉ and DANCE'S 'Olympic Devils' (q.v.). (2) One of Satan's "nephews" in E. STIRLING'S 'Devil's Daughters' (q.v.).

Ceres figures in 'Diogenes and his Lantern' (q.v.).

Cerimon. A physician of Ephesus, in SHAKESPEARE'S 'Pericles' (q.v.).

Cerise and Co. A farcical comedy in three acts, by Mrs. MUSGRAVE, performed at the Prince of Wales's Theatre, London, on April 17, 1890.

Cerlette. The name of characters in WATTS PHILLIPS'S 'Dead Heart' (q.v.) and GENÉE'S 'Naval Cadets' (q.v.).

Cervantes. See CARDENIO; COXCOMB, THE; DON QUIXOTE; KNIGHT OF THE BURNING PESTLE, THE; SCORNFUL LADY, THE.

"Cervantes revels and sports."—FARQUHAR, 'The Twins' (q.v.)—

"Although he writ in a jail."

Cesarine. An English version, by ALICE KAUFER, of Dumas fils' 'La Femme de Claude,' first performed at the Garden Theatre, New York, March 24, 1890, by Mrs. Minnie Maddern Fiske and company.

Céspedes, Gonzalo de. See MAID OF THE MILL, THE; SPANISH CURATE, THE.

Cevrennes, Marquis de. A fooliah fop in TOM TAYLOR'S 'Plot and Passion' (q.v.).

Chabot (Philip), Admiral of France. A tragedy by GEORGE CHAPMAN and JAMES SHIRLEY, acted at Drury Lane, and printed in 1639. "It seems probable," says GENÉE, "that the first two acts were written by Chapman, and the others by Shirley." The plot is concerned with the endeavours of the *Admiral's* enemies to disgrace him in the eyes of the King (Francis I.). In this they succeed for a time. Ultimately, the *Admiral* is restored to favour, "but his sense of the King's unkindness sinks so deep into his mind that he dies of a broken heart."

Chace (The). A pastoral opera, written in rhyme, and published in 1772.

Chadband, the canting minister in 'Black House' (q.v.), figures in all dramatizations of that story.

Chagrin. A character in OULTON'S 'All in Good Humour' (q.v.).

Chain of Events (A). A dramatic story in eight acts, by G. H. LEWIS (q.v.) and C. J. MATTHEWS (q.v.), adapted from 'La Dame de la Halle' of A. Bourgeois and M. Masson (Ambigu, Paris, February, 1861), and first performed at the Lyceum Theatre, London, on April 12, 1862, with a cast including C. J. Matthews, F. Matthews, E. Roxby, Mme. Vestris, Miss Laura Keane, Mrs. Frank Matthews, Miss Julia St. George, Mrs. Macnamara, Miss M. Oliver, etc. The

piece "was not successful, proving, as Douglas Jerrold said of it, 'a door chain, to keep people out of the house'" (Edmund Yates). See **FOUNDINGS** and **QUEEN OF THE MARKET**.

Chain of Guilt (The). A melodrama, performed in New York in 1841.

Chains, Uns. See **SILKEN FETTERS** and **BREACH OF PROMISE OF MARRIAGE**.

Chained to the Oar. A drama in four acts, by HENRY J. BYRON (q.v.), first performed at the Prince of Wales's Theatre, Liverpool, June 16, 1873, with a cast including J. Billington, Mrs. Billington, Miss Louisa Willes, H. J. Ashley, etc., and produced at the Gaiety Theatre, London, on May 31, 1883, with J. Billington and Mrs. Billington in their original parts, and other roles by J. Maclean, Fuller Melliish, G. Shelton, Miss L. Villiers, Miss E. Meyrick, Miss H. Coveney, Miss F. Farr, and Miss Gerard.

Chains of the Heart; or, The Slave by Choice. A comic opera in three acts, words by PRINCE HOARE, music by Massinghi and Reeve, first performed at Covent Garden in December, 1891.

Chalcot, Hugh. The "eminent brewer" in T. W. ROBERTSON'S *Ours* (q.v.).

Chalet (Le). See **SWISS COTTAGE, THE**.

Chalk. An innkeeper in FRITZBALL'S *The Momentous Question* (q.v.).

Chalks, Walker. The milkman in *The Arca Belle* (q.v.).

Challenge (The). An adaptation of *Le Pré aux Clercs*, English libretto by H. M. MILNER, and music arranged by T. Cooke, produced at Covent Garden, April 1, 1834.

Challenge at Tilt at a Marriage (A). A masque by BEN JONSON, printed in 1640. The marriage was that of Somerset and Lady Essex.

Challenge for Beauty. A tragic comedy by THOMAS HEYWOOD (q.v.), acted in Black Friars and the Globe, and printed in 1636. The challenge is that instituted by Isabella Queen of Portugal, who has an inordinate appreciation of her own personal charms. She dares *Bonarda*, one of her lords, to find her rival in beauty, and he discovers the prodigy in the person of *Hellens*, an English lady.

Challice, Colonel. The blind father in MERIVALE'S *Alone* (q.v.).

Chalmers, Alexander, miscellaneous writer, born 1759, died 1834, produced a *"Glossary to Shakespeare"* (1797) and an edition of *Shakespeare*, with a memoir (1800 and 1823).

Chamber of Horrors (The). A farce by ARTHUR WOOD, performed at the Holborn Theatre, London, on April 13, 1870.

Chamberlain, Robert. Miscellaneous writer, born 1670, author of a comedy called *"The Swaggering Damsel,"* published in

1640. See Wood's *"Atheism Oxoniensis"* and W. C. Hazlitt's *"Handbook to Early English Literature"*.

Chamberlayne, William. Physician, soldier and playwright, born 1619, died 1689; author of *"Love's Victory"* (q.v.), a tragicomedy, printed in 1655. See **WITS LED BY THE NOSE**.

Chambermaid (The). See **VILLAGE OPERA, THE**.

Chambers, Charles Haddon. Dramatic writer, born at Mansmore, Sydney, N. S. W., in 1859, author of *"One of Them"* (1886), *"The Open Gate"* (1887), *"Captain Swift"* (1888), *"The Idler"* (1890), *"Love and War"* (1891), *"The Honourable Herbert"* (1891), *"The Collaborators"* (1892), *"The Old Lady"* (1892), *"The Pipe of Peace"* (1892), *"John & Dreams"* (1894), *"The Tyranny of Tears"* (1899), *"The Awakening"* (1901), and *"The Golden Silence"* (1905), part-author, with Stanley Little, of *"Devil Carefoot"* (1887), with Outram Tristram, of *"The Queen of Man-a"* (1892), with B. C. Stephenson, of *"The Fatal Card"* (1894), and, with J. Comyns Carr, of *"Boys Together"* (1896) and *"In the Days of the Duke"* (1897).

Chambers, Emma. Actress and vocalist, was in the original casts of Burdett's *"Full and My Partner Joe"* (*Harry Halcyon*) (1871), Conway Edwards' *"Anne Boleyn (Earl Percy)"* (1872), H. J. Byron's *"Four Grapes (Fido)"* (1873), Reece's *"Richelieu Redressed (De Mauprat)"* (1873), Clay's *"Don Quixote"* (1876), *"The Little Duke"* (*The Canoness*) (1878), *"Venice"* (1879), *"La Petite Mademoiselle (Jacqueline)"* (1879), *"Rothomagus"* 1879, *"Hiloe Taylor (Arabella Lane)"* (1880), etc. She was also seen in London as *Serpentine* in *"Les Femmes de Corneville"* (1878) and *Regina* in *"The Princess of Teinzoide"* (1872).

Chambers, Miss, wrote a comedy called *"The School for Friends,"* published in 1806.

Chambre à deux Lits (Le). See **BOX AND COX; DOUBLE BEDDED ROOM, THE**.

Chameleon (The). A farce, performed in New York in 1837, with George Jamieson as the representative of five characters.

Chamont. (1) Friend to *Harper* in JONSON'S *"Case Is Altered"* (q.v.). (2) Brother of *Monimia* in OTWAY'S *"Orphan"* (q.v.).

Champagne, a Question of Phil. A burlesque by H. B. FARRIE (q.v.) and ROBERT FRERE (q.v.), first performed at the Strand Theatre, London, on September 27, 1877, with H. Cox as *Cicquet* (Count of Champagne), W. S. Penley as *Jean le Turc* (family minstrel and general servant), C. Marius as *Le Chevalier de La Maysanne*, Mdlle. Camille Clermont as *Monsieurine* (Countess *Cicquet*), Mdlle. Camille Pabois as *Fanille* (the Countess's page), Miss Lottie

Venne as *Bobinette* (the Countess's maid), etc.

Champagne. A servant in F. PHILLIPS'S *'Bird in the Hand'* (q. v.).

Champagne and Oysters. See KNEISKI, RUDOLPH.

Champernel. Husband of *Lamira* in BEAUMONT and FLETCHER'S *'Little French Lawyer'* (q. v.).

Champfleur, Middle. An actress, in REID'S *'Paris and Pleasure'* (q. v.), who figures successively as *Satan*, a farm girl, a commissary of police, a lady of fortune, a commission agent, a gentleman about town, and a peasant.

Champlagnolmalgré Lui. See OTHER FELLOW, THE.

Champneys. The name of a family in H. J. WYRON'S *'Our Boys'* (q. v.), including Sir *Geoffrey*, his sister *Clarissa*, and his son *Talbot*.

Chance. A drama in three acts, by CHAS. OSBORNE, Theatre Royal, Belfast, October 4, 1869. — *'Chance, the Idiot.'* A drama by EDWIN REYNOLDS, Theatre Royal, Longdon, December 5, 1872.

Chance Acquaintance (A). A comedy in one act, by W. H. DENNY, first performed at Richmond on June 28, 1894.

Chances (The). A comedy by JOHN FULFORD, founded on one of Cervantes' *'Novelas Exemplares'*, and first printed in 1647. Adapted by George Villiers, Duke of Buckingham, it was revived at the Theatre Royal in 1667, with much applause (Langbaine), Hart being the *Don John* (Downes). "The first three acts of the original are excellent, but the last two are inferior. The Duke, by extending the small parts of the 2nd *Constantia* and her mother, has added two acts quite equal to the first three" (Genest). Buckingham's version was printed in 1682. A farce taken from *'The Chances'* and called *'The Landlady'*, was printed in 1672. The play was revived at Drury Lane in 1708, with Willis as *Don John*, Mills as *Don Frederick*, Mrs. Bradshaw as the 1st *Constantia*, and Mrs. Oldfield as the 2nd *Constantia*, in 1739 with Giffard as *Don John*, and Mrs. Giffard and Mrs. Clive as the 1st and 2nd *Constantia*, in 1754, with alterations by Garrick, who played *Don John* to the *Don Frederick* of Palmer, the *Antonio* of Yates, the 1st *Constantia* of Mrs. Macklin, the 2nd *Constantia* of Mrs. Cibber, the *Mother-in-law* of Mrs. Clive, and the *Landlady* of Mrs. Macklin, and in 1773 with Garrick as before and Mrs. Alington as the 2nd *Constantia*. The last recorded revival of the piece took place at Drury Lane in 1809. Reynolds in 1821 founded on *'The Chances'* a comic opera entitled *'Don John'* (q. v.). "The situation of the two friends (*Don John* and *Don Frederick*), of whom the one becomes in all innocence the tender of an unprotected lady, and the other of an unprotected infant, is extremely telling, and

the solution of the difficulty is contrived naturally and easily" (A. W. Ward).

Chances and Chances. A play performed in U. S. A., with Mitchell in a prominent part. See CHANCES AND CHANCES.

Chancit. A character in G. H. LEWIS'S *'Stay at Home.'*

Chandos; or, The Jester who turned Traitor. A drama in five acts, adapted from Ouida's *'Chandos'* by HART-URRY BROOKLYN, and produced at the Adelphi Theatre, London, September 30, 1882.

Chanfrau, Francis S. Actor, born in New York, 1824; died Jersey City, N. J., October, 1884, began life as a ship-carpenter in the Far West, afterwards joining a troupe of amateur actors in New York. His first appearance on the regular stage was as a "super" at the Bowery, where he became, in time, very popular, especially as a mimic—a popularity which he afterwards extended at Mitchell's Olympic Theatre (especially as *Jeremiah Clip* in *'The Widow's Victim'*). His most notable assumption was that of *More* in *'A Glance at New York'* (q. v.)—a performance, says J. N. Ireland, "which carried him as a star triumphantly through every theatrical town in the Union. His portraiture was perfect in every particular, and the character is inseparably identified with him" (*'New York Stage'*). In 1865 he appeared in New York as *Sam* in De Walden's comedy.

Chanfrau, Mrs. F. S. (Henrietta Baker). American actress, born 1842, married in 1858 to F. S. Chanfrau (q. v.), was the original representative in America of *Ethel Eccles* (*'Casto'*), *May Edwaria* (*'Ticket-of-leave Man'*), *Dora* (in Charles Reade's play), *Miss Mutton*, etc. She played *Opheia* during the hundred nights' run of *'Hamlet'* at Booth's Theatre, New York, and has been "leading lady" at Daly's Theatre, New York, and at the Globe Theatre, Boston (under Fichter). She made her first appearance in England at the Grand Theatre, Islington, on February 15, 1886, in C. W. Taylors's *'Wife or Widow.'*

Chang. *He Sings* a secretary in *'The Mandarin's Daughter'* (q. v.).

Change Alley. A play in five acts, by LOUIS N. PARKER and MURRAY CARSON, first performed at the Lyceum Theatre, New York, September 6, 1897, with E. H. Sothern and Miss Virginia Harlan in the principal parts; produced at the Garrick Theatre, London, in April, 1899, with a cast including Fred Terry, Murray Carson, J. Billington, J. H. Barnes, Eric Lewis, J. Welch, Miss Julia Neilson, Miss Hall Calne.

Change for a Sovereign. A farce by HORACE WIGAN (q. v.), performed at the Strand Theatre, London, in March, 1861.

Change makes Change. A comedy by EPES SARGENT, first performed at Niblo's Garden, New York, on October 6, 1844, by

the *Placides*, Chippendale. Mrs. Mowatt, Mrs. Walcut, etc.

Change of Air. An operetta by EDGAR MANNING and VON LERSON, Assembly Rooms, Cheltenham, October 24, 1878. "Change of Fortune is the Lot of Life" a comedy drama by Milla de LATOUE, Theatre Royal, Bath, November 10, 1874. "Change of Name," a farce by ARTHUR MOORE, Sadler's Wells, September 14, 1867.

Change of Crowns. A play by EDWARD HOWARD, performed at the Theatre Royal in April, 1667. Pepys, who saw it represented, says, "Lacy acted a country gentleman, who abused the Court with all imaginable wit and plauds about selling of places and doing everything for money. The play took very well, but the King was very angry, and Lacy was committed to the Porter's Lodge" ("a sort of prison," says Genest).

Change of System (A). A "petite comedy" in one act, by HOWARD PATE, first performed at St James's Theatre, London, on April 9, 1900, with F. Robinson as *Sir Charles Ripple*, Belford, Miss Murray, etc.

Change Partners. A musical farce performed at Drury Lane in March, 1825.

Changed Heart (The). A play, founded on a drama called *La Comtesse de Noailles*, and first performed at the Surrey Theatre in January, 1860.

Changeling (The). A tragedy by THOMAS MIDDLETON (q.v.), acted before the Court at Whitehall in January 1634, and revived in January, 1661. "It takes exceedingly," wrote Pepys in the last named year. "It was printed in 1616. The principal foundation of the plot may be found in the story of Alsemero and Beatrice Joanna, in Reynolds's *God's Revenge against Murder*," bk. l. ch. viii. (*Biographia Dramatica*). The title of the play has, however, no reference to its main interest. The "changeling" (or idiot) is one *Antonio*, who pretends to be imbecile in order to gain access to the wife of a mad-doctor (*Albius*). See DE FLORES.

Changes (The); or, Love in a Maze. A comedy by JAMES SHIRLEY (q.v.), acted at Salisbury Court, and printed in 1632. The title has reference to the complicated love-affairs of three young couples, *Argentina*, *Aurelia*, and *Eugenia*, *Gerard Thornay*, and *Yonivrate*. The last named loves *Eugenia*, but resigns her to *Thornay*, whom she loves, and in the end marries *Argentina*. The piece was revived at the King's Theatre in 1662, when Pepys wrote in his diary. "The play hath little in it but Lacy's part of a country fellow, which he did to admiration." It was played at the Theatre Royal in May, 1667, with Wintershall as *Sir Gerouse Simple* and Lacy as the *Clown*. "This play," says Langbaine, "has been received with success in our time. Lacy acted *Jonny Thump*, *Sir Gerouse Simple's* man, with general

applause." (2) "Changes" a drama in three acts by H. PROCTOR, St. George's, October 12, 1876. (3) "Changes" a comedy in three acts, by J. ATWELL, Toole's Theatre, London, April 25, 1890.

Changes and Chances. A drama in two acts, Avenue Theatre, London, March 7, 1891. See CHANCES AND CHANGES.

Channel, Captain and Clarissa. Father and daughter in D. JERROLD's *Prisoner of War* (q.v.).

Chanticleer. A general in COYNE and TALFOURD's *Lee the Terrible* (q.v.).

Chaos is Come Again. A farce produced at Covent Garden Theatre in November, 1838, with Hartley as *Colonel Chaos*, performed in New York in 1839. See *Cithello*, act iii. sc. 2.

Chapeau de Paille d'Italie (Le). See LEIGHORN BONNET, THE, and WEDDING MARCH, THE.

Chapeau d'un Horloger (Le). See BETTY MARTIN and CLOCKMAKER'S HAT.

Chapelon. "The Postilion" in G. ASBOTT A BRACKETT's opera of that name (q.v.).

Chaplain of the Regiment (The). A play performed at the Vauxhall Garden, New York, in June, 1846.

Chaplet (The). A musical piece by MENDEL first performed at Drury Lane in December 1749, with Mrs. Clive as *Pastora* and Beard as *Damon*.

Chaplin, Ellen. See FITZWILLIAM, MRS. EDWARD.

Chapman, Ella. Actress, vocalist, and bango player, granddaughter of Mrs. Drake (q.v.), had had much professional experience in the United States before she made her English debut in *Blue Beard* at the Folly Theatre, London, in 1846. She was afterwards in the first casts of *Oxygen* (1877), *Plato* (1881), *Stage Dora* (Toole's, 1881), etc., playing in pantomime at the Grand, Islington, in 1887-8, and at Her Majesty's Theatre in 1899-00.

Chapman, George. Dramatist and poet (born Wood says) in 1557, more probably in 1558-9, near Hitchin, in Hertfordshire; died May, 1634, student at Trinity College, Oxford (1574-6), and thought to have afterwards passed some years in Germany (unless, as F. H. Flory suggests, he was the author of *The Disguises* (1595), the first of his plays to be performed was apparently *The Blind Beggar of Alexandria* (1598). Certain passages in *Eastward Hoe* (q.v.), written by him in conjunction with Marston and Jonson, having given displeasure to the Scotch party at Court he and his collaborators were imprisoned (1604), but speedily released. Chapman and Marston were again imprisoned in the following year, with reference to a play of theirs whose name has not been chronicled. Chapman's famous translation of Homer was published between 1609 and 1616. Among his patrons were the Prince

(Henry) of Wales and the Earl of Somerset. "His life," says Fleay, "is best read in his dedications." The following is a list of the dramatic works usually ascribed to him, with the dates of their publication:—*The Blind Beggar of Alexandria* (1594), *An Humorous Days Mirth* (1599), *All Fools* (1605), *The Gentleman Usher* (1606), *Monsieur d'Olive* (1606), *Bussy d'Ambula* (1607), *Cæsar and Pompey* (1607), *The Conspiracy* and *The Tragedy of Byron* (1609), *May Day* (1611), *The Widow's Tears* (1612), *The Masque of the Middle Temple and Lincoln's Inn* (1613), *The Revenge of Bussy d'Ambula* (1613), *Alphonso, Emperor of Germany* (1654), and *Revenge for Honour* (1654). Chapman was part author of *Eastward Ho!* (1605), *The Hall* (1639), and *Chabot, Admiral of France* (1639). All the above plays are included in Shepherd's edition (1841). Chapman is also supposed to have had a hand in the production of *Fatal Love*, *The Fountain of New Fashions*, *Sir Giles Goosecap*, *The Second Maiden's Tragedy*, *Two Wise Men and All the Best Fools*, and *A Yorkshire Gentlewoman and her Son*, all of which see See *The Comedies and Tragedies of George Chapman* (1873), also, for biography, Wood's *Athenæ Oxonienses*, Langbaine's *Dramatic Poets*, the *Biographia Dramatica*, and the *Dictionary of National Biography*. And, for criticism, Hazlitt's *Age of Elizabeth*, Coleridge's *Literary Remains*, Lamb's *Specimens of the Dramatic Poets*, *George Chapman* by A. C. Swinburne (1875), and *English Dramatic Literature*, by A. W. Ward (1899). Swinburne says of Chapman: "As a dramatic poet he has assuredly never yet received his due meed of discerning praise, but assuredly no man of genius ever did so much, as though by perverse and prepossession design, to insure a continuance of neglect and injustice. With a fair share of comic spirit and invention, remarkable at least in a poet of such a grave and ambitious turn of genius, he has spiced and larded his very comedies with the thick insipid sauce of pedantic declamation. The tragedy of *Chabot*, a noble and dignified poem in the main, and the otherwise lively and interesting comedy of *Monsieur d'Olive*, are seriously impaired by a worse than Jonsonian excess in the analysis and anatomy of 'humours'. . . . Another point of resemblance to Jonson on the wrong side is the absence or insignificance of feminine interest throughout his works. No poet ever showed less love or regard for women less care to study or less power to paint them. . . . The two leading heroines of his tragic drama, *Tamara* and *Caryna*, are but a slippery couple of sententious harlots who deliver themselves in eloquent and sometimes stilted verse to such amorous or vindictive purposes as the action of the play may suggest."

Chapman, Mrs. Samuel. See **JAFFERSON, ELIZABETH.**

Chapman, William. Actor; played *Rip Van Winkle* at the Walnut Street Theatre, Philadelphia, in October, 1839.

Chapter of Accidents (The). A comedy by SOPHIA LEE, founded on Diderot's *Père de Famille*, and first performed at the Haymarket Theatre, August 5, 1780, with a cast including Palmer, Edwin, Bannister, jun., Bensley, Aikin, and Miss Farren (Cecilia). It was revived so lately as 1823 at Drury Lane. (2) A *Chapter of Accidents*, a farce by JOHN THOMAS DOUGLASS, performed at the Standard Theatre, London, on September 26, 1870.

Chapuis. Envoy of Charles V. in TOM TAYLOR'S *Anne Boleyn* (q.v.).

Charalois. In MASSINGER'S *Fatal Dowry* (q.v.), is son to the dead marshal.

Charbonnière (La). A play performed in the U.S.A. in 1854, with Mrs. D. P. Bowers in the leading female rôle.

Charcoal Burner (The). A drama in two acts, by C. ALMAR (q.v.), performed in New York in 1833.

Chard, Kate. Actress and vocalist; made her debut at Dublin in 1861, as *Leontine* in *Maritana*. After an engagement with the Carl Rosa company and a tour in Australia, she was the original *Lady Psyche* in *Princess Ida* at the Savoy (1884). She was in the first casts of *Rhoda* at Croydon in 1880, *The New Corsican Brothers* at the Royalty, London, in 1889, and *The Wedding Eve* at the Duke of York's, London, in 1891. She was seen at the Empire Theatre, London, in *Biloe Taylor* in 1896.

"Charge (The) is prepared, the lawyers are met." Song by *Macbeth*, in GAY'S *Beggar's Opera*, act ii. sc. 2.

Charing Cross, Sir A. Character in PLANCHÉ'S *Graciosa and Percinet* (q.v.).

Charing Cross Theatre. See **LONDON THEATRES.**

Charino. In CRESSER'S *Love makes a Man* (q.v.), is father to *Angelina*.

Charitable Association (The). A comedy in two acts, by HENRY BROOKS, printed in 1778. "The plot is evidently borrowed from the *Hecyra* of Terence. The *Charitable Association*, as it is ironically called, is very like the scandalous college of which *Lady Snarewell* is president" (Gifford).

Charity. (1) A play by C. H. HAZLEWOOD (q.v.) founded on Victor Hugo's story of *Les Misérables* (q.v.), and first performed at Sadler's Wells Theatre, London, on November 7, 1862. (2) A comedy in three acts, by W. H. GILBERT (q.v.), first performed at the Haymarket Theatre, London, on January 1, 1874, with Miss M. Robertson (Mrs. Kendal) as *Mrs. Van Brugh*, Miss Amy Roselle as *Riv. Van Brugh*, Miss Woolgar as *Kate Tredgett*, W. H. Kendal as *Fred Smalley*, H. Howe as *Smalley, sen.*, W. H. Chippendale

as *Rev. Dr. Athelney*, H. R. Teesdale as *Ted Athelney*, J. B. Buckstone as *Pitt-Partington*. First performed in New York on March 3, 1874 at the Fifth Avenue Theatre, with C. Forbes as *Dr. Athelney*, D. H. Harkins as *Ted Athelney*, F. Hardenburg as *Mr. Smalley*, G. Clarke as *Prod. Smalley*, J. Lewis as *Pitt-Partington*, Miss A. Dyne as *Mrs. Van Brugh*, Miss H. Jewett as *Ruth*, Miss E. Davenport as *Ruth Tredwell*, performed in the English provinces with Miss Caroline Heath as *Mrs. Van Brugh*, and Wilson Barrett as *Smalley, sen.* revived in London and the provinces in 1895 with Miss Fortescue as *Mrs. Van Brugh*, L. Lablache as *Smalley*, sen., and W. Farron, jun., as *Dr. Athelney*. The rôle of *Ruth Tredwell* has been played in America by Miss Ada Rohan.

Charity. The name of female characters in (1) ENDERS' *'Head of the Family'* (q.v.), (2) W. GORDON'S *'My Wife's Relations'* (q.v.), and (3) DILLEY and CLIFTON'S *'Tom Pinch'* (q.v.).

Charity Ball (The). A play in four acts, by DAVID KELLOGG (q.v.) and H. C. DE MILLE (q.v.), first performed at the Lyceum Theatre, New York, on November 19, 1889, with a cast including H. Kelsey, N. Wheatcroft, W. J. Lemoyne, Miss G. Cayvan, Miss K. Shannan, Miss G. Henderson, and Mrs. T. Whiffen.

Charity begins at Home. A musical comedietta, words by H. C. STEPHENSON, music by Alfred Cellier, first performed at the Gallery of Illustration, London, February 7, 1872, with a cast including Arthur Cecil, Corney Gram, Alfred Reed, Miss F. Holland, and Mrs. German Reed, revived there in April, 1874, with Miss L. Mraham and Arthur Law in place of Miss Holland and Arthur Cecil, revived at the Gaiety Theatre, London, on February 7, 1877, and at St. George's Hall, London, in June, 1877, Shaftesbury Theatre, September, 1877.

Charity Boy (The). A musical entertainment in two acts, by J. C. CROSS, performed at Drury Lane in November, 1796.

Charity Girl (The). A play by F. WILLIAMS and G. L. STOUT, performed in U.S.A.

Charity's Cloak. A comedy in one act, by SYLVANUS DUNCAN, Royalty Theatre, Glasgow, February 25, 1891.

Charity's Love. A play by JOHN WILKINS, first performed at the City of London Theatre, March, 1856, with Miss Fanny Vining as *Charity*.

Charke, Charlotte. Actress and playwright, daughter of Colley Cibber, died April, 1760, published in 1755 'A Narrative' of her life up to that date—a story summarized in the 'Biographia Britannica.' Married, when very young, to Richard Charke a violinist, she was compelled by his misconduct to separate herself from him, and sought a livelihood on the stage, her first appearance being made at Drury

Lane on April 3, 1750, as *Mademoiselle* in 'The Provoked Wife.' She was the original representative of *Lucy* in 'The London Merchant' and *Thalia* in 'The Triumphs of Love and Honour' both at Drury Lane in 1751. Other parts played by her were those of *Alice* in 'Jane Shore' and *Miss Hopton* in 'The Relapse' (1751-2). She was at the Haymarket in 1753 and at Drury Lane in 1754. Quarrelling, however, with Fleetwood (q.v.), the manager of the latter, she wrote and published in 1755 a sort of dramatic pamphlet, aimed at him, under the title of 'The Art of Management' (q.v.). In 1756 she was at the Haymarket, and in 1757 at Lincoln's Inn Fields. After this she figured (she says) successively as the keeper of a grocery and oil store in Long Acre, the manageress of a puppet show near the Haymarket, *coût de chambre* to a nobleman, a maker and seller of sausages, a strolling player, and proprietress of a public house. In September, 1759, a benefit was accorded to her at the Haymarket Theatre and she then played Marplot in 'The Hunchback.' She is credited with the authorship of dramatic pieces called 'The Carnival' (1755) and 'Tat for Tat' (1743), also of 'The History of Henry Dumont, Esq., and Miss Charlotte Evelyn' (1746). See 'The Thespian Dictionary' (1806) and the *Theatre* magazine (1850).

Charlatan (The). (1) A play adapted by J. W. WATSON from the French, and first performed at the Winter Garden, New York, in September, 1864, with Isaac Newton Gotthold as *Cagliostro*. (2) A comedy in three acts adapted by Mrs. JOHN ATKIN, from the German, and first performed at the Torre Parish Rooms, Torquay, February 6, 1862, with Ivan Watson in the title part. (3) A play in four acts, by ROBERT BUCHANAN (q.v.), first performed at the Haymarket Theatre, London, January 14, 1864, with H. Heerström Tree in the title part (*Phlip Woodville*), and other rôles by Natcombe Gould, Fred Terry, F. Kerr, Mrs. E. H. Brooke, Miss Lily Hanbury, Miss Irene Vanbrogh, Miss Gertrude Kingston, and Mrs. Tree. This drama was afterwards turned into a prose story by Robert Buchanan and Henry Murray. (4) A comic opera libretto by CHARLES KIFFIN, music by J. P. Sousa, first performed at Montreal, Canada, August 29, 1874, with De Wolf Hopper in the leading part, produced at Knickerbocker Theatre, New York, September 4, 1878.

Charlemagne. A spectacular drama, produced at Drury Lane, London, in October, 1836. In this piece Van Amburgh exhibited his lions and Ducrow his horses.

Charlemont, in TOLNUP'S 'Atheist's Tragedy' (q.v.), is in love with Cordelia.

Charles I., of England. The central figure in several dramatic pieces, to which he has given the title: (1) A 'famous tragedy,' printed in 1649, see 'Biographia Dramatica.' (2) A tragedy by W. HAYWARD (q.v.), performed in Lincoln's Inn Fields in

1587, with the author as *Bishop Jenson*, Clifford as the *King*, Wright as *Cromwell*, Johnson as *Fairfax*, Mrs. Olfard as the *Queen* etc. "Harvard," says Gossart, "is a little partial to the *King*, but not grossly so. The deviations from history are not very exceptionable." "Harvard," says Doran, "had been commissioned by Clifford to write the piece. It was done to order, and under constraint, for the patron locked up the poet in a garret, near Lincoln's Inn, during a certain number of hours, daily, from which he was not suffered to emerge till he had repeated, from behind the door, to Clifford who was on the landing, a certain number of newly written lines—till the whole was completed, when the poet was set free." (3) A tragedy by R. CORHAM BREWER, printed in 1836. (4) A drama by MARY ELIZABETH MITFORD (q.v.), "rejected by Colman because the Lord Chamberlain refused it his license" but produced at the Victoria Theatre, London, in 1834, revived at Doncaster in April, 1873. (5) A dramatic poem by ARTHUR THOMPSON GARNETT, printed in 1866. (6) A drama in four acts, by W. O. WILLS (q.v.), first performed at the Lyceum Theatre, London, on September 22, 1871, with H. Irving in the title part, Miss Isabella Mateman as *Henrietta Maria*, Miss G. Pausonfort as *Lady Eleanor Darcy*, (i) *Belmore* as *Oliver Cromwell*, E. A. Markby as *Ireton*, E. F. Edgar as *Lord Marry Addison* as the *Marquis of Huntley* (on the bill of the play "was the following note: The author feels it unnecessary to confuse or summarize certain historical inaccuracies, as to period and place, which have arisen from sheer dramatic necessity, and are justified he believes, by the highest precedents" at the Standard Theatre, London, July 1876, with H. Irving as *Charles I.*, John Clayton as *Cromwell*, J. Carter as *Huntley*, F. Clements as *Moray*, Beveridge as *Ireton*, Miss Isabella Mateman as the *Queen*, Miss G. Pausonfort as *Lady Eleanor Darcy*, revived at the Lyceum in June, 1879, with H. Irving and Miss Pausonfort in their original parts, H. Forrester as *Cromwell*, Pinner as *Lord Huntley*, F. Cooper as *Lord Marry*, A. Beaumont as *Ireton*, and Miss Ellen Terry as the *Queen*, produced at the Star Theatre, New York, in October 1883, with H. Irving (the first time in America) in the title part, revived at the Lyceum Theatre, London, June 22, 1888. (7) A play by C. P. BLACKTON (q.v.), first performed at Bath on August 4, 1879.

Charles II. (of England) has given his name to, and played a leading part in, several dramatic pieces. (1) *Charles the Second*, or, *The Merry Monarch*, a comedy in two acts, adapted from *La Jeunesse de Henri V.* by J. HOWARD PAYNE (q.v.), and first performed at Covent Garden on May 27, 1821, with C. Kemble in the title part, James as *Rockstar*, Durston as *Albion*, a page, Law as *Captain Copp*, Mrs. Faucit, and Miss M. Tree as *Cleric* (adoptive daughter of Copp), revived at the Lyceum Theatre, London, in 1877, with E. M. Brooke as the

King, E. C. Lyons as *Rockstar*, etc.; at the Crystal Palace in December, 1881, with W. Herbert as the *King*, A. Dacre as *Rockstar*, A. Williams as *Copp*, Miss M. Quentin as *Mary*, and Miss K. Burke as *Lady Clara*. (2) *King Charles the Second*, an opera, libretto by DRAMOND REYNOLDS, music by Mr. (i) A. Macfarlane (q.v.), first performed at the Princess's Theatre, London, in October 27, 1849, with a cast including Miss Louisa Fyfe, Madame Macfarlane, Madame Wales, W. Harrison, Wales, and H. Corri. (3) *Charles the Second* and *Pretty Nell Gwynne*, or, *Harlequin Oliver Cromwell* and the *Little Fairies of the Enchanted Oak*, a pantomime by ROBERT SOUTER, Victoria Theatre, London, December 20, 1867. (4) *Charles II.*, or, *Something like History*, a burlesque by HERBERT A. HARRITT, first performed at the Court Theatre, London, on November 25, 1872, with W. J. Hill as the *King*, Miss Bella Moore as *Rockstar*, E. Highton as *Cromwell*, C. Cooper as *Pope*, W. H. Fisher as *Lilly* (the astrologer), Miss L. Dupres as *Nell Gwynne*, and Miss Cornelia D. Ash as the *Queen*.—*Charles II.* also figures in *Barbary at Court* (q.v.), *The Puritan's Daughter* (q.v.), *Dotulus Junolds*, *Bride of Ledgate* (q.v.), *Ton Tait* and CHARLES MATHIAS' *King's Rival* (q.v.), WILLS' *Richingham* (q.v.) and *Nell Gwynne* (q.v.), SPRINGATE'S *Bocobol* (q.v.), HAMILTON'S *Royal Oak* (q.v.), DOMMON'S *Two Hundred Years Ago* (q.v.), *English Nell* (q.v.), *Sweet Nell of Old Drury* (q.v.), etc.

Charles VIII. of France; or, *The Invasion of Naples by the French*. A play by J. CROMBIE (q.v.) acted at Hornes Garden in 1671, with Hatterton as the *King*, and other parts by Harriet Smith, Medbourne, Sandford, Young, Cadsman, Mrs. Hatterton, Mrs. Disa, a *Vice*, *Slaughter*, Mrs. Shadwell. "It is founded on history but most of the incidents have the appearance of fiction" (Gossart). See *Invaders*, *Beatus Anglicanus* (1708). The piece was printed in 1672.

Charles XII. (of Sweden). A drama in two acts by J. M. FARREN (q.v.) produced at Drury Lane Theatre, London, on November 11, 1823. "Farren," says its author, "looking and acting the Swedish monarch to perfection, and Liston taking the horse by storm in the character of *Adam Bruce*." John Harley made an amusing *Buddhist* and Miss Ellen Tree as *Lisbon*, and Miss Love with the ballad of *'Miss, gentle Moon,'* composed for her by John Harrell contributed to secure for the piece a popularity which it enjoys to the present day. The play was revived at the St. James's in January, 1855, at the Haymarket in September 1862, and at the Haymarket in June, 1877, with H. Howe as *Charles XII.*, F. W. Irish as *Muddierick*, W. Harrington as *Brick Harold Kyrie* (Hollow) as *Dr. Norvell*, Miss Marion Terry as *Lisbon*, Miss Annie Lafontaine as *Adiga*.—*Charles XII.* is one of the persons in *'The Battle of Fátima'* (q.v.).

Charles Emmanuel, Son of King Victor in Bowdler's 'King Victor and King Charles' (q.v.).

Charles, Fred. Actor. was in the original casts of 'Extremes' (1858), 'Friends as Foes' (1860), 'Nature above Art' (1860), 'Bel Demanda' (1863), 'The King's Butler' (1864), 'De Dukcamers' (1866), 'Fialla' (1867), 'The Double Marriage' (1867), 'Kendworth' (1870), 'Amy Robarts' (1874), 'The Bohemian' (1874), 'The Palace in the Wood' (1877), and 'South' (1881). He was also seen in London in 'The Belle's Stratagem' (1866), 'Richelieu' (1871), 'The Hunchback' (1870), Brighton (1880), 'Adrienne' (1887), and 'The Comedy of Errors' (1887).

Charles O'Malley. This novel by Charles Lever has formed the basis of several dramatic pieces—(1) A drama in three acts, by EUGENE MC CARTHY, first performed at the Adelphi Theatre, London, in 1888. (2) A drama by EDWARD FALCONER (q.v.), produced at the Amphitheatre, Liverpool, on April 21, 1871. (3) A comedy in four acts, by THEODORE B. SAYER, first performed at Washington, U.S.A., May 2, 1888, with William Lockyer in the leading part.

Charles the Bold. A melodrama in three acts, by J. J. ANDRÉ (q.v.), translated from 'Charles le Téméraire,' and first performed at Drury Lane in June, 1818.

Charles the Terrible. An historical play performed in New York in 1888, with Richings in the title part.

Charles, Thomas W. Theatrical manager, died 1888, began his career as an instrumentalist and musical conductor. He was afterwards acting manager for Charles Colvert, from whom he purchased the scenery and dresses of 'Herdynna' in 1874, producing the play at the Duke's Theatre, London. As stage director of the Royalty Theatre, London, he produced May's 'Chimeras' (q.v.) and other musical works. He became lessee and manager successively of the Theatre Royal, Nottingham, the Grand (formerly Prince of Wales's), Glasgow, and the Princess, Manchester, his pantomime productions being especially skilful and successful.

Charles Tyrrell; or, The Bitter Blood. A play founded on a tale by G. F. R. James, and performed at the Haymarket Theatre, New York, in 1880.

Charley's Aunt. A comedy in three acts, by BRANDON THOMAS, first performed at Bury St. Edmund's on February 10, 1892, with W. B. Pinley as Lord Fancourt Baberby, Miss Ada Branson as Donna Lucia, Miss Dora de Winter as Kitty, Miss E. Cadmore as Eliza, H. Crisp as Dr. Pettigrew, Wilton Harriet as Jack Chemy, R. Lawford as Charley, produced at the Royalty Theatre, London, on December 21, 1891, with W. B. Pinley, Miss Branson, and Miss Cadmore in their original parts, E. Hendrie as

Pettigrew, Brandon Thomas as Sir Francis Chemy, P. Lyndal as Jack, and Miss Nina Bonden as Kitty, transferred to the Globe Theatre, London, on January 20, 1893 (performed there 1600 times), acted first in America at Bethlehem, Pa., September 20, 1893, first in New York at the Standard Theatre, October 1, 1893. The comedy, translated into French, was acted for several hundred nights at the Cluny Theatre, Paris, in 1898-9.

Charlie. A musical comédienne in one act, by HERBERT HARRADEN, Terry's Theatre, London, April 30, 1891.

Charlie's Uncle. See NOBLE ART.

Charist. See FOLLIES OF A NIGHT and PROLOGUE.

Charlotte. In LILLO'S 'Fatal Curiosity' (q.v.), is in love with young Walnut. (H) The dumb girl in FIELDING'S 'Mock Doctor.' (S) Daughter of Sir John Lambert in BICKERSTAFF'S 'Hypocrite.' (4) The orphan heiress in MACGILL'S 'Love & La Mode' (q.v.). (B) Maid to the Countess in THOMPSON'S 'Stranger' (q.v.). Also the name of characters in (1) 'The Gambler' and (H) 'Water.'

Charlotte Corday. This heroine of French history has been the leading personage in, and has given the title to, several English plays:—(1) A drama performed at the Park Theatre, New York, in 1888, with Mrs. Johnson as Charlotte, and with Marat, Robespierre, and Marie Antoinette among other persons. (2) A "poetic drama" by JAMES MORTIMER (q.v.), produced at the Theatre Royal, Dublin, on December 14, 1870, with Miss Bella Paterson in the title part. (3) A play in four acts, by J. C. MONTMAGUIRE (KYRLE BELLER) (q.v.), first produced in January, 1884, at the Corinthian Theatre, Calcutta, with the author as Marat and Mrs. Brown Potter as Charlotte; first performed in America in July, 1894, at the Baldwin Theatre, San Francisco, produced at the Hammer Opera House, New York, in February, 1895. First performed in England at the Grand, Islington, on December 12, 1897; produced at the Adelphi Theatre, London, on January 21, 1898—in every case with the author and Mrs. Potter in their original parts, and in the last-named instance with Luigi Labriche as François de Corday, D'Armont, P. Eoyll as the Abbé Fervid, W. T. Lovell as David, Miss B. Macdonald as Rose, etc.

Charlotte Bussé. A play by HENRY GEORGE MORRIS, performed in U.S.A. in 1887. See CHUCKMATE.

Charon (The). A comédienne by WALTER SMART (q.v.) and W. M. POLLOCK (q.v.), first performed at St. George's Hall, London, on July 22, 1884.

Charmed Life (A). A drama by J. WHITTAKER, Theatre Royal, Darton in Furness, May 10, 1875.

Charinian. Maid to *Cleopatra* in SHAKESPEARE'S 'Antony and Cleopatra' (q.v.) and DRYDEN'S 'All for Love' (q.v.).

Charming Cottage (The). A piece written by SHIRLEY BROOKS (q.v.) for the German Heeds' entertainment.

Charming, King. See KING CHARMING.

Charming Mrs. Gaythorne. A comedy in three acts, by CHARLES SMITH OSKELYN, Criterion Theatre, London, April 19, 1894.

Charming Pair (A). A farce in one act, by T. J. WILLIAMS (q.v.), first performed at the Princess's Theatre, London, on May 27, 1863, with R. Boxby, Belmore, Mrs. H. Marston, etc.

Charming Polly (The). A drama in two acts, by J. T. HAINES, first performed at the Surrey Theatre on June 29, 1833.

Charming the First. King of the Fan-tan Isles, in PLANCHÉ'S 'King Charming' (q.v.).

Charming Widow (A). An adaptation of Alfred de Musset's 'Un Caprice' (q.v.), produced at the Lyceum Theatre, London, in March, 1864, with Miss Talbot in the title part.

Charming Woman (The). A comedy in three acts, by HORACE WIGAN (q.v.), adapted from ROBERT'S 'A Trente Ans' (Paris Vaudeville, 1849), and first performed at the Olympic Theatre, London, on June 20, 1861, with the author as *Symphonie*, a *malade imaginaire*, G. Cooke as *Sir Muddery Matheon*, F. Robinson (and afterwards H. Neville) as *Alfred Ardent*, W. Gordon as *Bitterblue*, Miss Amy Sedgwick as *Mrs. Bloomly*, and Mrs. Stephens as *Mrs. Bitterblue*.

Charms. A comedy-drama in four acts, by Sir CHARLES L. YOUNG (q.v.), first performed at the Queen's Theatre, London, on the afternoon of July 26, 1871 with a cast comprising Lin Bayne, J. Maclean, G. Rigbold, W. Rhynold, Miss Marie Henderson, and Mrs. C. H. Stephenson; first played in America at Chicago, U.S.A., in April, 1887.

Charmyon. A play in three acts, by Sir CHARLES YOUNG (q.v.).

Charnock, John (1750-1807). Author of 'Loyalty: or, Invasion Defeated,' an historical tragedy, printed in 1810.

Charon, in PLANCHÉ and DANCE'S 'Olympic Devils' (q.v.).

Charrington, Charles. Actor; has played in London the following original parts—*David Carefoot* in the drama so named (1887), *Marchcastle* in 'The Love Story' (1888), *Dimmesdale* in Alec Nelson's 'Scarlet Letter' (1888), *Dr. Rank* in the English version of 'A Doll's House' (1889), *Anthony Warr* in 'Alexandra' (1892), *General Douglas* in 'Clever Alice' (1893), the Hang-

man in 'The Three Wayfarers' (1893), the diplomatist in 'Foreign Policy' (1893), and *Relling* in the English version of 'The Wild Duck' (1897). He has also been seen in London as *Sir Charles Mountford* in 'A Woman killed with Kindness' (1887), *Othello* (Vaudeville Theatre, 1887), *Ducal pere* in 'Camille' (1888), *Helmer* in 'A Doll's House' (1892), *Sir Horace Welby* in 'Forget Me Not' (1892), etc. For Nelson's 'Scarlet Letter' (q.v.) he wrote the opening act or prologue. He has been at various times, and for short periods, lessee of the Novelty, Avenue, Royalty, and Terry's Theatre, London.

Chart, Henry Nye. Actor and theatrical manager, born in London, 1822, died 1876, after some success as an amateur, made his professional debut in August, 1849, at Sadler's Wells, where he was seen in such parts as *Touchstone* and *Dogberry*. In 1850 he went to Brighton Theatre as stage-manager, and there, under Henry Farrer, played low comedy. In 1854 he succeeded Farrer as lessee of the house, and, twelve years later, became its proprietor. He immediately rebuilt the theatre, opening it in October, 1866 (see BRIGHTON (Sussex)). Among his roles at Brighton were *Glavin* in 'The Lady of Lyons', *Hasparac* in 'Open Sesame' (q.v.), *Claude Frodo* in 'Emeralds' (q.v.), and *Gnatbrum* in 'Black-Eyed Susan' (q.v.). In 1867 he married Ellen Elizabeth Bullason, an actress of some experience, who, after the death of her husband, undertook the direction of the theatre herself dying in 1892. Henry Nye (Chart, son of the above, and born in 1868, gained his first professional experience in 1890 as a member of the Kendal company in U.S.A. He appeared in 1892 at the Globe Theatre, London, in 'Ned's Chum' (q.v.), and in 1895 at the Court Theatre in 'Vanity Fair' (q.v.).

Chase, Squire, in J. B. HUCKSTONE'S 'Luke the Labourer' (q.v.).

Chassaigne See BRAZILIAN, THE, and NADOT.

Chaute Maid in Cheapside (A). A "pleasant concerted" comedy by THOMAS MIDDLETON, "often acted at the Swan on the Bankside," and printed in 1630. See YELLOWHAMMER.

Chaute Salute (The). A play performed at the Park Theatre, New York, in 1832, and at the Olympic Theatre, London, in October, 1838.

Chauteclard, the hero of SWINBURNE'S poetical play so named (printed in 1865), also figures in W. G. WILKS'S 'Marie Stuart' (q.v.) and in MITCHELL'S 'Casson' (q.v.).

Chat. A play adapted by J. A. FRASER, and performed in U.S.A.

Chat, Dame, in SKILL'S 'Gammer Gurton's Needle' (q.v.).

Chateau de Grantier (Le). See DOUBLE MARRIAGE, THE.

Chateau de ma Mère (Le). See **DOWAGER, THE.**

Chateau du Tilleur (Le). See **MOTHER'S SECRET, THE.**

Chateau Renaud. A character in 'The Corsican Brothers' (q.v.) and in all the travesties of that piece.

Chateaumargaux, Viscount. A "Parisian butterfly" in SELBY'S 'Marble Heart' (q.v.).

Chatte métamorphosée en femme (La). See **PUMA.**

Chatter. A musical comedy adapted from 'Die Natterin' of Carl Millocker and Jacobsohn, and produced at Wallack's Theatre, New York, in August, 1895, with Mmes. Cottrell as the heroine.

Chatterley, Mrs. W. S. [Louisa Simcoe] Actress, born 1797, died 1866, made her London debut at the Lyceum Theatre in July, 1816, as Harriet in 'Is he Jealous?' In 1820 she appeared at the Olympic as Amelia in 'Twelve Precisely' (q.v.). In 1821 she was Julia in 'The Rivals' at the Haymarket, appearing later at Covent Garden as Kate Horncastle, *Letitia Hardy*, *Lady Teazle*, and *Edmund* in 'The Blind Boy'. In 1830 she married, en secondes nocces, a Mr. Place and retired from the stage, to which, however, she by and by returned, joining Wigan's company at the Olympic. She was in the cast of 'Born with Good Luck' at the Adelphi in 1856, and of Morton's 'French Lady's Maid' in 1858. See Oxberry's 'Dramatic Biography' (1838).

Chatterley, William Simmonds. Actor, born in London, 1797, died at Lynn, 1822, appeared on the stage as a child both at Drury Lane (1799) and at the King's Theatre in the Haymarket (1791). In 1796 he represented at the former house the child in Garrick's 'Isabella' (q.v.), and in 1799 was the original boy in 'Fusaro' (q.v.). In 1804 he went into the country, appearing at Cheltenham, Bath, and elsewhere. In 1816 he was at the Lyceum, and he afterwards figured at other London theatres. He married Louisa Simcoe in 1814. "He played the very old men so well that he might be said to have been almost another Spiller. In *Ecce homo* he was only inferior to Dodd, and that at no great distance" (Gosse). See CHATTERLEY, MRS.

Chatterly, Lord, figures in WESTLAND MASTON'S 'Patrician's Daughter' (q.v.).

Chatterton, Frederick Balsir. Theatrical manager, born 1834, died 1884, after some experience as an amateur actor, was in 1857 appointed acting manager of the Lyceum under Charles Dillon (q.v.). In 1860 he became lessee of the St. James's, and in 1866 lessee of Drury Lane Theatre, in whose management he had been associated with Edmund Falconer since 1863. In 1871 he added to his responsibilities the co-management, with Benjamin Webster, of

the Adelphi and Princess's Theatres. He was obliged to close Drury Lane in February, 1879 being then in debt to the amount of £36,000. He is credited with the saying that to a theatrical manager "Shakespeare spells ruin, and Byron bankruptcy."

Chatterton, Lady Georgiana. Novelist and miscellaneous writer, died 1856, author of 'Oswald of Deira,' a drama, printed in 1867.

Chatterton, Thomas. Poet, born at Bristol 1752, died in London, 1770; ranks among playwrights as the author of 'The Revenge' (q.v.) a farcetta, performed at Marylebone Gardens shortly after his death. His works include, further, 'Ella,' a tragical enterlude, and 'Good twyn,' a fragment of "a tragedy," in both of which he attributed to "Thomas Rowley." See the editions of the works published by Tyrwhitt in 1777, Milnes in 1822, Southey and Cottle in 1808, Willcox in 1842, and the Rev. W. W. Skeat in 1871, also the biographies of Chatterton by Gregory (1780), Davis (1803), Britton (1813), Dix (1827), Willcox (1842), Martin (1863), Wilson (1864), Bell (1871), and Masson (1873). Alfred de Vigny made Chatterton a brief and romantic career the subject of a play, and there have been at least three English dramatic pieces on the same topic: (1) 'Chatterton' a play in one act, by H. A. Jones (q.v.) and H. Hervey (q.v.), first performed at the Princess's Theatre, London, on May 12, 1854, with Wilson Barrett in the title part, and G. Harrett, Miss Fannyline Ormsby, Miss Mary Dickens, and Mrs. Huntley in the other roles; (2) 'The Life and Death of Chatterton' a play in one act, by GEORGE MARSH, Holmden Theatre, Liverpool, July 31, 1885; (3) 'Chatterton' a play in one act, by ERNEST LACT, first performed in New York, at the Broadway Theatre, on the afternoon of March 26, 1867, by a company including Miss Julia Marlowe. See SHATTERED UN.

Chaubert; or, The Misanthrope. A tragedy printed in 1760, and notable as containing a soliloquy three pages long.

Chaucer, Geoffrey, the poet, is one of the characters in Gay's 'Wife of Bath' (q.v.) and in E. L. BLANCHARD'S 'Pier Bacon' (q.v.). See **RINDLE, THE.**

Chaunter. King of the beggars and father of *Hunter*, in COFFEY'S 'Beggars' Wedding' (q.v.).

Chauseuil, The Abbé, figures in all the adaptations of 'Adrienne Lecouvreur' (q.v.).

Chaves, A. Author of 'The Cares of Love,' a comedy, published in 1705.

Chawles. The chief character in H. J. STANON'S 'A Fool and his Money' (q.v.).

Cheap Excursion (A). A farce in one act, by EDWARD MITCHELL, first performed at the Strand Theatre, London, May 19, 1861, by Mrs. Seymour, Maskell, Rogers, J. Reave, Tibury, etc.

Cheap Jack; or, Loved and Deceived. A drama in three acts, by EDWARD TOWERS, Pavilion Theatre, London, April 6, 1874.

Cheap Living. A comedy in five acts, by FREDERICK REYNOLDS, first performed at Drury Lane in October, 1797, with Mrs. Jordan as *Sir Edward Bloomly*.

Cheat (The). (1) A pantomime acted at Lincoln's Inn Fields in 1720. (2) A comedy, translated from Plautus, by RICHARD WARNER, and printed in 1772.

Cheatly, in SHADWELL's 'Squire of Alsatia' (q.v.), is an imprisoned debauchee who finds money for young spendthrifts.

Cheats (The). A comedy by JOHN WILSON, written in 1662, and printed in 1664.

Cheats of Scapin (The). A farce by THOMAS OTWAY (q.v.), printed in 1677. "Not much more than a translation of Molière's 'Fourberies de Scapin.'"

Check. A play by FRED MARSDEN, performed in U.S.A.

Checkmate. A comedy in two acts, by ANDREW HILLIDAY (q.v.), first performed at the Royalty Theatre, London, on July 15, 1869, with Miss M. Oliver as *Charlotte Russel*, F. Dewar as *Sir Egerton Toffee*, Miss C. Saunders as *Martha Bun*, and F. Danvers as *Sam Wink*. Revived at the Royalty in 1878, with Lin Rayne as *Sir Egerton*, C. Groves as *Winkle*, F. Leslie as *Parsley*, Miss E. Roberts as *Charlotte*, Miss H. Coveney as *Martha*. (2) 'Checkmate, or, A Duel in Love' an adaptation, in one act, of 'Bataille de Dames,' first performed at the Fifth Avenue Theatre, New York, December 1, 1860, with Miss F. Davenport as the *Comtesse*, Miss Agnes Ethel as *Louise*, W. Davidge as *Montichard*, D. H. Hartman as *Flamond*, G. Clarke as *De Grignon*.—'Checkmated, or, Wait and Hope' a drama in three acts, Theatre Royal, Portsmouth, March 10, 1869.

Check. A page-boy in HALLIDAY'S 'Checkmate' (q.v.).

Checks. A halfling in B. BERNARD'S 'A Life's Trial' (q.v.).

Cheerly, Widow. The heroine of CHERRY'S 'Soldier's Daughter' (q.v.).

Chelonice. Wife of *Demobrotus* in Mrs. COWLEY'S 'Fate of Sparta' (q.v.).

Cheltnam, Charles Smith. Dramatic writer, born 1823, author of 'Edendale' (1869), 'The Greenwich Pensioner' (1869), 'Grace Holden' (1869), 'Christmas Eve' (1870), 'The Matchmaker' (1871), 'Charming Mrs. Gaythorne' (1894), 'Deborah', 'Dinner for Nothing', 'Fair's Father', 'A Lesson in Love', 'More Precious than Gold', 'Mrs. Green's Snug Little Business', 'Slowtop's Engagements', 'The Lucky Escape', was theatrical critic of the

Reader from April, 1863, to the autumn of 1864. See the 'Era Almanack' for 1868.

Chelsea. A "temperance porter" in MARK LEMON'S 'Moring Tale' (q.v.).

Chelsea Pensioner (The). (1) A comic opera by CHARLES DIBDIN (q.v.), first performed at Covent Garden in May, 1779. (2) A domestic drama by G. SOANE (q.v.), produced at the Queen's Theatre, London, on October 29, 1835.

Cheque on my Banker (A). See WANTED A WIFE.

Cheque-book (The). A play by CHARLES F. COUGHLIN (q.v.), first performed at Washington, U.S.A., in April, 1892.

Chequer. A character in REYNOLDS'S 'Arbitration' (q.v.).

Cheribel. See CHERRY AND FAIR STAR.

Cherokee (The). A comic opera written by JAMES CORA, composed by Storace, and first performed at Drury Lane in 1794; revived, with new music by Kelly, at Drury Lane in 1802, under the title of 'Algonah.'

Cherries. A comédietta, Gaiety Theatre, Dublin, February 23, 1875.

"Cherries kissing as they grow." —BEAUMONT and FLETCHER, 'Valentinian' (song).

Cherry. (1) Daughter of *Boniface* in FARQUHAR'S 'Beaux' Stratagem' (q.v.). (2) A character in PAUL MERRETT'S 'Stolen Kisses' (q.v.).

Cherry. A play in one act, by J. JAMES HEWSON, Shakespeare Theatre, Liverpool, July 18, 1895.

Cherry and Fair Star. A story by the Countess D'Aulnoy has formed the basis of the following (and other) dramatic pieces:—(1) 'Cherry and Fair Star; or, The Children of Cyprus,' a melodramatic romance in two acts, first performed at Covent Garden on April 8, 1822, with Mrs. Vining and Miss Foote in the title parts, Farley as *Sanguinbeck* (a captain), Grimaldi as *Tefec* (his slave), Blanchard as *Hassanbad*, Chapman as *Gaffer* (vizier of Cyprus), Miss Beaumont as *Artemesia* (fairly queen), etc., performed in New York in 1925. (2) 'Fair Star; or, The Singing Apple and the Dancing Waters,' a burlesque by ALBERT SMITH and JOHN OXFORD, produced at the Princess's in April, 1844, with Mrs. H. P. Crattan as *Cherry* ("she wore," says G. A. Sala, "a tunic made of some extraordinary fabric into which spun-glass entered largely"). (3) 'Harlequin Cherry and Fair Star; or, The Green Bird, the Dancing Waters, and the Singing Tree,' a pantomime by GEORGE ELLIS, performed at the Princess's Theatre, London, on December 27, 1852, with F. Cooke as *Prince Cheribel*, Daly as the *Princess Fair Star*, Terry as *Sikopranindo* (a cabman), H. Baker as *Topac al Widdi*, and Miss Kate Terry as *Evergreen* (queen of the peris). (4) A burlesque on this subject, by C. J.

COLLINS, was produced at the Strand Theatre in June, 1885, with Miss Rebecca Isaac as *Cherry*. 5. A pantomime by E. L. BLANCHARD (q.v.), produced at Sadler's Wells, London, in December 1861, with Miss Hodgson as *Fair War*. 6. A burlesque by C. H. HARRISON (q.v.), Britannia Theatre, London, April, 1867. 7. A burlesque by FRANK W. GERRARD (q.v.), first performed at the Surrey Theatre, London, on April 4, 1874, with Miss Nelly Power as *Cherry* and J. Pavn as *Conrad the Corsair*, played at the Prince's Theatre, Manchester, in May, 1886, as *Cheribel*, and produced at the Grand Theatre, Islington, in the following month.

Cherry, Andrew. Playwright and actor, born at Limerick, 1762, died 1812, was the son of a bookseller, and, after some experience as an amateur (gained while apprenticed to a Dublin printer), made his *entrée* as a professional actor, at the age of seventeen, as *Colonel Feignwell* in *A Bold Stroke for a Wife*, at Vaux, near Dublin. Home's *strolling* followed, after which Cherry returned for a time to the printing trade, only however to recur before long to the stage, serving successively under travelling managers named Kuiper and Atkins. Later he entered the stock company at Smock Alley, Dublin, whence he went in 1791 to the North Eastern circuit in England as a member of Tate Wilkinson's troupe. He afterwards performed in Ireland (1794), Manchester (1796), and Bath (1798), making his London *début* at Drury Lane Theatre on September 25, 1802, as *Sir Benjamin Bos* in *The Brothers*, and *Lazarillo* in *Two Furlongs to your Bow*. Here he remained for several years, afterwards undertaking management in the provinces. The elder Charles Mathews wrote of Cherry: "He is an extremely little man, with a droll face. His old men are uncommonly rich, and his country boys are the most simple and humorous of any I have seen after Blanchard; indeed, in any line of comedy he is a charming actor." The following dramatic pieces are ascribed to Cherry: *Harlequin on the Stocks* (1793), *The Outcasts* (1798), *The Soldier's Daughter* (1804), *All for Fame* (1805), *The Village* (1805), *The Travellers* (1805), *Spanish Dollars* (1806), *Peter the Great* (1807), and *A Day in London* (1807). See Wilson's *Wandering Patience* (1799), *The Theatrical Dictionary* (1805), *Biographical Dramatic* (1812), Gossell's *English Stage* (1837).

Cherry Bounce. A farce in one act, by E. J. RAYMOND (q.v.), first performed at Sadler's Wells Theatre in 1823, with Kealey as *Gregory Homespun*. Among the other characters are two farmers called *Gammer* and *Spinach*.

Cherry Hall. A play in three acts, by FORBES DAWSON, Avenue Theatre, London, June 14, 1894.

Cherry Pickers (The). A play by JOSEPH ARTHUR, first performed at the Academy of Music, Newbury, New York

State, June 18, 1898. First performed in New York (City, Fourteenth Street Theatre, October 12, 1898).

Cherry Tree Farm. A musical sketch, libretto by ARTHUR LAW, made by Hamilton Clarke, first performed at St. George's Hall, London, May 30, 1881.

Cherry Tree Inn (The). See **ELFIN**.

Cherubino. See **MARIAGE DE FIGARO**.

Chester, Edith. Actress, died 1894; was the original representative of *Letitia* in *Harvest* (1894), *Nan* in *Kit Marlowe* (1895), *Lady Orrey* in *The Second Mrs. Tanqueray* (1895), etc., and was in the first London cast of *A Pantomime Rehearsal* (Terry's Theatre, 1891).

Chester, Miss. Actress, born 1798; made her *début* at Drury Lane on July 2, 1820, as *Portia*, followed by *Desdemona* and *Lady Teazle*. At Covent Garden in 1822 she played *Mrs. Oakley*, *Fidelius*, *Widow Cherry*, etc. See Osberry's *Dramatic Biography* (1839).

Chester, Miss. See **MISS CHESTER**.

Chester, Philippa. The heroine of CHARLES KILBICK'S *Wandering Hair* (q.v.).

Chester Plays (The), twenty-five in number, were enacted from 1594 to 1577, and again in 1800, on the first three days in Whitsun week, each play being undertaken by one of the twenty-five trade companies of the city. A local proclamation, made in the twenty-fourth year of Henry VIII.'s reign, comprises the following account of their origin: "In old time . . . a play and declaration of divers stories of the Bible, beginning with the creation and fall of Lucifer and ending with the general Judgment of the World, was devised and made by one Sr Henry Frances, sometime monk of this monastery dissolved who obtaining and got of Clement then bishop of Rome a thousand dayes of pardon and of the bishop of Chester at that time forty days of pardon, granted from thensforth to every person resorting in peaceable manner with good devotion to hear and see the sayd plays from tyme to tyme as oft as they shall be played within the sayd city . . . which playes were devised to the honor of God by John Arway, then Mayor of this city of Chester (1505-1576)." The text of the plays is contained in four manuscripts of various dates, from 1567 to 1607, and was edited for the Shakespeare Society by Thomas Wright in 1843 and 1847. The first thirteen plays were afterwards edited for the Early English Text Society by Dr. H. Deimling in 1892. Specimens are included in A. W. Pollard's *English Miracle Plays* (1900). The authorship of the series has been ascribed to one Randal Higgonett, a monk of Chester abbey. "As regards metre and form, the cycle," says Pollard, "shows exceptional unity. It is mainly written in eight line stanzas. . . . If it be true, as Professor Ten Brink suggests, that the Chester cycle is both less important

and less original than those of York and Woodkirk, and that its best, both of pathos and humour, appears to be borrowed, it must be allowed on the other hand that its author was possessed of an unusual share of good taste. . . . There is less in the Chester plays to jar on modern feelings than in any other of the cycles. The humour is kept more within bounds, the religious tone is far higher, and the speeches of the Expositor at the end of each play shows that a real effort was made to serve the religious object to which all Miracle plays were ostensibly directed."

Chesterfield Thinskin. A farce in one act, first performed at the Princess's Theatre, London, in 1853, with Harley in the title part, and other rôles by Miss Vivash, Addison, Meadows, etc.

Chettle, Henry. Dramatic and miscellaneous writer; son of a London dyer; apprenticed (1577-1585) to a stationer; and mentioned in Meres' *Palladis Tamia* (1598) as one of the best "for comedy amongst us." He was the author (according to A. H. Bullen) of the following plays:—*'A Woman's Tragedy'* (1598), *'Tis no Deceit to Deceive the Deceiver'* (1598), *'Troy's Revenge, with the Tragedy of Polyphemus'* (1598-9), *'Sir Placidus'* (1599), *'Damon and Pythias'* (1599-1600), *'The Wooing of Death'* (1600), *'All is not Gold that Glisters'* (1600-1), *'Life of Cardinal Wolsey'* (1601), *'Tobias'* (1602), *'A Danish Tragedy'* (1602), *'Robin Goodfellow'* (1602), *'The Tragedy of Hoffman'* (1602), and *'The London Florentine'*, pt. ii. (1602-3). He had a hand in the production of over thirty other plays, for a list of which see the *'Dictionary of National Biography'* (A. H. Bullen). See Henslowe's *Diary* (1597-1603); also, the *'Biographia Dramatica'* (1812).

Chetwood, William Rufus. Dramatic and miscellaneous writer, died 1766; began life as a publisher. In 1722-3 he became prompter at Drury Lane Theatre, which he left in 1741-2 to undertake similar duties at the Smock Alley Theatre, Dublin. Several actors, including Barry and Macklin, are said to have benefited by his instructions. He was the author of four dramatic pieces—two acted (*'The Lover's Opera'*, 1729, and *'The Generous Freemason'*), and two unacted (*'The Stock Jobbers'* and *'South Sea'*, both printed in 1720). He wrote, also, a *'General History of the Stage'* (1749), and *'The British Theatre, containing the Lives of the English Dramatic Poets'* (1750), besides editing a number of plays. See the *'Biographia Dramatica'*, Hitchcock's *'Irish Stage'*, and Genest's *'English Stage'*.

Cheval Bronze (Le). See **BRONZE HORSE, THE.**

Chevalier, Albert. Actor and vocalist, born in London, March, 1862; made his stage *début* as a boy, and under the name of Knight, at the Prince of Wales's Theatre, London, in September, 1877. In 1879 he

figured at the Court Theatre, and in 1879-80 at the St. James's. In 1883 he was in the casts of Robertson's *'M.P.'* and *'Ours,'* at Toole's, and of *'Low Water'* (then first performed) at the Globe. He was the original representative of *Achille Blond* in Pinero's *'Magistrate'* (Court, 1885), *Otto Bernstein* in *'The Schoolmistress'* (Court, 1886), *Sir Leopold Boyne d'Acosta* in *'Airey Annie'* (Strand, 1888), *Silas Hobbs* in *'The Real Little Lord Fauntleroy'* (1888), *Mr. Firmin* in *'Doctor Bill'* (Avenue, 1890), etc., and was also in the first casts of *'Katti,'* *'His Wives,'* *'Run Wild,'* *'Kleptomania,'* *'The Prima Donna,'* *'The Struggle for Life,'* etc. He was seen, further, at the Strand (1888), as *Abanazar* in Byron's *'Aladdin'* [in which he sang the first of his coster songs, *'Our 'Armonic Club'*], and at the Avenue (1889) as *Francis I.* in Brough's *'Field of the Cloth of Gold'* (q.v.). In February, 1891, he left the stage for the music-halls, returning to the former, however, in 1897, in order to appear in his own play, *'The Land of Nod'* (q.v.). In addition to the last-named piece, he is the author of *'Called Back Again,'* a burlesque (1885), *'Cycling,'* a comedieta (1888), *'Shatter'd Un,'* a burlesque (1891), and the libretto of *'When Widows Wooed'* (1899); as well as part-author, with W. Mackintosh, of *'Peebles'* (1881) and *'The Lady-Killer'* (1885), and, with George Canninge, of *'Shylock & Co.'* (1891). See *'Albert Chevalier: a Record by Himself'* [and Brian Daly] (1895).

Chevalier de la Maison Rouge (Le). See **CHEVALIER OF THE MAISON ROUGE** and **GENEVIEVE.**

Chevalier de St. George (The). A drama in two acts, adapted from the French of MM. Melesville and Roger de Beauvoir, and first performed at the Princess's Theatre, London, on May 20, 1845, with Wallack in the title part, and other rôles by Granby, Rance, Oxberry, Mrs. Stirling, and Miss E. Honner. The original play was first performed at Paris in February, 1840, with Lafont as the hero. See **SELF-MADE.**

Chevalier des Dames (Un). See **LADIES' CHAMPION, THE.**

Chevalier du Guet (Le). See **CAPTAIN OF THE WATCH, THE.**

Chevalier of the Maison Rouge (The); or, The Days of Terror! A romantic drama in three acts, adapted from the French of Alexandre Dumas by COLIN HAZLEWOOD (q.v.), and first performed in London on August 1, 1859.

Chevaliers du Brouillard (Les). See **JACK SHEPPARD; KNIGHTS OF THE FOG; KNIGHTS OF TYBURN; OLD LONDON; STONE JUG.**

Chevaliers du Lansquenet (Les). See **KNIGHTS OF THE ROUND TABLE.**

Cheviot Hill. The leading male character in W. S. GILBERT'S *'Engaged'* (q.v.).

Chèvre de Ploërmel (La). See **DINORAH UNDER DIFFICULTIES.**

Chevy Chase. A melodrama by J. R. PLANCHE (*q.v.*), produced in 1835-6, with Harley and Mrs. Humby in prominent parts. "The music by Macfarren," says Planché, "was agreeable and characteristic."

Chicago, the City of Flames. A drama by H. R. BEVERLEY, Colosseum Theatre, Liverpool, January 29, 1872.—'Chicago:' a play by CHARLES H. HALL, first performed at Havlin's Theatre, Chicago, Ill., December 15, 1895.

Chicken, Sir Carey. First Lord of the Admiralty in COYNE and TALFOURD'S 'Leo the Terrible' (*q.v.*).

Chickenstalker, Mrs., in A BECKETT and LEMON'S adaptation of 'The Chimes' (*q.v.*).

Chickweed. A play by E. SELDEN and C. BARNARD, performed in U.S.A.

Chickweed, Jonathan. Town-crier in T. J. WILLIAMS'S 'Nurse Chickweed' (*q.v.*).

Chicot the Jester. A romantic drama by H. A. SAINTSBURY, founded on Dumas père's 'Dame de Monsoreau,' and performed (for copyright purposes) at the Gaiety, Hastings, December 15, 1898.—*Chicot* is the name of the jester in E. STIRLING'S 'Dragon Knight' (*q.v.*).

Chieftain (The). A comic opera in two acts, words by F. C. BURNAND (*q.v.*), music by Sir Arthur Sullivan, first performed at the Savoy Theatre, London, on December 12, 1894, with Miss Florence St. John as *Rita*, Miss R. Brandram as *Inez de Roxas*, Miss F. Perry as *Dolly Grigg*, Miss Emmie Owen as *Juanita*, Courtice Pounds as *Count Vasquez de Gonzago*, Walter Passmore as *Peter Adolphus Grigg*, Scott Fiske as *Ferdinand de Roxas*, and other parts by R. Temple, M. R. Morand, and Scott Russell; withdrawn March 16, 1895; first produced in America at Abbey's Theatre, New York, September 9, 1895, with Miss Lulu Glaser as *Rita*, Rhys Thomas as the *Count*, and Francis Wilson as *Briggs*. See CONTRABANDISTA.

Chiffonier de Paris (Le). See RAG-PICKER OF PARIS, THE.

Chignon. Valet to Miss Alscrip in Burgoyne's 'Heiress' (*q.v.*).

Chilax. Lieutenant to Memnon in FLETCHER'S 'Mad Lover' (*q.v.*).

Child of Chance (The). A farce in two acts, by CHARLES KEMBLE, first performed at the Haymarket on July 8, 1812. (2) 'A Child of Chance:' a drama in four acts, adapted from Ouida's novel, 'Trictrac,' by W. HOWELL-POOLE, and first performed at the Court Theatre, Liverpool, August 6, 1886.

Child of Charity (The). A domestic drama, performed at the Victoria Theatre, London, with Miss Vincent as *Mary Ann*, the heroine.

Child of Naples (A). A play adapted by HORACE TOWNSEND from the story by

Edmond About, and first performed at the Columbia Theatre, Chicago, January 7, 1890. See ANGELA.

Child of Nature (The). A comedy in four acts, adapted by Mrs. INCHBALD from the 'Zèlie' of Mme. Felicité Genlis, and first performed at Covent Garden in November, 1789; revived at Covent Garden in 1810, with Miss Sally Booth as *Amanthis*; and at the same theatre in 1814, with Miss Foote in that part. See AMANTHIS.

Child of the Regiment (The); or, The Fortune of War. A musical comedy in two acts, the libretto by J. B. BUCKSTONE (*q.v.*), founded on that of Donizetti's 'La Figlia del Reggimento' (*q.v.*), and first performed at the Haymarket, with the author as *Guillot* (a peasant), Clarke as *Duke Archambrant de Grandtête*, J. Bland as *Sergeant Annibal Scalade*, Tilbury as *Pumpernickel*, Mrs. Stanley as *Duchess de Grandtête*, Mrs. W. Clifford as *Marchioness de Berkenfeldt*, and Mrs. Fitzwilliam in the title part (*Josephine*); performed in U.S.A. in 1872-3, with J. Howson as *Scalade*. Under the title of 'The Child of the Regiment' Donizetti's opera was performed at Niblo's Garden, New York, in 1844, and at the Gaiety Theatre, London, on May 6, 1871. See RATAPLAN.

Child of the Sun (The). A play by JOHN BROUGHAM (*q.v.*), music by J. H. Tully, at Astley's Theatre, London, in October, 1865, with Miss Menken as *Leon*, and Miss Kate Carson as *Juanita*.

Child of the Wreck (The). A drama in two acts, by J. R. PLANCHE (*q.v.*), first performed at Drury Lane in October, 1837, with Mme. Celeste as *Maurice* (a dumb boy); performed in New York in 1838, with Celeste in her original part; revived at the Lyceum, London, on February 16, 1859, with Celeste as *Maurice* and Mrs. Keeley as *Frantz*.

Childhood's Dreams. A play in one act, by Sir CHARLES YOUNG (*q.v.*).

Children (The); or, Give them their Way. A comic drama, words by PRINCE HOARE, music by Kelly, first performed at Drury Lane in April, 1800, with Bannister and Mrs. Jordan in the cast.

Children in the Wood (The). (1) A musical piece in two acts, words by THOMAS MORTON, music by Samuel Arnold, first performed at the Haymarket Theatre in October, 1793, with Bannister as *Walter*; revived at the Haymarket in 1826, with Cooper as *Walter*. (2) A pantomime by E. L. BLANCHARD (*q.v.*), Drury Lane, December 26, 1872, with Violet Cameron, Jessie Vokes as *Columbine*, Rosina Vokes as *Harlequina*. (3) A pantomime by OSMAN, New Regent Theatre, Westminster, December 23, 1871. (4) A pantomime by the Brothers GRINN, produced at the Adelphi Theatre, London, December 24, 1874, with Miss Amalia and Miss Cameron as *Willie* and *Alice Goodchild*, Miss Hudspeth as *Barbara Allen*, Miss Sylvia Hodson as *Walter Trueheart*, Miss

Edith Stuart as *Mistletoe*, F. Bareby as *Nether Bunch*, J. Fawn as *Sir Gabriel Grimwood*, S. Calhoun as *Daddy Jacky*, Miss Connie Gilchrist as *Harlequin*, and Coote as *Clown*. (5) A burlesque produced at the Bijou Theatre, Bayswater, March 1, 1876. (6) A pantomime by JOHN DOT GLASS, Standard Theatre, London, December 27, 1875. (7) A pantomime by T. L. CLAY, Pavilion Theatre, London, December 22, 1878. See **BASES IN THE WOOD**.

Children of Israel (The). A play by H. GRATTAN DONNELLY, performed in U.S.A.

Children of Love (The). A play, based by PILORIM on a story by Eugene Sue, and performed in New York in 1850.

Children of the King (The). A fairy tale in three acts, translated by CARL ARMSTRONG from the German of Ernest Romer (revised by JOHN DAVIDSON) music by Engelbert Humperdinck, first performed at the Court Theatre, London, October 13, 1894, with Martin Harvey as the *Prince*, Miss Cissie Loftus as the *Goose Girl*, D. G. Bourcival as the *Minstrel*, Miss Isabel Bateman as the *Witch*, and other parts by H. Ross, F. Thorne, R. Soutar, and Miss Hilda Spang.

Children of the Mist (The). A play, based on Scott's *Legend of Montrose*, and performed in New York in 1829, revived in 1844, with Clippendale as *Dugald Dalgetty*.

Children of Theopis (The). See WILLIAMS, JOHN.

Chili Widow (The). A play in three acts, by ARTHUR BOURCHIER and ALFRED BUTRO, adapted from the *Monsieur le Directeur* of Alexandre Bisson and Fabrice Carré and first performed at the Royalty Theatre, London, on September 7, 1895, with A. Bouchier, W. Blakeley, M. Kinghorn, Miss Sophie Larkin, Miss Kate Phillips, and the Misses Violet and Irene Vanbrugh in the leading parts, first performed in America at the Bijou Theatre, New York, November 30, 1896, by A. Bouchier and company.

Chillicurruy, Colonel. A leading character in K. E. KIDDER'S *Bewitched* (q.v.).

Chillingstone, Mrs. One of the two interlocutors in DANCE'S *Morning Call* (q.v.).

Chilperic. An opera bouffe in three acts, music by Hervé, libretto adapted by E. HYPPE, F. A. MARSHALL, and R. MAXWELL, first performed at the Lyceum Theatre, London, on January 22, 1870, with Hervé in the title part, Marius as *Londy*, Loughlan as *Dr Senna*, Odell as *Fabul*, Miss Dolore as *Galewinda*, and Miss Emily Muir as *Fredrionde*; performed in the English provinces in 1871, with Miss E. Boldene in the title part, Miss Augusta Thomson as *Fredrionde*, Miss Emily Pitt as *Galewinda*, Miss Vesey as *Brunchout*, and Mrs. Mallandaine as *Alfred* (a page), revived (with libretto by H. R. FANNIS and H. HENNESSY)

at the Empire Theatre, London, on April 17, 1884, with Herbert Standing in the title part, H. Poulton as *Dr Gruelle*, Mollie (maître) d'Arville as *Fredrionde*, Miss Nellie Turner as *Dona Tuberosa*, and H. Wardroper, F. Bury, J. T. Powers, Miss A. Consuelo, and Miss M. Shirley in other parts; at the Coronet Theatre, March 9, 1903, with an English libretto by A. M. THOMPSON, E. MANSELL, and M. T. PIOTT, and with Courtena Pounds as *Chilperic* and Miss Winifred Hare as *Fredrionde*.

Chiltern Hundreds (The). A "comedy opera" in two acts, written by T. EDGAR FENEBERTON (q.v.) and composed by T. Anderton, first performed at the Alexandra Theatre, London, on April 17, 1885, by T. F. Doyle, Edward Baker, Miss Lee Hoyle, and Mrs. Edward Baker.

Chilton, Lord. The chief male character in MARSHALL'S *Palas Shame* (q.v.).

Chimera (The). A comedy by T. ORRILL, acted at Lincoln's Inn Fields, and printed in 1721. The design of this play was "to expose the follies and absurdities that mankind were drawn into by the epidemical madness" of the South-Sea Bubble.

Chimes (The). "A Goblin Story, of some bells that rang an Old Year out and a New Year in," a drama, "in four quarters," adapted by MARK LEMON and GILBERT ARNOTT A BEXKETT (by permission) from the story by Dickens, and first performed at the Adelphi Theatre, London, on December 19, 1844, with O. Smith as *Toby Tick*, Wright as *Alderman Cuts*, Paul Bedford as *Sir Joseph Bowley*, Cullenford as *Choker*, Selby as *Richard*, Munday as *Jabez*, Miss E. Chaplin as *Spirit of the Chimes*, Miss Fortescue as *Meggy Tick*, Miss E. Harding as *Lady Bowley*, Miss M. Taylor as *Lilian*, and Mrs. F. Matthews as *Mrs. Chokemistaker*. (2) Another version, by HOWARD STIRLING, was produced at the Lyceum Theatre on January 2, 1845, with Keeley as *Trotty Tick*, Mrs. Keeley as *Meg*, Emery as *Wid Fern Meadows* as *Cuts*, etc. See **CHRISTMAS CHIMES**.

Chimes of Normandy (The). See CLOCHES DE CORNEVILLE.

Chimmie Fadden. A play by EDWARD W. TOWNSEND, first performed at the Middlesex Opera House, Middletown, Ct., December 25, 1896, first acted in New York at the Garden Theatre, January 13, 1896.

Chimney Corner (The). (1) A musical entertainment in two acts, words by WALTER PORTER, music by Kelly, first performed at Drury Lane in October, 1797. (2) A domestic drama in two acts, by H. T. CRAYSTON, first performed at the Olympic Theatre, London, on February 21, 1861, with H. Wigan F. Robson, W. Gordon, and Mrs. Leigh Murray as *Simon*, *Peter*, *John*, and *Patty* (Mrs. Peter) *Probit* respectively, and H. Cooper as *After*, revived at St. James's Theatre in February, 1898, with Miss Sophie

part in *Polly Peachum*. Henry Murtry describes the piece as "not equal to 'The Furber's Knot,' or 'Daddy Hardacre,' upon consideration of both of which it appears to be founded."

Chimney Sweeper (The). A ballad opera acted at Goodman's Fields in 1768.

Chim-poo-see. A magician in 'The Mandarin's Daughter' (q.v.).

Chinaman (The). A farce in three acts, by JOHN TANNAN (q.v.), first performed (under the title of 'Naughty Boys'), City Theatre, Sheffield, July 16, 1896, produced at the Trafalgar (Duke of York's) Theatre, London, September 12, 1896, with a cast including the authors, T. G. Warren, F. Wyatt, Miss Clara Jeron, Miss Clouy Richards, etc.

Chinese Puzzle (A). A play by Mrs. G. A. DONNER, performed in U.S.A.

Chints, Mary. Held to Mrs. Minn. sold in Edgar's 'Unfinished Gentlemen' (q.v.).

Chip of the Old Block (A). (1) A musical entertainment in two acts, words by E. F. KNIGHT, music by Whitaker first performed at the Haymarket in August, 1816. (2) A play by H. H. WISSLOW, performed in U.S.A. in 1887.

Chippendale, Alfreda (née Schoolcraft). American actress, died in London in 1887, made her first appearance in New York in 1838, was especially successful as Popsy in 'Lulu Tumb' (1877), and in 1870 went to England to star in the production of 'Up Van Winkle, Shadows of a Great City,' etc. She was married, first, to a son of W. H. Chippendale (died 1864), and secondly to William Childs (1874).

Chippendale, Mary Jane. Actress, born at Salisbury, wife of W. H. Chippendale (q.v.), died May 1886, began her professional career in 1838 as member of a company working the north of England circuit. Thence she went to Dublin, where she remained two years, acting in 'Mandarin' in 1842 (under the name of "Marian"). As Miss Gordon, and as Mrs. Malaprop she made her London debut on October 16, 1844 at the Haymarket Theatre, with which (under the management of Hutchinson) she remained connected uninterruptedly for twelve years. During that period she was the original representative of the following (and other) characters:—*Jasper* in *Burnside's 'Venus and Adonis'* (1844), *Jane* in *Orpheus in the Haymarket* (1845), *Mrs. Lorry* in *The Parson of Fortune* (1850), *Lady Penrice* in *David Garrick* (1851), *Lady Baltham* in *Farmer's 'New Men and Old Acres'* (1852), *Queen Anne* in *The Palace of Truth* (1853), *Daphne* in *Pygmalion and Galatea* (1854), and *Barbara Low* in *A Madcap Prince* (1854). During the same period she was seen at the same theatre as Mrs. Smith in *'David Garrick'* (1851),

Lady Dubarry in *'The Heir at Law'* (1855), *The Widow Green* in *'The Love Chase'* (1857), and *Lady Legrand* in *'An English Gentleman'* (1857). In January 1857, Mrs. Chippendale went to the Court Theatre, where she appeared as Mrs. Malaprop in *'Maggie's Situation'* (q.v.). In March, 1859, she began an engagement at the Lyceum, appearing in that month as *Bertha* in *'Louis XI'* and in April 1859, as *Madame Dandergill* in *'The Lady of Lyons'*. In 1859 she figured at the Strand Theatre as *Dorothy Deane* in *'The Heir at Law'*, and in 1860 she reappeared at the Lyceum as *Mrs. Gordon* in *'Raising the Wind'*. Among her most successful characters were Mrs. Hardcastle and Mrs. Candour. She was a great favourite in the English provinces, both when she belonged to the Haymarket Company and when she went on tour with the Chippendale Comedy company.

Chippendale, William Henry. Actor, born in London 1801, died January, 1888, son of an actor, educated at Edinburgh and apprenticed successively to James Ballantyne, the printer, and John Ballantyne, the publisher. As a boy he appeared at the Haymarket Theatre, where his father was engaged. His first performance as an adult actor was at Montrose in 1819, as David in *'The Rivals'*. Thereafter followed much varied experience both in the Scottish and the English provinces. In 1828 he was invited to join the company of the Old Park Theatre, New York, and this was the beginning of a sojourn in the United States which lasted for seventeen years. During that period he was manager of *Widdie's* and stage manager at St. Louis, and among the parts he played were those of *Duquesne Dubarry* in *'The Children of the Mist'* (q.v.) and *Arrogue* in *'The Christmas Carol'* (q.v.). J. N. Ireland says of him that as an intelligent, discriminating artist, in various gradations of old men, both serious and comic, he has never been surpassed, and his *Pedagogue* we have never seen equalled. (New York Stage). Among Chippendale's most approved characters, Ireland mentions *old Hardy*, *old Hardcastle*, *old Rapid*, *Grandfather Whitehead*, *Colonel Deane*, *Charles XII*, *Peabody*, and *Freeman Deane*. Returning to England in 1855, Chippendale made his London debut in March of that year as *Sir Anthony Absolute* in *'The Rivals'*. The theatre was the Haymarket, to which he gave all his energies for the next two decades. Within that time he was seen as *Sir Francis Gripe* in *'The Busybody'* (1857), *Bullen* in *'The Boatswain's Steward'* (1858), *Satanstoe* (1859), *Adam* in *'As You Like It'* (1860), *old Marston* in *'The Inconstant'* (1861), *Dennis* in *'The Lady of Lyons'* (1861), *Lord Popsy* in *'Wives as they Were'* (1862), *old Derwent* in *'The Road to Ruin'* (1863), *Freemantle* in *'A Bold Stroke for a Wife'* (1863), *Jasper* in *'Romance and Reality'* (1863), *Barrett* in *'Our American Cousin'* (1864), *Foot* in *'David Garrick'* (1865), *Mrs. Brandy* in *'The Parson of Fortune'* (1866), *Lady Dubarry*

in 'The Heir at Law' (1856), *Pondloss* in 'The Love Chase' (1867), *Vanderpatter* in 'The Captain of the Watch' (1868), *Grandrod* in 'An English Gentleman' (1871). At the Haymarket between 1853 and 1873 Chippendale became the first representative of the following characters: *Lord Rottenham* in 'Elopements in High Life' (1853), *Tom* in 'The New Haymarket Spring Meeting' (1856), *Lambert* in 'The Beginning of the End' (1865), *Hill Cootley* in 'The Evil Genius' (1866), the *King* in Talford's 'Atalanta' (1867), *Underwood* in 'An Unequal Match' (1867), *Pendarvis* in 'The Tide of Time' (1868), *Honeybun* in 'The Contested Election' (1869), *Colepepper* in 'The Overland Route' (1890), *Harleton* in 'Silken Fetters' (1863), *Dr Vinon* in 'A Lesson for Life' (1867), *Wellbourne* in 'Diamonds and Hearts' (1867), *M Dumont* in 'A Hero of Romance' (1868), *Mr Vancour* in 'New Men and Old Acres' (1869), *old Dorrison* in 'Home' (1869). From September, 1874, to June, 1875, Chippendale played *Polonius* at the Lyceum Theatre to the *Hamlet* of Henry Irving. In 1878 he undertook with his wife (Miss Snowdon, whom he had married in 1869) a provincial tour, reappearing as *Polonius* at the Lyceum (under Irving's management) in 1878-9. He had at the same theatre a farewell benefit on February 24, 1879, but was last seen on the stage at the Royalty Theatre, Glasgow, in 1880. To the parts named above as enacted by him should be added *Sir Peter Teazle* (played by him at Manchester so far back as 1834), and *Sir Harcourt Courtlev*. See Ireland's 'New York Stage' (1890), Pascoe's 'Dramatic List' (1890), the Theatre magazine for February, 1888, and E. L. Blanchard's 'Diary' (1891).

Chiromancy. A comediotta, first performed at Willis's Rooms, London, on the afternoon of April 18, 1888, with cast including Miss Mary Rorke, Miss Beatrice Lamb, W. Foel, and G. R. Foss.

Chirrup. (1) *Betty Chirrup* is a house-keeper in W. BENTON'S 'Phenomenon in a Smock Frock' (q.v.). (2) *Joe Chirrup* figures in 'Elise' (q.v.).

Chirruper's Fortune. A musical farcical play, in three acts, by ARTHUR LAW, first performed at New Theatre Royal, Portsmouth, August 31, 1886.

Chiselling. A farce by JAMES ALBERRY (q.v.) and JOSEPH DILLEY (q.v.), first performed at the Vaudeville Theatre, London, on August 27, 1870, with D. James as *Frotter*, Lin Hayne as *Larkspur*, W. H. Stephens as *Dr Stonewort*, Miss Lavis as *Mrs Piper*, and Miss L. Claire as *Kate*. The plot is identical with that of 'Hercules, King of Clubs' (q.v.). The farce was revived at the Gaiety in May, 1886.

Chipsa. A play by CLAY M. GREENE, performed in U.S.A.

Chit Chat. (1) A comedy by THOMAS KILLIGREW, jun. (q.v.), acted at Drury Lane, and printed in 1719. (2) An interlude by R.

WALWYN, satirizing polygamy, and acted at Covent Garden in 1781.

Chivalry. A play in four acts, by RICHARD LEE (q.v.), first performed at the Globe Theatre, London, on September 11, 1873, with a cast including M. Farnery, H. J. Montagu, C. Harcourt, G. Vincent, H. Compton, Mrs. Manders, and Miss Rose Massey.

Chivy, Squire. A foolish country gentleman in ROBERTSON'S 'David Garrick' (q.v.).

Chizzle, Mike. A character in WEBSTER jun.'s 'Man is Not Perfect' (q.v.).

Chloridia; or, Rites to Chloris and her Nymphs. A masque by HENRY JONSON (q.v.), presented at court by the queen and her ladies at Shrovetide in 1630-1, and printed in 1630.

Chloroform; or, New York 100 Years Hence. A play by LODGE, performed in New York in May, 1849.

Chodd, John, and John Chodd, jun. Vulgar parvenus in ROBERTSON'S 'Society' (q.v.).

Chosphorm (The). A tragedy, translated from *Æschylus* by R. PORRE, and printed in 1777.

Choice (The). A comedy in two acts, by ARTHUR MURPHY, first performed at Drury Lane on March 23, 1765, with a cast including Yates, Mayard, Mrs. Yates, Mrs. Bradshaw, etc.

Choleric, Don, in CIBBER'S 'Love makes a Man' (q.v.).

Choleric Fathers (The). An opera by THOMAS HOLCROFT (q.v.), first performed at Covent Garden in November, 1785.

Choleric Man (The). A comedy by RICHARD CUMBERLAND (q.v.), taken from the 'Heauton timorumenos' of Terence, and first performed at Drury Lane in December, 1774.

Choppard, Pierre. A thief, in 'The Courier of Lyons' and 'The Lyons Mail.'

Chops. A journeyman butcher in BUTER'S 'John Wopps' (q.v.).

Chops of the Channel (The). A farce by FREDERICK HAY (q.v.), first performed at the Strand Theatre, London, on July 8, 1860.

Chopstick and Spikins. A farce by PAUL MERRITT (q.v.), first performed at the Grecian Theatre, London, on September 25, 1873, with a cast including G. Conquest and Miss M. A. Victor, revived at the Gaiety Theatre in May, 1883.

Chopsticks. Emperor of China in F. TALFORD'S 'King Thrushbeard' (q.v.).

Chorley, Henry Fothergill. Miscellaneous and dramatic writer, born 1809, died 1872; was the author of three plays—

'Duchess Eleanor,' 'The Love-lock,' and 'Old Love and New Fortune'—all of which were and are several operatic libretti. From 1830 to 1845 he was a contributor of literary and musical criticism to the *Athenaeum*. His 'Thirty Years of Musical Recollections' appeared in 1841, his 'Autobiography, Memoir, and Letters,' edited by H. O. Hewlett, in 1873.

Chorus Girl (The). A musical comedy in two acts, libretto by EMMERSON COOK, music by Charles Demmes, Waterbury, Connecticut, May 2, 1898.

Chouans (Les). A play by PAUL M. POTIER, produced at the Union Square Theatre, New York, in 1896, with Mme. Modjeska in the leading female rôle.

Chris. A play in three acts, by LOUIS N. PARKER, first performed at the Lyric, singing as 'A Broken Life' J., performed at the Vaudeville Theatre, London, on the afternoon of March 28, 1892, with a cast comprising Mrs. Lancaster Wallis, Miss H. Cowen, Herbert Waring, W. Herbert, J. Beauchamp, Sant Matthews, etc.

Chrissy. A play by H. P. TAYLOR, performed in U.S.A. in 1897.

Christ Betrayed. One of the Chester Plays (q.v.), in which "the action progresses through the Last Supper and the night at Gethsemane to the arrest of the Saviour."

Christ when He was Twelve Years Old, Of. A comedy by Bishop Bale (q.v.).

Christ's Entry into Jerusalem. One of the Chester Plays (q.v.). Herein, the sitting at meat in the house of Simon the Leper, the offering of Mary Magdalene, and the discontent of Judas Iscariot, then the expectancy of the citizens, and the entry of the Saviour into Jerusalem, with the expulsion of the merchants from the Temple, and the preparation of the arrest in the Sanhedrin, are all crowded into a single pageant (A. W. Ward).

Christ's Passion. A tragedy, translated by GEORGE SANDYS (q.v.) from the 'Christus Patiens' of Hugo Grotius (1617), and printed, with annotations, in 1640.

Christabel; or, The Bard Bewitched. An extravaganza by GILBERT A. HERBERT (q.v.), suggested by Coleridge's poem, and first performed at the Court Theatre, London, on May 15, 1871, with E. Righton as the bard (*Barry*) in which character he caricatured Henry Irving's performance in 'The Belle of A. Bishop as Sir Lodowick, W. J. Hill, C. Stuyne, Miss N. Bromley as Christabel, Miss F. Joseph as Geraldine, Miss E. Bishop, Miss E. Hulse, etc.

Christening (The). A farce by J. B. RICHSTONE, Adelphi Theatre, London, October 11, 1834.

Christian. (1) The lover of *Annette* in L. LEWIS'S 'Bella' (q.v.) and WARE'S 'Folish Jew' (q.v.). (2) The hero of a

dramatization of 'The Pilgrim's Progress' (q.v.).

Christian II. King of Norway, Sweden, and Denmark, in BROOKER'S 'Gastavus Vasa' (q.v.).

Christian, King. A character in OAKENWOOD'S 'Is It the King?'

Christian, T. P. Author of 'Revolution,' an historical play (printed 1790), and 'The Nuptials,' a musical drama (printed 1791).

Christian (The). A play in a prologue and four acts, founded by T. HALL CAINE upon his novel so named, and first performed at the Empire Theatre, Albany, U.S.A., August 23, 1894, with Miss Anita Allen as *Glory* and E. J. Morgan as *John Astor*, produced at the Knickerbocker Theatre, New York, October 10, 1895, Joseph Haworth replacing E. J. Morgan on November 22; afterwards performed at the Garden Theatre, New York.

Christian Captives (The). A tragedy in five acts, "in a mixed manner," by ROBERT BRIDGES (q.v.). This work "rehandles the subject of Calderon's 'El Principe Constante,' and is partly founded upon that admirable play" (E. Dowden).

Christian Hero (The). A tragedy by GEORGE LILLO, performed at Drury Lane, and printed in 1734. "This play is founded on the history of the famous George (artist, commonly called Scanderbeg, King of Epirus" ('Biographia Dramatica').

Christian Martyrs (The). A play by JOHN BRADSHAW (q.v.), produced at Barnum's Museum in February, 1867.

Christian turn'd Turk (The); or, The Tragical Lives and Deaths of the Two Famous Pirates, Ward and Danseker. A tragedy by ROBERT DABOENE (q.v.), not divided into acts, and printed in 1612. The story is taken from an account by Andrew Barker.

Christian's Cross and Martyr's Crown. See FROM CROSS TO CROWN.

Christianetta. A play by RICHARD BROWN (q.v.), entered on the books of the Stationers Company in 1640.

Christianson, Christian, in BUCHANAN'S 'Storm Beaten' (q.v.).

Christie Johnstone. A novel by CHARLES READ, of which adaptations have been performed in America. The story was originally in the form of a drama, which Reads, at the suggestion of Tom Taylor, turned into a tale.

Christina. A romantic play in four acts, by PERCY LYNWOOD and MARK AMBENT (q.v.), first performed at the Prince of Wales's Theatre, London, on the afternoon of April 2, 1887, with a cast comprising Miss Alma Murray as the heroine, H. Vezin as Count *Freund*, J. G. Grahame, Miss C. Addison, Miss L. Vennor, Miss Norreys, F. Archer, O. Barrett, Brandon

Thomas, and Martin Harvey; revived at the Olympic, London, March, 1888, with E. S. Willard as *Count Freund*, and other changes in the cast.

Christina, Daughter of Christian II. In BROOKE'S *Gustavus Vasa* (q.v.).

Christine. The name of characters in (1) HOOK'S *Tekell* (q.v.), (2) LEWIS and MATHEWS'S *Strange History*, and (3) STIRLING'S *Prisoner of State*. *Queen Christine of Sweden* figures in BICKSTONE'S *Two Queens* (q.v.).

Christine; or, A Dutch Girl's Troubles. A drama in three acts, by F. W. BROUGHTON (q.v.) and J. WILTON JONES (q.v.), Tyne Theatre, Newcastle-on-Tyne, May 21, 1879.

Christmas, his Masque, by BEN JONSON (q.v.), was presented at Court in 1616.

Christmas Bells. See NARROW LEAF, A.

Christmas Boxes. A farce in one act, by AUGUSTUS MATHEW (q.v.) and STEPHEN EDWARDS (q.v.), first performed at the Strand Theatre, London, in 1860, with J. Rogers, Miss M. Simpson, H. J. Turner, and Miss Burton in the cast.

Christmas Carol (A). The dramatizations of this story by Dickens include (1) *'A Christmas Carol'* or, *The Miser's Warning*, a drama in two acts, by C. Z. BARNETT (q.v.), first performed at the Surrey Theatre, London, on February 6, 1844. (2) *'A Christmas Carol'* a drama in three acts, by EDWARD STIRLING, first performed at the Adelphi Theatre on February 5, 1844, with "O. Smith as *Scrooge*, Wright as *Bob Cratchit*, Miss Woolgar as *Bella Morton*, Mrs. Maynard as *Tiny Tim*, Mrs. F. Mathews as *Mrs. Cratchit*, Miss E. Chaplin as the *Ghost of Christmas*. Of this version and performance Dickens (who had given his sanction) wrote: "I saw the 'Carol' last night. Better than usual, and Wright seems to enjoy Bob Cratchit, but *heart-breaking* to me. Oh, Heaven! if any forecast of this was ever in my mind! Yet O. Smith was dreadfully better than I expected. It is a great comfort to have that kind of meat underdone, and his face is quite perfect." The piece was performed in New York in 1844, with Chippendale as *Scrooge*, and revived at the Adelphi, London, in January, 1860, with J. L. Toole as *Bob Cratchit* and Miss Woolgar (Mrs. Mellon) as *Mrs. Cratchit*.

Christmas Chimes (The); or, Trotty Veck's Dream. A drama in one act, founded by A. WILLIAMS on Dickens's *'Chimes'* and performed at the Pavillon Theatre, London, on February 3, 1873. See CHIMES.

Christmas Dinner (A). A play adapted by TOM TAYLOR (q.v.) from *'Jo Fine avec Ma Mere'* (Gynnasce, Paris, 1856), and first performed at the Olympic Theatre, London, on April 23, 1860, with

Mrs. Stirling as *Peg Woffington* (*Nephie Arnould* in the original), Mrs. Emden as *Patchett* (a maid), Horace Wigan as *Hogarth* (the painter), and F. Vining and W. Gordon in other parts.

Christmas Eve; or, The Duel in the Snow. A domestic drama in three acts, by EDWARD FITZBALL (q.v.), suggested by Jerome's picture *'Tragedy and Comedy'*, and first performed at Drury Lane Theatre on March 12, 1860, with a cast including Emery, E. Hoxby, Mrs. Dowton, Miss E. Howard, etc.

Christmas Eve in a Watch-house. A farce by C. S. CHALTYAM (q.v.), first performed at the St. James's Theatre, London, on November 21, 1870.

Christmas Pantomime (A). A farce by TAYLOR BILKINS, Court Theatre, London, December 26, 1871.

Christmas Story (A). A play in one act, adapted by LAURENCE IRVING (q.v.) from Maurice Bucher's *'Conte de Noel'* (comédie Française, Paris, June 11, 1895), first performed at Abbey Theatre, New York, on December 7, 1896, by Miss May Whitty, Miss Maud Milton, Sydney Valentine, and Fuller Mellich.

Christmas Story (The). See DOT.

Christmas Tale (A), "in five parts," by DAVID GARRICK (q.v.), was first acted at Drury Lane on December 27, 1773. It was founded on Favart's *'Fée Urgelle'*, and, according to the *'Biographia Dramatica'*, its success "was chiefly owing to the assistance of Lotherburgh, who about this period began to exert his talents as a scene-painter in the service of Drury Lane Theatre."

Christmas Tiding (A). A sketch in one act, by CLAY M. GREENE (q.v.), first performed at the Empire Theatre, New York, on the afternoon of February 18, 1896.

Christopher Jr. A comedy in four acts, by MAUDLINE LUCETTE RILEY, first performed at the Opera House, Wilkesbarre, Pa., June 4, 1894; first performed in New York at the Empire Theatre, October 7, 1900, with John Drew and Miss Maud Adams. See JEDBURG, JUNIOR.

Christopher Tadpole. A drama by WILLIAM BROWN, Prince of Wales's, Blackpool, September 28, 1877.

Christus Redivivus. A "tragic-comedy," "new and sacred," written by NICOLAS GIMONARD, and published in 1548, "a drama of the lyric cast so common in the sixteenth century. There are twenty-three persons in all, including *Magdalene*, *Joseph of Arimathea*, *Moses Puerus*, *Chorus Galileidum*, *Chorus Discipulorum*, etc." (J. M. Hart).

Chronicle. Father of Dina in O'KEEFE'S *'Young Quaker'* (q.v.).

Chrononhotonthologos: "the most Tragical Tragedy that ever was Tragedised

by any Company of Tragedians." A burlesque by HENRY CARR (q.v.), first performed at the Haymarket, London, on February 22, 1734. The characters are six in number—the King of Quersummanus, who gives his name to the piece, *Padiadinda*, his queen; *Tallanthe*, her attendant; *Bombardinan*, a general; and *Aldiborontiphocophornio* and *Agdum Funnidos*, two courtiers—all of which see. It was revived at Covent Garden in 1772 and 1779, at the Haymarket in 1783, 1788, and 1808, at Drury Lane in 1815; and at the Gaiety Theatre, London, on November 10, 1880, with J. L. Shine as *Bombardinan*, T. Squire as *Aldiborontiphocophornio*, R. Bouter as *Agdum Funnidos*, Mrs. Leigh as *Padiadinda*, and Miss Bella Howard as *Tallanthe*. Its first performance in New York took place at the Park Theatre in 1831, with Mrs. Wallack as *Tallanthe*. See the Theatre magazine for December, 1880.

Chronos figures in 'Diogenes and his Lantern' (q.v.), and in WOOD'S 'Paul and Virginia' (q.v.).

Chrysal. A courtier in GILBERT'S 'Palace of Truth' (q.v.).

Chrysolina, in SHIRLEY'S 'Changes' (q.v.) is one of the two daughters of Goldworth.

Chryseos. An art-patron in GILBERT'S 'Pygmalion and Galatea' (q.v.).

Chrystabelle; or, **The Rose without a Thorn**. An extravaganza by EDWARD FAULSTON (q.v.), first performed at the Lyceum Theatre, London, on December 25, 1860, with Miss M. Ternan in the title part, Miss Lydia Thompson as *Hephiste* (a lacquey), J. Bence as *Leuthimarchantaut*, etc. Among the other characters are the *Princess Lilychiste*, *Expedient*, and *Fineas*, *Scapin*, a servant, *Homocorrahordydu* (an exquisite), etc.

Chubb. (1) *Molly Chubb* in G. ABBOTT A. BECKETT'S 'Revolt of the Workhouse' (q.v.). (2) *Miss Chippington Chubb* in E. L. BLANCHARD'S 'Pork Chops' (q.v.).

Chuckles, Charles. The "English gentleman" of H. J. BYRON'S comedy so named (q.v.).

Chum. A "servitor" in BAKER'S 'Hamstead Heath' (q.v.).

Chums. (1) A comedy by T. G. WARREN (q.v.), first performed at Southport on May 6, 1895. (2) A play by THOMAS FRIMM, first performed at Philadelphia, U.S.A., on March 21, 1892. (3) A play by ERIC MARSDEN, performed in U.S.A.

Churchill, Charles. See ROSTAD, THOR.

Churchmouse. There is a *Lord Churchmouse* in HALLIDAY'S 'Great City' (q.v.), and a *Mr. Churchmouse* in GILBERT'S 'No Cards' (q.v.).

Churchwarden (The). A farce in three acts, translated from the German of

Radolf Kneisel by Cassell and Ogden, adapted and partly rewritten by EDWARD TERRY (q.v.), and first performed at the Theatre Royal, Belfast on October 16, 1888, with Edward Terry in the title part (*Dennis Chuffy*); produced at the Olympic Theatre, London, December 16, 1888, revived at Terry's Theatre, January 9, 1892.

Churl (The). A comedy, translated from the 'Truculentus' of Plautus, by RICHARD WARREN, and printed in 1772.

Chute. See BAISTOL.

Chute, Anne, figures in BOTTICAUTA'S 'Colleen Bawn' (q.v.) and other adaptations of 'The Collegians,' as well as in the burlesques founded on them.

Chutnee, Mr. Chilli. A Bengali merchant in 'Twenty Minutes with a Tiger' (q.v.).

Chuzzlewit, Anthony, Jonas, and Martin, sen. and jun., figure in the various adaptations of Martin Chuzzlewit (q.v.).

Cibber, Colley. Actor, playwright, and miscellaneous writer, born in London, November 6, 1671, son of Caius (Gabriel) Cibber (a sculptor and native of Hunslet) and Jane Colley, an English lady of good family, was sent in 1682 to school at Grantham, where he remained till 1687, distinguishing himself by writing odes on the death of Charles II and the coronation of James II. His earliest aspirations were towards the stage, but he suppressed them with a view successively to going to college and to obtaining a commission in the army. He had some hopes of assistance at the hands of the Earl of Devonshire, his father's patron, but in the end drifted to the theatre. He admits, in his 'Apology' that, in the matter of physique, he was not over well qualified for the profession. He refers to the "insufficiency of his voice," to which might be added an unimproved meagre person (tho' then not ill made), with a dismal pale complexion." He says he joined the company at the Theatre Royal in 1689, but his first recorded appearance as an actor was in 1691 at the Theatre Royal, where he seems to have been "billed" at first as "Mr. Colly." He says that the first part in which he made any success was that of the chaplain in 'The Orphan' (q.v.). He was afterwards highly complimented by Congreve himself on his *Lord Touchwood* in 'The Double Dealer' in 1693, when "to quote him again," "I had but twenty pounds a year, which my father had assur'd me, and twenty shillings a week from my theatrical labours"—he married; the lady being a Miss Shore, whose father, it is said, disapproved of the union so freely that he diverted to other purposes the fortune he had intended for her. In 1695 when the leading members of the company quarrelled with the patentees, and so-called Cibber remained with his employers and had his salary advanced to thirty shillings a week. For a revival of Mrs. Behn's 'Abdelazer' in April of this year he wrote his first

prologue. A little later he made some mark by playing *Fondlewife* in 'The Old Bachelor' in imitation of Dogget, the first interpreter of the part. Still, he did not sufficiently impress either the patentees or his colleagues with a full sense of his histrionic capacity, and at last determined to write a good part for himself. This was *Sir Novelty Fashion* in his 'Love's Last Shift' (q.v.), which was recommended to the management of Drury Lane by Southerne (q.v.), and only accepted and produced (1696). It would seem that later in 1696 Cibber was for a time associated with the Betterton company at Lincoln's Inn Fields, but it is certain that in 1697 he figured at Drury Lane as *Longville* in his own 'Woman's Wit' (q.v.). Meanwhile Sir John Vanbrugh had paid him the compliment of writing 'The Relapse' as a sequel to 'Love's Last Shift,' *Sir Novelty Fashion* being therein represented as ennobled, with the title of *Lord Foppington*. The part was assigned by Vanbrugh to Cibber, who says that the play (which was produced at Drury Lane) gave him, as a comedian, "a second flight of reputation along with it." In 1700 he was seen at the same theatre as the *Duke of Gloster* in his famous adaptation of Shakespeare's 'Richard III.' (q.v.)—a work which held the stage, to the exclusion of the original text, for a century and three-quarters. Cibber was also the original *Clodio* in his 'Love makes a Man' (1701), the first representative of his 'School Boy' (1702), the original *Don Manuel* in his 'She Would and She Would Not' (1702), the first *Lord Foppington* in his 'Careless Husband' (1704), and the first *Pacuvius* in his 'Perollo and Izadora' (1705). He was also the original *Captain Brazen* in 'The Recruiting Officer' (1706). In 1706-8 he was a member of Owen Swiney's troupe at the Haymarket, where he was the original *Celadon* in his 'Comical Lovers' (q.v., adapted from Dryden), *Atall* in his 'Double Gallant' (q.v.), and *Lord George Brilliant* in his 'Lady's Last Stake' (q.v.), besides being the first *Gibbet* in 'The Beaux' Stratagem' (q.v.). In 1708-9 (the rival companies having united) he was again at Drury Lane, figuring in such characters as *Ben* in 'Love for Love,' *Gloster* in 'King Lear,' *Glendower* in 'Henry IV.,' *Cranmer* in 'Henry VIII.,' *Subtle* in 'The Alchemist,' and *Iago*. In 1709 he became, with Swiney, Wilks, and Dogget, joint-manager of the Haymarket. In 1710 he returned to Drury Lane, with which he remained closely connected for the next twenty-three years. In 1714 he became one of the licensees, the others being Sir Richard Steele, Wilks, Booth, and Dogget, of whom the last named speedily retired (with compensation). In the period between 1710 and 1733 Cibber was the original representative of *Gloster* in 'Jane Shore,' *Tinsel* in 'The Drummer,' *Dr. Wolf* in his own 'Nonjuror' [which greatly offended the Jacobites], *Wilding* in his 'Refusal,' *Achoreus* in his 'Cæsar in Egypt,' *Sir Francis Wronghead* in his (and Vanbrugh's) 'Provoked Husband,' and *Philautus* in his

'Love in a Riddle.' In 1730, in succession to Laurence Eusden, and apparently in recognition of his anti-Jacobite tendency, he was appointed Poet Laureate. In 1733 he retired from the stage, only to return to it in the following year. His last appearances were made at Covent Garden in 1745, as *Pandulph* in his adaptation from Shakespeare called 'Papal Tyranny in the Reign of King John' (q.v.). In December, 1757, he died. In addition to plays above named he was the author of 'Xerxes' (1699), 'The Rival Fools' (1709), 'The Rival Queens' (1710), 'Ximena' (1712), 'Venus and Adonis' (1715), 'Bulls and Bears' (1715), 'Myrtillo' (1716), 'Damon and Phillida' (1729), and, with Sir John Vanbrugh, 'The Provoked Husband' (1728). He published an edition of his plays, in quarto, in 1721. In 1740 came his famous 'Apology' for his Life (q.v.); in 1742, 'A Letter from Mr. Cibber to Mr. Pope,' who had made him the hero of 'The Dunciad,' in succession to Theobald; in 1743, 'The Egotist; or, Colley upon Cibber;' in 1744, 'Another Occasional Letter from Mr. Cibber to Mr. Pope;' in 1747, 'The Character and Conduct of Cicero.' Says Hazlitt: "Cibber is the hero of 'The Dunciad;' but it cannot be said of him that he was 'by merit raised to that bad eminence.' He was pert, not dull; a coxcomb, not a blockhead; vain, but not malicious. . . . In his plays, his personal character perhaps predominates too much over the inventiveness of his Muse; but so far from being dull, he is everywhere light, fluttering, and airy. His pleasure in himself made him desirous to please; but his fault was, that he was too soon satisfied with what he did. . . . Cibber, in short, though his name has been handed down to us as a bye-word of impudent pretension and impenetrable dullness by the classical pen of his accomplished rival [Pope], was a gentleman and a scholar of the old school; a man of wit and pleasantry in conversation, a diverting mimic, an excellent actor, an admirable dramatic critic, and one of the best comic writers of his age" ('The English Comic Writers'). In addition to the authorities above named, see the 'Biographia Dramatica' (1812), Genest's 'English Stage' (1832), Lowe's 'English Theatrical Literature' (1888), etc.

Cibber, Susanna Maria. Actress and vocalist, sister of Dr. T. A. Arne (q.v.); born February, 1714, died January, 1766; made her first appearance on the stage at the Haymarket Theatre in 1732 as the heroine of Lampe's opera, 'Amelia.' In April, 1734, she married Theophilus Cibber (q.v.), and thereafter acted under his name. Her *début* in the non-musical drama took place at Drury Lane in January, 1736, as the original representative of *Zara* in Aaron Hill's tragedy so named (q.v.). She stayed at this theatre till 1738, when her husband brought an action in which she was accused of infidelity with one of his friends named Soper. Cibber claimed damages to the amount of £5000, but was awarded only

£10, the general opinion being that he had connived at the intimacy and made money out of it. In 1741-42 Mrs. Cibber acted in Dublin whence she went to Covent Garden. In 1744-45 she was again at Drury Lane, in 1746-47 at Covent Garden, in 1747-48 at Drury Lane, in 1750-53 at Covent Garden, and, finally, in 1753-56 at Drury Lane. During her career at these houses she was the first representative of *Cassandra* in Thomson's *Agamemnon*, *Sigismunda* in the same writer's *Tamcred and Sigismunda*, *Aspasia* in Johnson's *Irene*, *Holland* in Jones's *Emes*, *Zephira* in Browne's *Barbarossa*, etc. She was also seen as *Lady Macbeth*, *Juliet*, *Cordelia*, *Ophelia*, *Desdemona*, *Isabella* in *Measure for Measure*, *Constance* in *King John*, *Lady Anne* in *Richard III*, *Celia* in *Volpone*, *Cleopatra* in *All for Love*, *Imonda* in *Oronoko*, *Celia* in *The Fair Penitent*, *Monimia* in *The Orphan*, *Nerina* in *Cato*, *Isabella* in *The Fatal Marriage*, *Polly Peachum*, etc. The authorship of *The Oracle*, a one-act piece from the French, is ascribed to her (1755). In *The Rosciad* Churchill wrote of her—

"Pursued for the tragic crime to grace the stage,
With thee confidence of love and rage;
Mistress of each soft art, with quickness still
To turn and wind the passions on the will, . . .
With just desert enrolled in deathless fame,
Cibber of worth superior Cibber came."

"There was in her person," says Davies, "little or no elegance, in her countenance a small share of beauty, but nature had given her such symmetry of form and fine expressions of feature that she preserved all the appearance of youth long after she had reached middle age. Her great excellence consisted in that simplicity which needed no ornament, in that sensibility which despised all art" (*Life of Garrick*). "In all characters of tenderness and pathos, in which the workings of the feelings call for the force of excessive sensibility, she was like Garrick; . . . the character she represented she greatly felt and vigorously expressed" (Dibdin). "John Taylor," says Thomas Stuppball, "told me that she strongly resembled Mrs Siddons in 'power of the eye'." "She captivated every one," writes Dr. Burney, "by the sweetness and expression of her voice in singing." See, in addition to the authorities above mentioned, *Biographia Dramatica* (1813), Gesset's *English Stage* (1857), and Grove's *Dictionary of Music and Musicians*.

Cibber, Theophilus. Actor and playwright, born 1703, son of Colley Cibber (q.v.), and educated at Winchester. His first appearance on the stage was male, apparently, at Drury Lane in 1730, his first original part being (it would seem) that of *Daniel* in *The Conscious Lovers* (q.v.). He remained at Drury Lane (of which, in 1731-32, he was one of the patentees) till 1738, when he went for a short time to the Haymarket. Between 1734 and 1739 he was at Drury Lane again, afterwards spending

a season at Covent Garden in 1739-40, at Drury Lane in 1741-42, at Lincoln's Inn Fields in 1742-43, and at the Haymarket in 1744. From 1745 to 1749 he was at Covent Garden, in 1754 at the Haymarket, and in 1756-57 at Covent Garden once more. Between 1723 and 1757 he was in the first cast of *The Strollers*, *George Barnwell*, *The Lottery*, *The Mock Doctor*, *The Miser*, *The Miller of Mansfield*, and *Papal Tyranny*. He was drowned in October, 1757, on his way to fulfil an engagement in Dublin. His first wife, Jeany Johnson, died in 1722, and in 1734 he married Susanna Maria Arne, sister of Dr. Arne (see CIBBER, SUSANNA). "His person," says the *Biographia Dramatica*, "was far from pleasing, the features of his face were rather disgusting. His voice had the same shrill treble, but without that musical harmony which Mr Colley Cibber was master of. . . . Through a too insatiable thirst for pleasure, and a want of consideration in the means of pursuing it, his life was one scene of misery, and his character made the mark of censure and contempt." "Though," says Davies, "Mr Theophilus Cibber had some degree of merit in a variety of characters, and especially in brisk comcocks, and more particularly in extravagant parts, such as *Pistol* yet he generally mixed so much of false spirit and grimace in his acting that he often displeased the judicious spectator." Chetwood wrote that though Cibber "has performed several parts in tragedy with success, in my imagination the work sits easier upon him than the buskin" (*History of the Stage*). The following dramatic pieces are ascribed to him: *The Lover* (1730), *Patie and Peggy* (1730), *The Harlot's Progress* (1733), *Damon and Daphne* (1733), *The Mock Officer* (1733), *The Auction* (1757), and adaptations of *Henry VI* (1722) and *Romeo and Juliet* (1748). He wrote *The Lives and Characters of the Most Eminent Actors and Actresses of Great Britain and Ireland* (1753), and revised and edited *An Account of the Lives of the Poets of Great Britain and Ireland* (1753). See, in addition to the authorities above quoted, Gesset's *English Stage* (1857) and R. W. Lowe's *English Theatrical Literature* (1886).

Cicero, The Banishment of. See BANISHMENT OF CICERO.

Cicilia and Clorinda; or, Love in Arms. A tragic comedy by THOMAS KILLGASTR (q.v.), printed in 1664. This is formed into two plays, the first of which was written at Turin about 1660, and the second at Florence in 1661" (*Biographia Dramatica*).

Cid (The). A tragic comedy by JOSEPH RUTTER, acted at Court, and at the Cockpit, Drury Lane. "This play is in two parts; both printed—the first in 1637, the second in 1640." They are free translations of the *Cid* of Corneille. Pepys saw this piece acted at the Cockpit in 1662 and pronounced it "a most dull thing." (2) An anonymous translation of Corneille's play appeared in

1691. (3) 'The Cid, or, The Heroick Daughter,' a tragedy, translated from Corneille by JOHN OZELL, and printed in 1714. (4) 'The Cid' another translation from Corneille, published in 1802. (5) 'The Cid,' a poetical play by ROSS NIXIE (q.v.), published in 1874. (6) 'The Cid; or, Love and Duty,' an historical play in three acts, by J. A. ADDISON and J. H. HOWELL, King's Cross, London, March 25, 1878.

Cigale (La). (1) A comedy in three acts, by H. MEUNIER and L. HALÉVY, first performed (in English) at the Gaiety Theatre, London, December 9, 1878. See GOOD LUCK. (2) A comic opera in three acts, adapted by F. C. BURNARD from 'La Cigale et La Fourmi' of Chivot and Duru; produced, with the original music by M. Audran, and additions by Ivan Caryll, at the Lyric Theatre, London, on October 9, 1890, with Miss G. Umar as Marton, Miss E. Clements as Charlotte, Miss A. Rose as the Duchess, Eric Lewis as the Duke, the Chevalier Scovel as Franz de Bernheim, M. Dwyer as Vincent, E. W. Garden as William, L. Brough as Vanderkoope, Miss M. St. Cyr as La Fripouille, and other parts by J. Peachey, G. Mudie, Misses A. Newton, Mabel Love, and Ellis Jeffreys, performed in London and the provinces in 1893, with Miss Alma Steele as Marton, and other parts by Lytton Gray, W. H. Rawlins, etc.

Cigarette. (1) An operetta, music by Offenbach, libretto by G. D'ARCY, performed at the Gaiety Theatre, London, September 9, 1876, with a cast including Miss Pauline Markham and Miss Augusta Thomson. (2) An opera in three acts, libretto by E. WARHAM ST. LEGER and BARRY MONTOLU, music by J. Haydn Parry; first performed at the Theatre Royal, Cardiff, on August 15, 1892; produced at the Lyric Theatre, London, September 7, 1892, with a cast including Mme. Alba, Miss Hannah Jones, Miss Marion Erie, Joseph O'Mara, O. Yorke, and Charles Collette; and transferred to the Shaftesbury Theatre, London, September 26, in same year.

Cigrué. See HENLOCK DRAUGHT.

Cimberton. A coxcomb in STEELE'S 'Conscious Lovers' (q.v.).

Cimene. An opera, acted at the Haymarket in 1783.

Cimon, in CIBBER'S 'Love in a Riddle' (q.v.), is in love with *Philida*.

Cinder Nelly. A burlesque on the story of Cinderella, performed in U.S.A.

Cinderella, one of the most popular of nursery heroines, has been the central figure of, and given the title to, the following (and other) operas, pantomimes, burlesques, and extravaganzas.—(1) A pantomimic spectacle, Drury Lane, January 8, 1804. (2) A comic opera, music by Rossini ('Cenerentola'), and libretto by ROPHINO LACY, first performed at Covent Garden on April 18, 1830, with Miss Paton in the title

part, Misses Cawse and Hughes as *Clarinda* and *Thiaba*, Wood as *Prince Felix*, Keeley as *Pedro*, Penson as *Fuapolino*, etc.; produced in New York in 1731; revived at Drury Lane in May, 1856, with a cast including Miss F. Huddart, Henry Haigh, C. Durand, etc.; revived at the Holborn Theatre in 1874-5, with Miss C. Loseby, Miss K. Munroe, Miss Rose Lee, K. Cotte, C. Lyall, etc., in the cast; at Theatre Royal, Newcastle-on-Tyne, August 15, 1892, and, with libretto rearranged by Tom Robertson, Grand, Islington, October 3, 1892. (3) A burlesque by TOM TAYLOR and ALBERT SMITH, first performed at the Lyceum Theatre, London, on May 12, 1843, with Mrs. Keeley as the heroine, Miss Fairbrother as *Rondeletta*, Frank Matthews as *Baron Soldof*, Alfred Wigan as the *Prince*, and Keeley as his servant. (4) A burlesque, at the Victoria Theatre, London, in October, 1846. (5) A burlesque extravaganza by H. J. BYRON (q.v.), first performed at the Strand Theatre, London, on December 26, 1880, with Miss M. Oliver as *Prince Peppetto*, Miss C. Saunders as *Dandina* (his valet), Poynter as *Aldoro* (his tailor), J. Clarke as the *Baron Balderdash*, H. J. Turner as *Buttons* (a page), J. Rogers as *Clarinda*, Miss Lavine as *Thiaba*, Miss M. Simpson as *Cinderella*, and Miss K. Carson. (6) A pantomime by E. L. BLANCHARD, first performed at Covent Garden, December, 1864, with Clara Denny as heroine, E. Danvers as *Ugolino*, the Payne family, etc.; revived at the Crystal Palace in December, 1874, with Miss Emmeline Cole, Mrs. Aynsley Cook, Miss Alice Mansfield, F. and W. H. Payne, etc. (7) A pantomime by W. M. AKHURST, Astley's (Sanger's) National Amphitheatre, December 26, 1873, and Pavilion, Mills End, December 26, 1874. (8) A pantomime by CHARLES RICE, Covent Garden Theatre, December 27, 1875. (9) A burlesque-extravaganza by J. WILTON JONES, Theatre Royal, Leicester, October 3, 1878. (10) A pantomime by H. SPRY, Sanger's Amphitheatre, December 26, 1878. (11) A pantomime by E. L. BLANCHARD, Drury Lane, December 26, 1878, with Miss V. Vokes as *Cinderella*, Miss Jessie Vokes as *Prince Amabel*, Miss Ada Blanche as *Bizarre* (the Prince's page), Frederick Vokes as the *Baron Pumpernickel*, and Fawdon Vokes as *Kobold*, Miss Hudspeth as *Vizena*, and Miss Julia Warden as *Pavonia* (the sisters). (12) A pantomime by FRANK W. GREEN and T. S. CLAY, Marylebone Theatre, December 24, 1879. (13) A drama in three acts, by E. TOWERS, Pavilion Theatre, London, June 4, 1881. (14) A pantomime by FRANK W. GREEN, Pavilion Theatre, London, December 26, 1882. (15) A pantomime by E. L. BLANCHARD, Drury Lane, December 26, 1883. (16) 'A Little Opera for Big Children, and a Big Opera for Little Children,' music by John Farmer, libretto by the late H. B. LEIGH, Harrow, December, 1883; performed as an operatic recital at St. James's Hall, May 2, 1884. (17) A pantomime by JOHN DOUGLASS, Standard Theatre, London, December 24,

1884. (18) A pantomime by FRANK W. GREEN and OSWALD ALLEN, Sanger's Amphitheatre, December 26, 1884. (19) A pantomime by F. C. BURNAND, Crystal Palace Theatre, December 22, 1885. (20) A pantomime by LEOPOLD WAGNER, Marylebone Theatre, London, December 27, 1886. (21) A pantomime by W. MUSKERRY, Sanger's Theatre, London, December 27, 1886. (22) A pantomime, libretto by "RICHARD-HENRY," music by Edward Solomon, Her Majesty's Theatre, London, December 26, 1889, with Miss Minnie Palmer as the heroine, Miss F. Robina as the *Prince*, H. Parker as *Baron Brokestone*, and other parts by Miss L. Linden, Miss Irene Verona, Miss Ella Chapman, Mrs. H. Leigh, Miss Ellis Jeffreys, Fawdon Vokes, J. Le Hay, Shiel Barry, and C. Coborn. (23) A pantomime, libretto by FRED LOCKE, music by C. S. Parker and J. Tabrar, Pavilion Theatre, London, December 26, 1892. (24) A fairy pantomime, written by HORACE LENNARD (*q.v.*), Lyceum Theatre, London, December 26, 1893, with Miss Ellaline Terriss as the heroine, Miss C. Jecks as the *Baroness*, Miss K. Chard as the *Prince*, Miss S. Vaughan as the *Fairy Godmother*, V. Stevens as *Thisbe*, F. Emney as *Clorinda*, H. Parker as the *Baron*, and other parts by Deane Brand, W. Lugg, C. Lauri, Miss Minnie Terry, Miss Dora Barton, etc.; first performed in America, at Abbey's Theatre, New York City, April 23, 1894. (25) A pantomime by GEORGE CONQUEST and HENRY SPRY, Surrey Theatre, December 26, 1893. (26) A fairy play in five scenes, by E. NESBIT (Mrs. Bland), New Cross Public Hall, London, February 21, 1894. (27) A pantomime by Sir AUGUSTUS HARRIS, CECIL RALEIGH, and ARTHUR STURGESS, Drury Lane, December 26, 1895, with Miss Isa Bowman as *Cinderella*, Miss Ada Blanche as the *Prince*, Miss A. Dagmar as *Dandini*, Herbert Campbell as the *Baron*, Dan Leno as the *Baroness*, and other parts by L. Rignold, Miss Sophie Larkin, and Miss Emily Miller (as *Cinderella's* sisters), Miss Lily Harold, Miss M. Cornille, etc. (28) A pantomime by GEOFFREY THORN, Grand, Islington, December 26, 1896. (29) A pantomime by GEOFFREY THORN, Garrick Theatre, London, December 27, 1897, with Miss Grace Dudley as the heroine, Miss Helen Bertram as the *Prince*, W. Lugg as the *Baron*, Miss Kate Phillips as the *Baroness*, H. Nicholls and J. Le Hay as *Cinderella's* sisters, and other parts by F. Kaye, Miss Cicely Richards, etc. (30) A pantomime by E. BARWICK, Broadway Theatre, Deptford, December 27, 1897.—A version of the story of *Cinderella* was played in America as 'The Glass Slipper.' See also CINDER NELLY; CINDER-ELLEN; DONE-TO-A-CINDERELLA; LITTLE CINDERELLA; MISS CINDERELLA; OUR CINDERELLA; PICKLES.

Cinderella at School. A musical comedy by WOOLSON MORSE, adapted from 'Die Aschenbröden,' and first performed in New York at Daly's Theatre, March 5, 1881, with C. Leclercq, J. Lewis, Miss Ada Rehan,

Mrs. Gilbert, and others in the cast. See SCHOOL.

Cinderella the First. A comic opera in three acts, libretto by ARTHUR H. WARD, music by Henry Vernon; Bijou Theatre, Neath, August 29, 1892.

Cinderella the Second. A burletta in two tableaux, libretto by S. BOYLE LAWRENCE, music by E. Bucalossi, first performed at the Bijou Theatre, Bayswater, London, in February 18, 1893, with S. Paxton as *Cinderella* and Miss R. Pounds as *Prince Lothario*.

Cinderella the Younger. An extravaganza in three acts, written by ALFRED THOMPSON, composed by E. Jonas, and first performed at the Gaiety Theatre, London, September 23, 1871, with Miss Julia Matthews as *Javotte*, Miss Constance Loseby as *Beleza*, Miss Annie Tremaine as *Pamela*, J. D. Stoye as *Dodgerowski*, J. G. Taylor as *Prigowitz*, and other parts by J. Maclean and Furneaux Cook; produced in Paris under the title of 'Javotte' in 1873.

Cinder-Ellen Up Too Late. A burlesque in three acts, libretto by "A. C. TORR" (FRED LESLIE) and W. T. VINCENT, music by Meyer Lutz, originally produced in Australia; first performed in London at the Gaiety Theatre, on December 24, 1891, with Miss Kate James as the heroine, Miss Sylvia Grey and Miss Florence Levey as her sisters, E. J. Lonnen as *Prince Belgravia*, Arthur Williams as *Sir Ludgate Hill*, Fred Leslie as "a servant," and other parts by Miss M. Hobson, Miss E. Miller, Miss Maud Boyd, etc.

Cinna's Conspiracy. A tragedy ascribed to COLLEY CIBBER and based on history, first performed at Drury Lane Theatre on February 19, 1713, with Booth as *Cinna*, Mills as *Maximus*, Mrs. Oldfield as *Emilia*, and Powell as *Augustus*. *Cinna* and *Maximus* love *Emilia*, who incites the former to conspire against *Augustus*. In the end, "*Augustus* unites *Cinna* and *Emilia*, and reconciles them to *Maximus*."

Cinq Mars. An historical drama by ALWYN MAUDE and MAURICE MINTON, performed at the Olympic Theatre, London, on June 12, 1883.

Cinthio, Don. The lover in Mrs. BEHN's 'Emperor of the Moon' (*q.v.*).

Cinthio, Giral di. See LAWS OF CANDY.

Ciprico, George M. American actor, born in New York in 1847; made his *début*, as *Hamlet*, in 1867; gave public readings in many American cities, including New York (in 1871); acted at St. Louis and Philadelphia, and appeared as a "star" at Baltimore in 1874; produced in July, 1876, G. B. Densmore's 'Fates and Furies,' in which he figured as *Mons. Albert*—a part in which he figured at the Surrey Theatre, London, in October, 1877.

Circassian (The). A fantastic comedy in three acts, adapted by F. W. MAUGHTON from 'Le Voyage au Caucase' of Emile Blavet and Fabrice Carré, and first performed at the Criterion Theatre, London, on November 19, 1887, with a cast including David James, George Oldens, Sidney Lough, and Miss Annie Hughes.

Circassian Bride (The). An opera in three acts, words by C. WARD, music by Sir Henry Bishop, first performed at Drury Lane on February 23, 1890. On the following night the theatre was burned down and the score of the opera destroyed.

Circus. An opera, written by Dr CHARLES D'AVENANT (prologue by Dryden, epilogue by Lord Rochester), and composed by Ben-sulter, performed at Dorset Garden in 1671, with Mrs. Lee in the title part, Betterton as Orontes, Mrs. Betterton as Iphigenia, and other parts by Harris, Smith, etc. The plot, described by Genest as "a blessed jumble," is based on Euripides' 'Iphigenia in Tauris.'

Circuit. (1) A serjeant in FOOTER'S 'Lame Lover' (q.v.). (2) A lawyer in DINDIN'S 'Birthday' (q.v.).

Circuit Judge (The). A play by SCOTT MARBLE, performed in U.S.A.

Circumstantial Evidence. A play by M. E. SWAN, performed in U.S.A.

Circus (The). See **ELPHIN WITH A CIRCUS MAN.**

Circus Clown (The). A play by FRED. J. BEAMAN, performed in U.S.A.

Circus Girl (The). A musical play in two acts, dialogue by J. T. FARRER and W. PALINGS, lyrics by Adrian Ross and Harry Greenbank, music by Ivan Caryll and Lionel Mockton, first performed at the Gaiety Theatre, London, December 4, 1894, with Miss Ellaline Terriss as Dora, Miss Ethel Haydon as *La Favorita*, Miss C. Edles as *Mrs. Drivell*, E. Payne as *Suppo*, Seymour Hicks as *Jack H. Monkhouse* as *Sir F. Wempe*, A. Williams as *Drivell*, and other parts by L. Mackinder, W. Wards, C. Coop, R. Rainey, M. Jackson, Miss M. Davis, Miss G. Falata, etc. Produced at Daly's Theatre, New York in April, 1897, with Miss Nancy McIntosh in the title part, Miss Virginia Earl as *Dora*, and Cyril Scott as *Dick*.

Circus in Town (A). A play performed in U.S.A., with H. Golden as *Brigant*.

Circus Queen (The). A play in three acts, adapted from the French by GEORGE E. LASK, with music (selected from Lecocq, Herbert, and Bouss) added to the original score, first performed at the Tivoli Opera House, San Francisco, October 12, 1893.

Circus Rider (The). A comedy in one act, by Mrs. CHARLES DORRIS, adapted from 'Die Kunstreiterin,' and performed in America in 1897-8 with Miss Estlin Vokes

as *Lady Lucille Crawford*. See **CAUGHT OUT AND FAIR EQUESTRIANISM.**

Cissy's Engagement. A dialogue by ELLEN LANCASTER WALLIS (q.v.), Steinway Hall, London, November 18, 1895.

Citizen (The). A comedy in three acts, by ARTHUR MURPHY (q.v.), first performed at Drury Lane in July, 1761, with Miss Elliott (a protée of Murphy's) as *Maria*, Yates and Foote as old and young Falstaff, and other parts by Biddleley, Weston, and O'Brien. The author afterwards reduced the piece to two acts. It was seen at Covent Garden as late as 1813. "The character of *Maria*, a girl of wit and sprightliness, who in order to escape a match which she has an aversion to, and at the same time make the refusal come from her intended husband himself, by passing on him for a fool, is evidently borrowed from the character of *Antigone* in the 'Famée Agnes' of Desfontaines" ('Biographic Dramatic').

Citizen turned Gentleman (The); or, **Mamamouchi.** A comedy by EDWARD RAVENSCROFT (q.v.), adapted from the 'Bourgeois Gentilhomme' and 'Monsieur Pourceaugnac' of Molière, and performed at Dorset Garden in 1671, printed in 1672, and again in 1675 (as 'Mamamouchi').

Citronen. See **LEMONS.**

City Bride (The). See **CURE FOR A CUCKOLD, A.**

City Directory (The). A play by PAUL M. POTTER (music by W. S. Mullahy), produced at the Bijou Theatre, New York, in February, 1890.

City Gallant (The). See **GAMER'S TO QUOQUE.**

City Heiress (The); or, **Sir Timothy Treatall.** A comedy by Mrs. BAIRD (q.v.), produced at Dorset Garden in 1681, with Nekes as *Sir Timothy*, Mrs. Butler as *Charlot* (the heiress), Betterton as *Tom Wilding* (nephew to *Sir Timothy*), Mrs. Barry as *Lady Gellard*, and printed in 1682. "This play is in great measure a plagiarism, part of it being borrowed from Middleton's 'Mad World, my Masters,' and part from Massinger's 'Guardian.'" It also owes something to Middleton's 'Inner Temple Manque.' Otway wrote the prologue.

City Lady (The); or, **Folly Reclaimed.** A comedy by THOMAS DRUM, acted at Lincoln's Inn Fields in 1697, with Mrs. Barry as *Lady Grumble*, and other parts by Bowman, Bowen, Underhill, Mrs. Bowman, Mrs. Leigh, etc. "*Lady Grumble* is lately removed from the City to Covent Garden. She affects quality in everything, but at last renounces her folly" (Genest).

City Madam (The). A comedy in five acts, by PHILIP MAMMORA (q.v.), licensed in 1682, but not printed till 1880. It had been acted at Blackfriars by the King's Company. "*Lady Frenzy*, after leading the life of a prodigal, has become a

recipient of his brother's charity. As such, he hypocritically assumes the character of a submissive and speechless dependent. But he is suddenly subjected to the cruel test of the inheritance of all the wealth of his brother, who has pretended retirement into a monastery. He is now at once transformed into a monster of selfish avarice. In the end, his brief dream of wealth and power of course collapses, while the trials to which they have been subjected effectually cure his brother's wife (the City Madam) and her daughters of their ridiculous pride and pretensions" (A. W. Ward).

"This bitter satire against the city women for aping the fashions of the court ladies must have been peculiarly gratifying to the females of the Herbert family and the rest of Manning's noble patrons and patronesses." The play is said to have been altered by Love (q.v.), and produced by him at Richmond in 1771. It was revived in April, 1788, at Drury Lane, with Huddley as Sir John Frugal, Palmer as his brother Ludo, King as Plenty, Brereton as young Leap, Mrs. Hopkins as Lady Frugal, and Miss Farrow and Mrs. Norton as Mary and Anne Frugal. Adapted by Sir James Heath Burgess, it was produced, under the title of 'Riches, or, The Wife and the Brother,' at the Lyceum Theatre on February 3, 1816, with Raymond as Ludo, Powell as Sir John Frugal, (Frugal), Mrs. Edwin as Lady Frugal, and Miss Ray and Mrs. Ogden as the sisters. It was revived at Sadler's Wells in its original shape in October, 1864, with Phelps as Ludo and Mrs. Warner as Lady Frugal; in September, 1883, with Phelps as Ludo, G. Bennett as Sir John Frugal, H. Marton as Plenty, Barrett as young Ludo, and Mrs. Turner as Lady Frugal, and in March, 1888, being the last piece produced by Phelps at this theatre.

City Match (The). A comedy by JACOB MATTHEWS (q.v.), played before royalty at Whitehall in 1690; revived as the King's Playhouse in 1693, when it was announced by Pappas, who declared it to be a city play; revived at Drury Lane, in an altered form, in April, 1716, under the title of 'The Schemers,' revived by Planché at Covent Garden, London, on February 5, 1824, with additions from Rowley's 'Match at Midnight,' and under the title of 'The Merchant's Wedding,' revived under that title at Sadler's Wells in 1836.

City Night-Cap (The); or, Oredo quod habes, et habes. A comedy by ROBERT DAVENPORT (q.v.), acted at the Phoenix, Drury Lane, and printed in 1661. "The use of *Lovers' Philoppy* and *Antimachus* is taken from Philomela, the Lady Fitzwater's Nightingale by Robert Greene, and that of *Ludovico Francisco* and *Derodion*, in which the new married lady is set to do homage to her husband's night-cap, is borrowed from *Seneca's* 'Thracianus,' Day 7, Nov. 7. (Biographia Dramatica, see ANONOUS FRANK).

City of London Theatre, The

Spirit of the, Spired in PLANCHÉ'S 'New Haymarket Spring Meeting' (q.v.). See LONDON THEATRE.

City of Pleasure (The). A play adapted by GEORGE E. SMITH from the 'Oligette,' of Pierre Descaudelle and Edmond Taché (Ambigu, Paris, November, 1863), first performed at the Prince of Wales's Theatre, Birmingham, April 22, 1886, first acted in America at the Empire Theatre, New York, September 2, 1886.

City Politiques. A comedy by J. CROWNE (q.v.), printed in 1658. "This play was a very severe satire upon the Whig party then prevailing."

City Raffle (The); or, A Playhouse Wedding. A comedy by ELIZABETH BURTLE (q.v.), based on 'The Knight of the Burning Pestle' and 'The Conquest' (q.v.), and first performed at Drury Lane in August, 1711. - 'A City Raffle, or, The Humours of the Compter,' a farce by CHARLES KINGS, acted at Lincoln's Inn Fields in June, 1716.

City Shaffer (The). A play in two parts, performed at Salisbury Court, London, in 1693.

City Wit (The); or, The Woman wears the Breeches. A comedy in prose and verse, by RICHARD BROWN (q.v.), printed in 1653.

City Wives. A comedietta performed in New York in 1864.

Civil War. A drama in four acts, adapted by HENRI MERVILLE from Albert Delpit's 'Mille de Bremaire' (Ambigu, Paris, April 17), and produced at the Gaiety Theatre, London, on June 27, 1887, with Kylie Bellows as Jacques Remy, Mrs. Brown Potter as Foushee de Bremaire, and other parts by J. Fernandez, Louis Waller, Arthur Dacre, G. Brongh, Miss Fanny Brongh, Miss Amy Bessie, etc.

Civilization. A play in five acts, founded by JOHN H. WILKINS (q.v.) on Voltaire's 'Le Héros,' and first performed at the City of London Theatre, on November 10, 1866, with J. H. Anderson as Horatio (a supposed Héros), H. Sigmond as Louis XIV., N. T. Hinks as M. Lacordaire (secret agent), W. Harris as the Abbé Gabriel, W. Travers as Victor Le Bel (his secretary), Miss Marian Lacy as Hortense, Miss F. Mornet as Thérèse, etc., performed in New York in 1868, with J. Wallace, jun., as Horatio. The plot has to do with the love of Horatio and Hortense, whom upon Lacordaire tries hard to prevent. In the course of the play, Horatio sings—

So hope
Against danger—in trust against suspicion—
To end that woman, and her cruel fate,
Are the true mothers of the world
And that to her and her name, we owe
The share that makes our reputation a guerdon;
You, hand in hand, most Truth and Honour with,
Who women for the good! That's—Civilization!"

Civitas Amor the City's Love. "An entertainment by water, at Chelsea

and Whitehall, at the joyful receiving" of Prince Charles at the latter place on November 4, 1616, written by THOMAS MIDDLETON, printed in 1616, and reprinted in Nicholls's 'Progresses of King James.'

Clack, Justice. A character in BAKER'S 'Jovial Crew' (q.v.).

Claimant (The); or, The Lost One Found. A drama by H. P. GRATTAN, Surrey Theatre, London, April 1, 1872. (2) 'Claimants' a comedy in one act adapted by HERMANN VETIN from Koltshue and Schneider, Assembly Rooms, Worthing, September 24, 1891, 84, George's Hall, London, November 16, 1893.

Claire. (1) A version, in four acts, of M. GEORGE OHAET'S novel, 'Le Maltrudé Vierge,' by Mrs. BERNHARDT-FISCHER, New (now Public Hall, May 7, 1897. (2) A play adapted by CLARA MORRIS (q.v.) from the 'Eve of Richard Voss, and first performed in Omaha, U.S.A., in November, 1897, produced at the Fourteenth Street Theatre, New York, in April, 1894.

Claire, Attalie. Vocalist and actress, born at Toronto; made her *entrée* as a concert-singer at the age of fourteen. Subsequently she sang in opera, making her debut in New York as *Suzel* in 'Fanat' (followed by *Marguerite*), and afterwards undertaking an engagement with the Boston 'Ileals.' Later on, she was heard in New York as *Marta*, as *Carmen*, and as *Arline* (in 'The Bohemian Girl'). She made her first appearance in London as the heroine of 'Captain Thérèse' (1890), after which came her *Brionda* and *Rosalba* in 'The Rose and the Ring' (1900), and her *Annabel* in 'Maid Marian' (1901). In New York she played the heroine in 'La Fugale' (q.v.). Returning to London in September, 1897, she represented *Ortrude* in Leon's 'Rip Van Winkle' (q.v.).

Claire de Beaupré. The heroine of FINCH'S 'The Ironmaster' (q.v.).

Clairette. "Daughter of the Market" in 'La Fille de Mme. Angot' (q.v.).

Claivoyant, Sir. A character in TOM TAYLOR'S 'Prince Dorus' (q.v.).

Clam. A drama in three acts, by C. H. BOES (q.v.). First performed at the Surrey Theatre, April 16, 1870. "Clam" is a nick name of the heroine.

Clamydes, Sir. See CLYMON, Sir.

Clancarty, Lady. See LADY CLANCARTY.

Clancy, Michael. Physician and playwright, of Irish parentage, author of three dramatic pieces: 'Tamar, Prince of Nabla,' 'Hermion, Prince of Chormia' (printed 1760), and 'The Harper' (printed 1760). In 1757 he lost his sight, and on April 2, 1764 (for his own benefit), appeared at Drury Lane (lent by the management) as *Threos*, the blind prophet in 'Oedipus.' This was claimed as the first instance of a blind man performing on the stage.

Clandestine Marriage (The). A comedy in five acts, by GEORGE COLMAN (q.v.) and DAVID GARRICK (q.v.). First performed at Drury Lane Theatre on February 20, 1766, with King as *Lord Ogleby*. Yates as *Sterling*, Powell as *Lowell*, Holland as *Sir John*, *Edric*, Baddeley as *Canton*, Palmer as *Brush*, Love as *Sergeant Plumer*, Lee as *Traverse*, Alkin as *Truman*, Mrs. Clive as *Mrs. Heidelberg*, Miss Pope as *Miss Sterling*, Mrs. Palmer as *Fanny*, *Sterling*, and Mrs. Abington as *Betty* (and *Miss Craddock* in the epilogue). [Garrick is reported to have said to Craddock: "I know that you all take it as granted that no one can excel, if he can equal King in *Lord Ogleby*, and he certainly has great merit in the part, but it is not my *Lord Ogleby*."] The comedy was performed in New York in December, 1767, with Hallam as *Ogleby*. It was revived at Covent Garden in 1768 with Woodward as *Ogleby*, at the same theatre in 1770, with Quick as *Canton* and Mrs. Mattocks as *Fanny*, at Drury Lane in 1775, with Baddeley as *Canton*, at the Haymarket in 1784, with Parsons as *Ogleby*, Miss Farren as *Fanny*, and Mrs. Bulkeley as *Betty*, at Covent Garden in 1786 with Quick as *Sterling*, Farren as *Sir John*, and Miss Brunton as *Fanny*, at Drury Lane in 1790 with C. Kemble as *Lowell*, Woodward as *Canton*, and Miss Mellon as *Betty*, at the same theatre in 1802, with Miss Pope (by royal command) as *Mrs. Heidelberg*, and in 1804, with Cherry as *Ogleby*, Hamlet, jun., as *Brush*, and Mrs. Young as *Fanny*, at the Haymarket in 1806, with Pawcett as *Ogleby* and Mrs. Glover as *Miss Sterling*, at the Lyceum in 1810, with C. Matthews as *Ogleby*, Dowton as *Sterling*, and Mrs. Edwin as *Fanny*, at Covent Garden in 1815, with Terry as *Ogleby*, Blanchard as *Sterling*, Farley as *Canton*, and Mrs. Davenport as *Mrs. Heidelberg*, at Drury Lane in 1817, with Chatterley as *Ogleby*, Wallack as *Lowell*, Harley as *Brush*, Miss Kelly as *Mrs. Heidelberg*, Mrs. Marilyn as *Miss Sterling*, Mrs. Hartley as *Fanny*, and Mrs. Davison as *Betty*, at Covent Garden in 1818, with Farren as *Ogleby*, Pawcett as *Sterling*, and Mrs. C. Kemble as *Miss Sterling*. ["W. Farren's *Lord Ogleby* drew great houses," says (Gosse)], at Covent Garden in 1840, with Mrs. Glover as *Mrs. Heidelberg*, Mrs. Walter Lacy as *Fanny*, Mrs. Niblett as *Miss Sterling*, Mrs. Orger as *Betsy*, Cooper as *Sir John*, G. Bartley as *Sterling*, G. Vandenhoff as *Lowell*, and W. Farren as *Ogleby*, at the Olympic Theatre, London, on October 22, 1865, with Farren as *Ogleby* (the character in which he took his farewell of the stage at the Haymarket, July 16, 1864), at Sadler's Wells in September, 1867, with Phelps as *Ogleby*, H. Marton as *Sir John*, F. Robinson as *Lowell*, Belford as *Brush*, Mrs. H. Marton as *Mrs. Heidelberg*, and Mrs. C. Young as *Fanny* at Wallack's Theatre, New York, in 1859, with Walcut as *Ogleby*, Bringham as *Canton*, and Lester Wallack as *Brush*, at the Princess's in May, 1871, with Phelps as *Ogleby*, J. B. Howard as *Sir John*, H. Standing as *Lowell*, F.

Charles as *Brush*, Miss R. Leclercq as *Miss Sterling*, Mrs. R. Power as *Mrs. Heidelberg*, and Miss E. Stuart as *Fanny*, at the Gaiety in April, 1874, with Phelps as *Ogleby*, H. Venn as *Loorewell*, C. Harcourt as *Sir John*, W. Maclean as *Sterling*, J. G. Taylor as *Brush*, R. Youlton as *Condon*, Mrs. H. Leigh as *Mrs. Heidelberg*, Miss C. Leach as *Fanny*, Miss A. Baldwin as *Miss Sterling*, and Miss E. Parren as the chambermaid at the Strand Theatre, London, May 7, 1887, with W. Barron as *Lord Ogleby*, H. R. Conway as *Sir J. Melvil*, Reeves Smith as *Loorewell*, R. Montar as *Condon*, M. Kinghorne as *Brush*, at the Haymarket in March, 1888, with Cyril Maude as *Lord Ogleby*, A. Aynsworth as *Melvil*, C. M. Halliwell as *Loorewell*, L. Rignold as *Sterling*, Eric Lewis as *Condon*, Mrs. C. Calvert as *Mrs. Heidelberg*, Miss R. Ferrar as *Miss Sterling*, and Miss J. Bateman as *Fanny*. Hogarth's 'Marriage à la Mode' is said to have suggested this comedy, and it has been asserted that *Lord Ogleby*, *Sterling*, and *Brush* were taken bodily, with dialogue, but with changed names, from Townley's farce, 'False Concord' (q.v.). 'The Claudine Marriage,' says Hazlitt, "is nearly without a fault, and has some lighter theatrical graces which I suspect Garrick threw into it." The "marriage is that of *Loorewell*, a well-born apprentice, with *Fanny*, the younger daughter of the rich merchant, *Sterling*. *Sir John* is engaged to *Miss Sterling*, but loves her sister, whom *Lord Ogleby* is also fain to wed. Accident brings out the truth and *Lord Ogleby* befriends the married lovers.

Clapp, W. W. See BOSTON (U.S.A.).

Claptrap. The name of characters in DOUGLAS JENNINGS' 'Bean Nash' (q.v.) and H. J. BYRON'S 'George de Barnwell' (q.v.).

Clara. (1) Daughter of Grise in ORWAY'S 'Hearts of Scapin'. (2) Daughter of Don Quixote in Scherian's 'Duenna' (q.v.). (3) Affianced to Octavius in Jephson's 'Two Strings to your Bow' (q.v.). See DOUGLAS, CLARA.

Clara, Lady. See LADY CLARE.

Claremont. "The Barrister" is the adaptation from Augier so named (q.v.).

Clarence Clevedon, his Struggle for Life or Death. A drama in three acts, by EDWARD STIRLING, first performed at the Victoria Theatre, London, on April 8, 1848.

Clari; or, The Maid of Milan. An opera in three acts, written by J. HOWARD FAYR, composed by Sir Henry Bishop (q.v.), and first performed at Covent Garden on May 8 1823, with Miss Maria Tree as the heroine, Abbott as the Duke's maid, Fawcett as *Rolando* (a farmer *Clari's* father), Keeley as *Gerencia* (a drunken actor), and other parts by Mrs. Vining, Miss Love, Pearman, Meadows, etc. The Duke has induced *Clari*, under offer of marriage, to leave her home. She, however, retains her innocence, and,

warned by a play acted before her, escapes. The Duke thereupon repeats his promise, which he now intends to keep, and *Rolando* joins the lovers' hands. It is in this opera that the melody of 'Home, Sweet Home' (q.v.) occurs. The work was played in New York in November, 1823, with Miss Johnson as *Clari*, at Sadler's Wells in 1826, with Mrs. Fitzwilliam in the title part, at the City of London Theatre in 1830, and at the Marylebone Theatre in 1854. *Clari* was played in America by Mrs. Duff.

Clariana. Wife of *Bellefonte* in SMITH'S 'Love's Cruelty' (q.v.).

Claribelle. A maid-servant in E. FITZBALL'S 'Robin Hood' (q.v.), figures also in BURVARD'S burlesque so named (q.v.).

Clarice; or, Only a Woman. A drama, in a prologue and four acts, by WALTER BROWNE and FRANK ROBERTS, first performed at the Strand Theatre, London, November 17, 1894.

Clarice. The heroine of W. E. GILBERT'S 'Comedy and Tragedy' (q.v.).

Claricilla. A trag. comedy by THOMAS KILLIGREW (q.v.), acted at the Phoenix in Drury Lane (circa 1636) and printed in 1641.

Clarinda. (1) The heroine of Mrs. CANTLIVAR'S 'Bean's Duel' (q.v.). (2) A lively lady in HODGKIN'S 'Suspicious Husband' (q.v.). (3) A character in Mrs. FIK'S 'Adventures in Madrid' (q.v.).

Clarion, Thrill, in CORN and TALBOT RD'S 'Leo the Terrible' (q.v.).

Clarissa Harlowe. The heroine of Samuel Richardson's famous story, of which there have been several adaptations. (1) 'Clarissa; or, The Fatal Melancholy' a tragedy in prose by ROBERT PUNKET, founded on the novel by Samuel Richardson, printed in 1748, but never acted. (2) 'Clarissa Harlowe' a comic burlesque, first performed, with Mrs. Glover as *Clarissa*, at the Olympic Theatre, London, on January 3, 1831. [A French play in five acts, by MIVAUD, was performed at the Théâtre Français on March 27, 1843. This followed the novel closely in many respects ending with *Morden* killing *Lowell* over the dead body of *Clarissa*.] (3) 'Clarissa Harlowe' a tragic drama in three acts adapted by T. H. LAY and JOHN LOCKART from a French version of Richardson's novel, by MM. DUMANOIR (Guillard and Clairville) (Gymnase, Paris 1842) first performed at the Princess Theatre, London, on September 24 1846 with C. J. Mathews as *Lowell*, Mrs. Stirling as *Clarissa*, Myer as her father, James Vining as her brother; produced at the City of London Theatre in October, 1846, with J. Webster as *Lowell* and Mrs. R. Homer as *Clarissa*. This was probably the version produced in New York in 1866, with Miss Keene as *Clarissa*. (4) 'Clarissa' a dramatization by DION BOURCALLE of Richardson's novel, first produced at Wallack's Theatre, New York, in September, 1873, with Miss

Rose Coghlan in the title part, and C. F. Coghlan as *Lovelace*. (5) 'Clarissa Harlowe' a drama in five acts, adapted from Richardson by W. G. WILLS, and first performed at the Theatre Royal, Birmingham, on December 16, 1889, with Miss Isabel Bateman as *Clarissa* and Henry Vibert as *Lovelace*. (6) 'Clarissa': a play in four acts, adapted by ROBERT BUCHANAN from Richardson and the French play above named, and first performed at the Vaudeville Theatre, London, on February 6, 1890, with Miss Winifred Emery in the title part, T. B. Thälberg as *Lovelace*, T. Thorne as *Belford*, Cyril Maude as *Solmes*, Miss Ella Banister as *Hetty*, and other parts by Miss Lily Hanbury, F. Thorne, etc.

Clarissa. (1) The heroine of 'Lionel and Clarissa' (q.v.). (2) Wife of Grips in VAN BUREN'S 'Confederacy'. (3) Sister of *Beverley* in MURPHY'S 'All in the Wrong' (q.v.).

Clarisse; or, The Foster Sister. See ERNESTINE.

Clarisse; or, The Merchant's Daughter. A drama in three acts, by EDWARD STIRLING, first performed at the Adelphi Theatre, London, on September 1, 1845, with Mlme. Clements as the heroine, supported by Miss Woolgar, Miss Reynolds, O. Smith, Webster, Munyard, Wright, Paul Bedford, etc.

Clarke, Amos. See AMOS CLARK.

Clark, Thornton. The *nom-de-guerre* adopted by S. MURRAY CARSON (q.v.) in collaborating as a playwright with Louis N. Parker (q.v.).

Clark, William. Actor, born 1816, died 1867; began life as a violinist, and made his histrionic debut at Weymouth in 1833. His first appearance in London was at the Surrey in 1837. In 1838 he joined the company at the Haymarket, with which he remained connected for nearly four decades. He was in the original casts of 'The Balance of Comfort' (1854), 'Love's Martyrdom' (1855), 'Victims' (1857), 'An Unequal Match' (1857), Talford's 'Electra' (1859), 'The Contested Election' (1859), 'The Overland Route' (1860), 'The Palace of Truth' (1870), etc.

Clarke, Campbell. Dramatic writer; author of 'Awaking' (1872), 'Rose Michel' (1875), 'Love and Honour' (1875)—all adapted from the French; part-author (with Clement O'Neill) of an adaptation of 'Giroflé Giroflà' (1874), and translator of 'The Sphinx' (1874).

Clarke, C. A. Dramatic writer; author of 'Cagliostro the Magician' (1875), 'Current Cash' (1886), 'Days of Terror' (1891), 'Trust to Luck' (1891), 'Starting Price' (1894), etc.; and part-author, with J. J. Hewson, of 'Noble Love' (1890), and, with H. R. Silva, of 'Men of Metal' (1890). See COLLEMAN, JOHN.

Clarke, Charles Cowden. Miscellaneous writer, born 1787, died 1877; was

the author of 'Shakespeare Characters, chiefly those Subordinate' (1803). His wife, MARY COWDEN CLARKE (1810-1898), was the compiler of 'The Complete Concordance to Shakespeare' (1845) and of 'Shakespeare Proverbs' (1848). She also wrote 'The Girlhood of Shakespeare's Heroines' in fifteen tales (1851 &), and supervised an edition of 'The Works of Shakespeare' (1900). With her husband, she edited 'The Plays of Shakespeare' (1864), and produced 'The Shakespeare Key (unlocking the treasures of his style, elucidating the peculiarities of his construction, and displaying the beauties of his expression)' (1879). See her autobiographical work, 'My Long Life' (1896).

Clarke, Oreston. Actor; son of J. S. Clarke (q.v.), made his London debut in May, 1860, at the Vaudeville, as *Hamlet* in the closet scene. He played *Orestes* in 'Twelfth Night' at Daly's, New York, in 1893.

Clarke, George H. Actor; as a member of Augustin Daly's company, which he joined originally in 1868, appeared in London in 1868 (at the Gaiety) as *Grinnidge* in 'The Railroad of Love,' and 'A Lord' in the induction to 'The Taming of the Shrew.' In 1890 (at the Lyceum) as *Hollyhock* in 'Casting the Boomerang,' *Jaquez* in 'As You Like It,' and the young husband in 'A Woman's Won't,' in 1891 (at the Lyceum) as the *Secretary* in 'The Last Word,' in 1893 (at Daly's) as *Petruchio*, *Master Walter*, *Richard I* in 'The Foresters,' and *Joseph Surface*, in 1894 (at Daly's) as *Malvolio*, in 1895 (at Daly's) as the *Duke of Milan* in 'The Two Gentlemen of Verona,' and *Thesius* in 'A Midsummer Night's Dream.' The following are some of the parts played by George Clarke in New York:—*Charles Courtly*, *Orlando*, *George D'Alroy*, *Wellborn* (in 'A Way to Pay Old Debts') (1860); *Honeywood* in 'The Good-natured Man' (1870), *Flutter* (in 'The Belle's Stratagem'), *Goldsmith* (in 'The Road to Ruin'), young *Mirabel* (in 'The Inconstant'), *Ford* (in the 'Merry Wives'), *Charles Surface*, and *Julio* (in 'A Bold Stroke for a Husband') (1872), *Biron* in 'Love's Labour's Lost' (1874), *Captain Durellis* in 'The Inconstant' (1889); and *Young Fashion* in 'Miss Hoyden's Husband' (1890).

Clarke, George Somers, B.D. Fellow of Trinity College, Oxford; author of 'Edipus, King of Thebes,' a tragedy, printed 1790.

Clarke, Hamilton. Musical composer and orchestral conductor; has written the music for 'Fairly Puzzled' (1864), 'Mates' (1890), and other dramatic pieces, also, incidental music for 'Nitocris' (1887), etc., overtures, and other works for the stage.

Clarke, Henry Savile. Dramatic writer and critic, born 1841, died 1893; was author of the following pieces:—'That Beautiful Biceps' (1876), 'A Tale of a Telephone' (1880), 'The New Elip Van

Winkle' (1899), 'The Phantom Outfit' (1897), 'A Lyrical Lover' (1881), 'An Adamless Eden,' libretto (1882), 'Gillette,' libretto (1883), 'The Inventories' (1885), 'Hunger-Monger' and adaptations of 'Alice in Wonderland' (1886) and 'The Rose and the Ring' (1890), also, with L. H. F. de Turenne, 'Love Wins' (1873) and 'A Fight for Life' (1876), with A. K. T. Watson, 'Jediarvon' (1874); and, with L. C. Clifton, 'Another Drink' (1874), all of which were, 'An Adamless Eden' and 'A Lyrical Lover,' as well as two one act pieces called 'Dolly' and 'A Little Flatter,' were published in 1892 in a volume entitled after the last-named piece. Neville Clarke contributed many criticisms of the stage to the *Evening*, the *Seotman*, the *Theatre*, *Punch*, etc.

Clarke, Holman. Actor; after experience as an amateur, began his professional career in 1891 as member of a touring company. He has since been in the original casts of 'Hypatia' (1903), 'A Woman of No Importance' (1903), 'An Enemy of the People' (1903), 'The Tempest' (1903), 'The Charlatan' (1894), 'Once Upon a Time' (1894), 'A Bunch of Violets' (1894)—all at the Haymarket.

Clarke, John. Actor died 1879, seems to have made his first public appearance at the Strand Theatre in January, 1862, as *Master Toby* in W. S. W. 'Civilization' (q.v.). He figured later in the year at Drury Lane, and then went into the country whence he returned to the Strand in September 1865. During his stay at that theatre (1865-1867) he was the first representative of the following (and other) parts: *Henry* in L. Buckingham's 'Helpless'; *Jersey* in Halliday's 'Kenilworth'; *James* in 'The Maid and the Magpie'; *Geoffrey* in 'The House of the Wolfes'; *Armand* in H. J. Byron's 'Lady of Lyons'; *Pickster* in Mayhew's 'Gnomes with the Golden Eggs'; *Geoffrey* in Talfourd's 'Tell'; *Baron Roderbach* in H. J. Byron's 'Lodovelli'; *Quasimodo* in Byron's 'Esmeralda'; *Theophilus White* in 'The Two Orphans'; *Pepper* in L. Buckingham's burlesque, and *James of York* in H. J. Byron's 'Ivanhoe'. From the Strand he went to the St. James's, where he was the original *Martins* in Bernard's 'Faust and Marguerite' (1864). Next came an engagement with Miss Marie Wilton at the Prince of Wales's where, in 1865-66 he was the first interpreter of *Amos* in H. J. Byron's 'Le Souffleur', *Robbie* in 'War to the Knife' (And. yon.), in 'Society', *Leporello* in 'Little Don Giovanni', *Penythorne* in 'Alouette', *Hugh Chaslet* in 'Ours', *Casper* in H. J. Byron's 'Der Freischutz', and *June* in his 'Pandora's Box'. In 1867, at the Adelphi, Clarke was the original *Tracy Twined* in 'A Prolific Porcupine', and in 1868, at the Olympic, the original *Sam Sweeney* in 'Black Sheep'. At the Globe in 1868-70 he was the first *Matthew Pincher* in 'Cyril's Succession' and the original *Judah Lussur* in 'Philoni', besides playing *Mord* in 'Not

such a Fool as he Looks'. At the Adelphi in 1871 he was *Tracy Twined* in H. J. Byron's 'Mabel's Life'. Then came employment at the Criterion (1874-77), where his original parts included *Screw* in 'An American Lady', *Pulvis* in 'The Great Horror Case', and *Brutus* in 'Pink Dominoes'. Clarke was also seen at the Globe in 1866-70 as *Quelp* in 'The Old Curiosity Shop' and *Brown* in 'Brown and the Brahmins' at the Adelphi in 1875 as *Ursula* *Hepp* in 'Little Emily', and so forth. In 1873 he married Teresa Furtado (q.v.). See the *Evening* for February 23, 1879, also 'Mr and Mrs. Hancock on and off the Stage' (1880).

Clarke, John H. Actor, born in Manchester 1784, died in New York, 1839; made his American debut in 1812, and became, says J. N. Ireland, "one of the most valuable stock actors known to our stage." His parts included *Prospero*, *Isaac*, *Herbert*, the *Ghost* in 'Hamlet', *Stanhope*, *Joseph Surface*, etc. His wife and three of his daughters—Fanny, Rosetta, and Constantia—had some vogue as actresses.

Clarke, J. I. O. See HEATHCOTE and KLINE, CHARLES.

Clarke, John Sleeper. Actor, born at Baltimore, U.S.A., 1834, made his professional debut in August, 1857, at the Chestnut Street Theatre, Philadelphia, as *Seto* in 'She Would and She Would Not' (q.v.). In 1864 he appeared successfully in Baltimore and New York and in 1865 went to the Arch Street Theatre, Philadelphia, of which in 1868, he became the joint lessee and manager. From 1867 to 1869 he was at the Winter Theatre, New York. He had, in 1866, joined F. W. Booth in the purchase of the Walnut Street Theatre, Philadelphia, and in 1868 had undertaken the joint management of the Boston Theatre. He made his first appearance in London at the St. James's Theatre in October 1867, as *Major Wellington de Bont* in 'The Widow Hunt'; thereafter 'Everybody's Friend,' reviewed for the occasion. This was followed by impersonations of *Tyde* in 'The School of Belshazzar' (St. James's, 1867), *Salim* *Soudier* in 'The Detour-on' (Princess's Theatre, 1868), and of *Jacob* *Heeding* in 'Fox versus Goose' (Rehearsal Jones in 'Among the Breakers', Timothy Fendley in 'The Toodles', and *Dr. Pangloss* in 'The Heir-at-Law'—all at the Strand Theatre in 1869-70. In the last-named year he acted in the States. In July 1876, he reappeared at the Strand Theatre as *Dr. Pangloss*, following this up in 1877 at the same theatre with *Dr. Clapped* in 'The Poor Gentleman' and *Paul Pry* in Peck's comedy. In the same year he became lessee of the Charing Cross Theatre and appeared there as *Bob Acres* in 'The Rivals'. In 1874 came his *Palmer's Fellowship* in 'The Thumbcrew' at the Holborn Theatre. From the autumn of 1878 to the summer of 1879 he was lessee of the Haymarket Theatre, where he produced Albery's 'Crisis' and Willis's 'Eden' (afterwards 'Brag'), also *Agassiz* as *Graves* in 'Money', etc. At the

came home in 1890 he was the original *David Copperfield* in 'Leap Year' (q.v.). In 1891 he opened the new Strand Theatre, appearing as the original *Pierre Coquard* in 'Frolique' (q.v.), and as *Bertie* in Tom Taylor's 'Eloped' (q.v.). In 1893 he revived there 'The Comedy of Errors', with himself as *Dromio of Syracuse*. At the Avenue in 1894 he was the original *Peter Patten* in 'Just in Time', and in 1895, at the Strand, was the first representative of the title part in 'Cousin Johnny' (q.v.). See 'Actors and Actresses of Great Britain and America,' *Parsons' 'Dramatic List' (1890), and 'Dramatic Notes' (1879, et seq.)* See, also, CLARKE, (RECTOR and WILFRID.

Clarke, Mary Cowden. See CLARKE, CHARLES COWDEN.

Clarke, Matthew. Actor; was employed at Covent Garden, on and off, from 1755 to 1763, and was the original *Sir William Haversham* in 'The Good-natured Man' (q.v.). One of his sayings of him that, "tho' not a great actor, he was a very respectable one. His best character was *Henry VIII.*" See 'English Stage' (1852).

Clarke, Mrs. Asia Booth. Daughter of Edwin Booth (q.v.), and wife of John R. Clarke (q.v.), born 1838, died 1888, author of 'The Botheas'.

Clarke, Richard. Vocalist and actor, was the original *Claude* in 'The Castle of Como' (1800), and the first representative in America of *Marco* in 'The Gondoliers' (1880). He was *Fugate* in 'La Perichole' at the Garrick Theatre, London, in 1867. He is the author of a one-act piece called 'A Matrimonial Advertisement' (1860).

Clarke, Stephen. Author of two dramas called 'The Potato Tree' and 'The Torrid Zone' both printed in 1809.

Clarke, Wilfrid. Actor, born 1807, at Philadelphia, son of J. S. Clarke (q.v.), made his professional debut at the Strand Theatre, London, in 1825, in 'Nicholas Nickleby.' After experience in London and the English provinces, he sailed in 1828 for the States, where he was engaged first by Miss Julia Marlowe to play *Touchstone*, *Aguecheek*, etc., and next by Edwin Booth and Laurence Barrett as leading comedians. In 1840 he began his career as a "star," appearing on tour as *Tony Lumpkin*, *Bob Acres*, etc. In August and September, 1866, he figured at the Strand Theatre, London, in his own farcical play, 'New York Divorce' (*Paul Ruch*), and in his father's one-act piece, 'A Youngster's Adventure' (*Ed Curtis*).

Claude, Angelina. Actress; was a member of the Strand Theatre company from April, 1873, to August, 1876, during which period she was the first representative of *Rosalie Rempennou* in 'Nemesis,' *Josephine* in 'El Dorado,' *Bertrille* in 'Lou,' and the Party who took *Mrs. Flor P. in 'Intimidated,' Allertine* in 'Flamingo,' *Nellie*, *Pia* in 'Antarctic,' *Lady Fagot* in 'Cracked

Heads,' and *Rebecca* in Bernard's 'L'Africaine,' besides figuring in revivals of 'The Field of the Cloth of Gold' (*Dorothy*) and 'Patient Penelope.'

Claude Du Val. This famous highwayman has been the central figure of the following dramatic pieces: (1) 'Claude Duval, the Ladies Highwayman,' a farce in one act by F. P. TALLOX, City of London Theatre, May 5, 1842, with Miss Ellen Daly as *Claude*. (2) 'Claude Du Val,' a play by W. T. MONKLEY, revived at the Marylebone Theatre in May 1843. (3) 'Claude Duval, or, The Highwayman for the Ladies,' a burlesque by F. C. HERNAND (q.v.), first performed at the Royalty Theatre, London, January 23, 1860, with Miss M. Oliver as *Claude*, Miss Charlotte Saunders as *Lord Ronald*, F. Dewar as *Jacob Radd*, J. Danvers as *Robert P. Day* as *Steve*, and other parts by Miss V. Brunley, Miss K. Bishop and Miss C. Thompson. (4) 'Claude Duval, or Love and Larceny,' a romantic and comic opera, by H. P. STREPPERS (q.v.) and Edward Solomon (q.v.), first performed at the Olympia Theatre, London, on August 16, 1841, with F. H. Celli in the title part, G. Power as *Charles Laramore*, Arthur Williams as *Sir Ralph Wharfe*, Fred Solomon as *Bloodred Bill*, Miss Marian Howd as *Constance*, Miss Edith Hande as *Rose*, Miss Harriet Conway as *Mistress Betty*. (5) 'Claude Duval' a burlesque in two acts, by FRANKRICH HOUTER and 'PATHE NIVE' music by John Crook and Lionel Monckton first performed at the Princess Theatre, Bristol, July 23, 1894, with A. Roberts in the title part, and other roles by Eric Durne, H. O. Clary, C. E. Stevens, Miss F. Schuster, etc., produced at the Prince of Wales's Theatre, London, September 23, 1894.—*Claude Duval* figures in W. T. TOWNSEND'S 'Whitefriars' (q.v.).

Claudian's Choice. A play in verse by BOSS NEIL (q.v.), performed in 1822.

Claudian. A play in a prologue and four acts, constructed by HENRY REEMAN (q.v.), and written by W. G. WILLS (q.v.), first performed at the Princess's Theatre, London, on December 4, 1843, with Wilson Barrett in the title part, W. Speakman as *Agard*, E. S. Willard as the *Holy Clement*, C. Hudson as *Thiropolus*, V. Cooper as *Theorus*, Clifford Cooper as *Alcides*, George Barrett as *Belos*, Miss Kastlake as *Almida*, Miss Emmeline Ormsby as *Serena*, Miss M. Dickens as *Hera*, and other roles by Neville Doone, Mrs. Huntley, etc., revived at the Princess's in 1844, with W. Barrett and Miss Kastlake in their original parts, Miss Alice Belmore as *Serena* and A. Milford as *Clement*, at the Metropole, Camberwell, in 1880, with W. Barrett as *Claudian* and Miss Maude Jeffries as *Almida*. Wilson Barrett has "starred" as *Claudian* both in the English provinces and in the United States. In the former *Claudian* has been played by Leonard Boyne, the *Holy Clement* by J. Dewhurst, *Agard* by D. Kesteven Gilmont,

Therogulus by J. McIntyre, *Almida* by Misses (Graham and L. Linden, *Serena* by Miss Maggie Hunt. See FAW CLAUDIAN.

Claudine. (1) The village belle in 'The Miller and his Men' (q.v.), and the bar-lesques founded on it. (2) A character in 'La Ville du Tambour Major' (q.v.).

Claudine; or, The Basket Maker. A balletta by CHARLES DIBDIN, jun., acted at Sadler's Wells and printed in 1801.

Claudio, in 'Much Ado About Nothing' (q.v.), is a young lord of Florence, who 'hath borne himself beyond the promise of his age.' (2) *Claudio*, in 'Measure for Measure', is the brother of Isabella and the seducer of Juliet.

Claudius. The king in 'Hamlet' (q.v.).

Claudius, Appian. See APPICA.

Claude. In REAGNOTY and PLATCHE'S 'Beggars Bush' (q.v.), is the father of Gervin (q.v.).

Claverhouse, Graham of, figures in FALCONER'S 'Bonnie Dundee' (q.v.).

Clavijo. An English translation of this tragedy by Goethe was published in 1794.

Claxton, Kate, actress, appeared at the Fifth Avenue Theatre, New York, in 1870-72, as *Sebastian* in 'Twelfth Night,' *Trinity* in 'The Provoked Husband,' *Merville* in 'A Bold Stroke for a Husband,' *Kate Rocket* in 'Old Heads and Young Hearts,' *Jo* in 'Man and Wife,' *Lucille* in 'Boncicault's 'Jezabel,' and *Gervin* in 'The Baroness.'

Clay. A brickmaker in MURRAY'S 'Diamond Cut Diamond' (q.v.).

Clay, Cecil. See PANTOMIME RE-MERIAL and VOICES, ROSINA.

Clay, Frederick. Musical composer, born 1839, died 1899, pupil of Motzque and Hauptmann wrote the music of the following operas and operettas: 'The Pirate's Isle' (1859), 'Out of Sight' (1860), 'Court and Cottage' (1862), 'Constance' (1865), 'The Bohemian' (1868), 'Ages Ago' (1869), 'The Gentleman in Black' (1870), 'In Possession' (1871), 'Happy Arradia' (1873), 'Cattarina' (1874), 'Don Quixote' (1875), 'Princess Toto' (1875), 'The Merry Duchess' (1883), 'The Golden Ring' (1888). He also wrote incidental music for 'Twelfth Night' and Albany's 'Orana.'

Claychester Scandal (The). A comedy in four acts, Theatre Royal, Colchester, December 9, 1898, revived and re-produced, under the title of 'Intruders,' at the Theatre Royal, Worcester, January 16, 1899, with a cast including Miss Fanny Brough, J. O. Taylor, Rudge Harding, C. W. Garthorne, C. Douglas Cox, Miss Jessie Robertson, Miss Maud Abbott, and Miss Dorothy Hammond.

Clayo, Pipo de. See PIFO DE CLAYO.

Clayshire, Earl of, in CONWAY EDWARDS' 'Long Odds' (q.v.).

Clayton, Estelle. American playwright, author of 'Verette,' 'A Gentle Savage,' 'A Mad Coquette,' etc.

Clayton, John (John Alfred Clayton Calthrop, Actor, born at Gosport, Lincolnshire, February, 1845, died February, 1899, acted successfully as an amateur, and made his professional debut at the St. James's Theatre, London, in February, 1868, as *Hastings* in 'The Stoops to Conquer.' After this he was the first representative of the following characters: *Colony Hatch* in 'Hes a Lunatic' (1867), *Lendry Barbeau* in 'The Grumbler' (1867), *Kedgely* in 'Dearest than Life' (1868), *Monte* in Orlford's 'Oliver Twist' (1868), *Medicott* in 'Time and the Hour' (1868), *Karl Mount-Piercourt* in 'Dreams' (1869), *Young Calthrop* in 'An Old Score' (1869), *Faubert* in 'A Life Chase' (1869), *Joe Leonard* in 'Uncle Dick's Darling' (1869), *Jasper* in 'Great Expectations' (1870), *Jornell* in 'Coals of Fire' (1870), *Captain Beville* in 'On Guard' (1871), *Isidor Tremaine* in 'Awaking' (1872), *Juan de Miranda* in 'Philip' (1873), *George de Charvonne* in 'Lady Flora' (1873), *Hugh Trevor* in 'All for Her' (1873), *Geig* in 'The Daulschaffs' (1877), and *Henry Beaulieu* in 'Diplomacy' (1878). In 1879 he fulfilled an engagement at Hoods Theatre, New York, where he was in the original cast of 'Rescued' (q.v.) and was also seen as *Nemours* in 'Louis XI.' Returning to England, he was the original interpreter, successively, of *Robert Dudley* in Wingfield's 'Mary Stuart' (1880), *Sir George Falkus* in 'Good Fortune' (1880) and *Hugh Edson Perry* in 'Corallie' (1881). In September 1881 he became co-manager with Arthur Cecil of the Court Theatre where he was the first representative of *Raoul de Latour* in 'Honour' (1881), *Max Engelhardt* in 'Mimi' (1881), *Harley Penn* in 'My Little Girl' (1882), *Alf* in 'The Manager' (1882), the *Hon Charles Tracy* in 'The Parvenu' (1882), *General Dexter* in 'Comrades' (1882), the *Rev. Humphrey Sharland* in 'The Rector' (1883), *Robert Straightley* in 'The Millionaire' (1883), *Louis Long* in 'Margery's Lover' (1884), the *Duc de Charvonne* in 'Devotion' (1884), *Sir John Cartaret* in 'The Opal Ring' (1885), *Colonel Lukyn* in 'The Magistrate' (1885), *Admiral Rankin* in 'The Schoolmistress' (1886), and the *Duchess of St. Marville* in 'Dandy Dick' (1887). Other parts played by him in London from time to time included *Joseph Surface* (Vanleville, 1872), *Louis XIII* in 'Richelleu' (Lyceum 1873), *Cromwell* in 'Wales' Charles I (1874), the brothers *Des Franchs* in 'The Cornish Brothers' (1876), *Alfred* in 'Gates' (Prince of Wales, 1879), *Sir Horace Wally* in 'Forget Me Not' (Prince of Wales's, 1880), *Harold Boycott* in 'The Money spinner' (St. James's, 1881), *Lodger, M. F.* in 'The Parvenu' (Court, 1885), *Sir Jasper Combe* in 'Dandy Drake'

(Court, 1884), the *Chevalier Brown* in 'Play' (Court, 1884), *John Gering* in 'The Deacons' (Court, 1885), etc.

Clayton, Thomas, musician (circa 1692-1730), promoted, with N. F. Haym and C. Dispart, a series of opera performances at Drury Lane Theatre the first (1705) being that of 'Arsinoë, Queen of Cyprus' (q.v.), for which Clayton had compiled the score from various foreign sources. Later (1707) came Addison's 'Rosamond' (q.v.), of which Clayton composed the music. The enterprise ended in 1711. An anonymous contemporary suggested that Clayton "made the worst music in all the world."

Cleander. A tragedy acted before the Queen at Blackfriars in 1634, and licensed in May, 1637, as "by PHILIP MASSINGER." See *LOVE'S PROGRESS, THE*.

Cleanthes. (1) Sister of Siphax in BEAUMONT and FLETCHER's 'Mad Lover' (q.v.). (2) *Cleanthes*, in Talfourd's 'Ion' (q.v.), is the lady beloved by the hero.

Cleanthes, in 'The Old Law' (q.v.), is the son of *Leonides*.

Clear Ahead. A drama in four acts, by C. A. CLARKE (q.v.), first performed at the Theatre Royal, Oldham, August 3, 1825.

Clear Case (A). A farce in one act, by GILBERT ABBOTT and BRICKETT (q.v.), first performed at the St. James's Theatre, London, with C. Selby and Mrs. Selby in the cast; performed in New York in March, 1849.

Cleft Stick (A). A comedy in three acts, by JOHN OXFORD (q.v.) founded on *Trangier* and *Thibault's* 'Supplée d'un Homme,' and first performed at the Olympic Theatre, London, on November 7, 1865, by F. Younge, H. Wigan, Mrs. Stephens, etc. See *MEMBER FOR SLOTT*.

Cleland, John. Miscellaneous writer, born 1707, died 1789; author of three dramatic pieces: 'Titus Vespasian' (1755), 'The Ladies' Subscription' (1755), and 'Tombo-Chiqui' (1758).

Clemanthe. The heroine of TALFOURD's 'Ion' (q.v.).

Clemenceau Case (The). A play by WILLIAM FLEMING adapted from 'L'Affaire Clemenceau' of Dumas fils and Armand D'Artois (Paris, Variétés, 1880), and first performed at the Standard Theatre, New York, on January 25, 1880.

Clemens, Samuel. See *TWAIN, MARK*.

Clement, The Holy, figures in HERMAN and WILLIAM CLAUDIAN (q.v.). — *Justus Clement* is a character in 'Every Man in his Humour' (q.v.).

Clementina. A tragedy by HUGH KELLY (q.v.), acted at Covent Garden in February, 1771, with Mrs. Yates as the heroine. "A gentleman being asked, after one of the representations of this play, if he did not hiss it, replied, 'How could I? A man can't hiss and yawn at the same

time.'" ('Biographia Dramatica'). (2) A farce by EDWARD MOSCOWITZ, Surrey Theatre, September 5, 1892.

Clementina. Maid-of-all-work in W. BACON's 'Apartments' (q.v.).

Clements, Arthur. Dramatic writer; author of 'Dan'l Tra Duces, Tinker,' burlesque (1876), 'The Telephone' (1875), 'Two Photographs' (1884), 'The Two Blinds,' 'Two to One,' etc., and part-author, with R. Soutar, of 'Jack and Jill,' pantomime (1874), and, with F. Hay, of 'Cracked Heads,' burlesque (1876).

Clench. (1) *Zachary, Saul, and Toldthe* *Clench* are characters in OXFORD's 'Uncle Zachary' (q.v.). (2) *Joanah, Mrs., and Mabel* *Clench* figure in H. J. BYRON's 'The Girls' (q.v.).

Clench and Wrench. A farce, performed at the Bijou Theatre, Baywater, June 7, 1879.

Cleombrotus. A character in Mrs. COWLEY's 'Fall of Sparta' (q.v.).

Cleomenes. A Sicilian lord in 'The Winter's Tale' (q.v.).

Cleomenes, the Spartan Hero. A tragedy by JOHN DRYDEN, first performed at the Theatre Royal in May, 1692, with Betterton as *Cleomenes*, Alexander as *Ptolemy* (King of Egypt), Nanford as *Soybus* (his first minister), Mrs. Barry as *Cassandra* (his mistress), Mrs. Bracegirdle as *Cleora* (second wife to *Cleomenes*), Mrs. Betterton as *Cratandea* (his mother), Monfort as *Cleanthes* (his friend), and Kynaston as *Pantheus*. The scene is Alexandria. *Cassandra* falls in love with *Cleomenes*, and in the absence of *Ptolemy* confesses her passion to which *Cleomenes* does not respond. He is thereupon imprisoned and nearly starved. He and *Cleanthes* incite the Alexandrians to revolt, but the attempt fails, and *Cleanthes* and *Cleomenes* kill one another. "The additions which Dryden has made to the real story are chiefly the scene in which the Spartans are nearly starved, the love of *Cassandra* for *Cleomenes*, the whole character of *Cleora*, and nearly the whole of *Cleanthes*" (Genest). In his preface to the play as printed Dryden wrote: "Mrs. Barry has in this tragedy excelled herself, and gained a reputation beyond any woman whom I have ever seen in the theatre." The play was revived at Covent Garden in August, 1721, with Mills as the hero and Mrs. Thurmond as *Cassandra*. "Part of the fifth act of this play was written by Thomas bouthorne, to whom Dryden in consequence of an illness, had entrusted its completion and revision" (A. W. Ward).

Cleon. Governor of Tarsus, in 'Pericles, Prince of Tyre' (q.v.).

Cleon; or, Clean out of Sight, out of Mind. A musical drolery by A. MALTBY, Alexandra Theatre, Liverpool, March 22, 1874.

Cleone. A tragedy in five acts, by ROBERT DONSLY (q.v.), first performed at Covent Garden on December 2, 1754, with Mrs. Bellamy in the title part. Garrick had refused the play, but Mrs. Bellamy's acting made it a success. "People," writes Gray to Mason, "who despised 'Cleone' in manuscript, went to see it, and confess 'they cried out.'" "An imperfect hint towards the fable of this tragedy was taken," says the *Biographia Dramatica*, "from the 'Legend of St. Genevieve,' written originally in French, and translated into English in the seventeenth century by Sir William Lower. Mr. Pope had attempted in his very early youth a tragedy on the same subject which he afterwards destroyed."

Cleopice, Princess of Bithynia. A tragedy by JOHN HOOKE, first performed at Covent Garden in March, 1775, with Mrs. Hartley as the heroine.

Cleopatra, Queen of Egypt, besides figuring in SHAKESPEARE'S *'Antony and Cleopatra'* (q.v.), BEDLEY'S tragedy of that name (q.v.), DRYDEN'S *'All for Love'* (q.v.), SHAW'S *'Cesar and Cleopatra'* (q.v.) and *'Great Caesar'* (burlesque) (q.v.), is the central figure in other plays, to which she gives her name: (1) *'Cleopatra'*, a tragedy by SAMUEL DANIEL, based on the narrative by Plutarch, and printed first in 1594 and, again, with alterations, in 1623. "It seems not to have been acted, and it is very unfit for representation, many of the speeches being of an enormous length. The merit of it consists chiefly in the language. It is deficient in action. Even the death of Cleopatra is related by a messenger" (Genest). The story begins after the death of Antony, "and the imagination," says A. W. Ward, "is touched by the grandiose isolation of the opening situation, where the Queen is discerned alone in the Monument, face to face with her destiny." (2) *'Cleopatra, Queen of Egypt, her Tragedy,'* by THOMAS MAY, acted in 1623, and printed in 1632. "The play begins before the open rupture between Caesar and Antony. In the fifth, Antony stabs himself. Cleopatra enters in robes of state. Antony's hearer is brought in. She applies the asp" (Genest). (3) *'Cleopatra'*, an adaptation by H. RIDER HAGGARD of his story so named, produced at the Windsor Theatre, New York, in March, 1891, it had been performed originally at Louisville in September, 1890, under the name of *'Harmachio'* (q.v.). (4) *'Cleopatra'*, a play translated from the French of Emile Moreau and Victorien Sardou (Porte St. Martin Paris, October, 1900), and first performed at the Fifth Avenue Theatre, New York—Of Shakespeare's *Cleopatra* Halliwell says that her character "is a masterpiece. She is voluptuous, ostentatious, conscious, boastful of her charms, haughty, tyrannical, selfish. . . . Cleopatra's whole character is the triumph of the voluptuous, of the love

of pleasure and the power of giving it, over every other consideration." See MIDDLE. CLEOPATRA.

Cleopatra. A farcical comedy in three acts, adapted by ARTHUR SMIRLEY (q.v.) from *'Les Amours de Cleopatre,'* and first performed at the Shaftesbury Theatre, London, on the afternoon of June 25, 1891, with Miss Maud Milton, Fred Mervin, and Scott Buist in the principal parts. See MIDDLE. CLEOPATRA.

Cleopatra, in C. SELBY'S *'Antony and Cleopatra'* (q.v.), is a grisette.

"Cleopatra's majesty."—*'As You Like It,'* act III. sc. 2.

Cleremont. Friend of Desaut in BRAD-MONT and FLETCHER'S *'Little French Lawyer'* (q.v.).

Clergyman's Daughter (The). See MY GIRL.

Clerical Error (A). A comedietta in one act, by HENRY ARTHUR JONES (q.v.), first performed at the Court Theatre, London, on October 13, 1879, with Wilson Barrett as the vicar, G. W. Anson as the butler, and Arthur Dacre and Miss Winifred Emery as a couple of lovers.

Clerice, Justin. See COQUETTE and ROYAL STAR.

Clerk of Clerkenwell (The); or, The Three Black Bottles. A romantic drama in two acts, by GEORGE ALMAN, Sadler's Wells Theatre, February 3, 1834, with a cast including the author, R. Homer, C. J. Smith, etc.

Clerk of the Weather (The). A fantastic comedy in three acts, by MARY (MRS.) and AGATHA HODGSON, Aquarium Theatre, Brighton, February 26, 1894.

Clerke, William. Author of *'Marciano, or, The Discovery,'* a tragedy comedy, acted in Edinburgh and printed in 1663.

Clermont, Madame, in DIAMOND'S *'Adrian and Grilla'* (q.v.), is the name assumed by Melinda. (2) *'Lady Charlotte Clermont'* is the heroine of G. ARBUTT A BARKER'S *'Artist's Wife'* (q.v.).

Cleveland, Miss. See STIRLING, MRS. ARTHUR.

Clever, Mrs. A character in ROWE'S *'Biter'* (q.v.). (2) *'Clever,'* in MERIDIAN KNOWLES'S *'Woman's Wit'* (q.v.), is Hero's maid servant.

Clever Capture (A). A comedietta by MARK MELFORD, Theatre Royal, York, March 7, 1890.

Clever Sir Jacob. See OUT OF THE FALLING PAN.

Clioquot. Count of Champagne in FARRIS'S *'Champagne'* (q.v.).

Clifford, Martin. Master of the Charterhouse (1671-77) is said to have had a hand in the composition of *'The Rehearsal'* (q.v.).

Clifford, Mrs. William. Actress, born 1791, died 1850, daughter of a Bath physician, married an officer in the army, and after his death (1814) went on the stage. "There is good evidence," says her grand son, Clifford Harrison, "that her capability as an actress was of no mean order. She acted with Edmund Kean, with Mrs Siddons, with the Kembles, and with Macready, and in later years she was a member of the Haymarket Theatre, in the days of the elder Farren and Mrs. Glover. She was in the original cast of 'The Lady of Lyons,' in which play, Lady Martin has told me, she was really admirable: raising the small part she was assigned (*Melanie Deschepelles*) to distinction by the excellence of her acting. John Kemble said she was the finest *Lady Macbeth*, 'after Sarah Siddons,' that he had ever seen. And Sir Walter Scott, who was present once in the Edinburgh Theatre when she was acting in 'Guy Rimering,' was so excited and pleased with her performance that he exclaimed, 'Whilst that woman lives Meg Merrilies will never die!'" ('Stray Records,' 1902). See the *Rev* for September 15, 1850. — Mrs. Clifford's daughter Ellen was on the stage for a short time before her marriage with William Harrison the well known vocalist (q.v.). See Fanny Kemble's 'Records of my Girlhood.'

Clifford, Mrs. W. E. Novelist and dramatic writer, author of 'A Honeymoon Tragedy' (1890), 'A Supreme Moment' (1899), 'The Likeness of the Night' (1900), 'A Long Duel' (1901), 'The Search Light' (1902), author, also, with W. H. Pollock (q.v.) of 'An Interlude' (produced in 1900).

Clifford, Paul. See PAUL CLIFFORD.

Clifford, Rosamond. See ROSAMOND.

Clifford, Mr., in BURROUGHS'S 'Heiress' (q.v.), is in love with *Lady Emily Cavilla*. (2) *Clifford* is a character in FINE'S 'Adelaide' (q.v.). (3) *Sir Thomas Clifford*, in SHERRIDAN KNOWLES'S 'The Hunchback' (q.v.), is betrothed to *Julia*.

Climbing Boy The; or, The Little Sweep. A comic drama in three acts, by E. H. FRANK, first performed at the Olympic Theatre, London, July 13, 1852, with Miss Henderson in the title part, and other roles by Bartley, John Reeve, F. Matthews, Mrs. C. Jones, Miss H. Cawse, etc., performed in New York in 1853.

Clinch, Lawrence. Actor; born in Dublin, played the title part in 'Alexander the Great' at Drury Lane in 1772. He succeeded John Lee in the representation of *Sei Locius O'Trigger* in 'The Rivals' (1775) and, later in that year, was the original *Lieut. O'Connor* in Sheridan's 'At Patrick's Day, or, The Scheming Lieutenant' (q.v.).

Clincher. Father and son in FARQUHAR'S 'Constant Couple' (q.v.).

Clinker, Humphrey. See HUMPHRY CLINKER.

Clive. A play in five acts, by BARTLEY CAMPBELL (q.v.), first performed at the Elephant and Castle Theatre, London, August 14, 1865; first performed in America at Niblo's Gardens, New York, on August 17, 1865.

Clivo. A tragedy in five acts, by FRYVER GAUDRY (q.v.) and WILSON BARRETT (q.v.), first performed at the Princess's Theatre on May 1, 1856, with Wilson Barrett in the title part, Miss Eastlake as *Helle*, E. B. Willard as *Glaucon*, and other parts by C. Hudson, A. Melford, J. H. Clydeson, C. Fulton, S. Murray Carson, Miss Carrie Coots, Miss Alice Belmont, etc.

Clive, Catherine. Actress and vocalist, born 1711, died 1785, daughter of William Rafter, an Irish lawyer of good family but small means. It was no doubt because her father had lost his property through adhering to James II. that 'Kitty,' whose education apparently was neglected, drifted on to the stage. Through the good offices of Theophilus Cibber and of Chestwood, who says that she 'had a facetious turn of humour and infinite spirit, with a voice and manner in singing songs of pleasantry peculiar to herself,' she attracted the attention of Colley Cibber, who, in 1728, engaged her for Drury Lane, her first appearance being made as *Ismeres* (the page) in 'Mithridates' (q.v.). Her first 'original' part was that of *Philida* in Cibber's 'Love in a Riddle' (q.v.), in which (1729) she made a marked success both as singer and as actress. At Drury Lane she remained till 1743 figuring there as the first representative of *Nell* in 'The Devil to Pay,' *Lappet* in 'The Miser,' *Letitia* in 'The Intriguing Chambermaid,' *Betsy* in Drolley's 'Blind Beggar of Bethnal Green,' and many other characters and being seen, also, as *Miss Frow*, *Polly Peachum*, *Flippante* (in 'The Contelacy'), *Miss Hyacinth* (in 'The Country Wife'), *Lady Fanciful* (in 'The Provoked Wife'), *Lady Froth* (in 'The Double Dealer'), *Mrs. Brittle* (in 'The Amorous Widow'), *Melissandre* (in 'The Way of the World'), etc. During this engagement she also essayed *Drademond*, *Clara*, *Mixis* ('Twelfth Night'), and *Portia* ('Merchant of Venice'), playing the last (it is said) in a vein of broad comedy. In 1733 she had married George Clive, a barrister, and second cousin of the famous soldier statesman, and thereafter acted as 'Mrs. Clive.' The union, however, was not happy, and was soon dissolved. In 1742 Mrs. Clive sang the music of *Juliska* at the first performance of Handel's 'Samson' (Garrick, becoming lessee of Drury Lane in 1744, at once secured her for that theatre, to which she attached herself until she retired from the stage in 1760. In the course of those twenty three years she was the original *Lady Root* in the altered 'Letha' (q.v.), *Mrs. Cadwallader* in 'The Author,' *Nisipol* in 'The Upholsterer,' *Lucy* in 'The Guardian,' *Kitty* in 'High Life Below Stairs,' *Julia* in 'The Way to Keep Him,'

Clod. Servant to *Chronicle* in O'KEEFE'S 'Young Quaker' (q.v.).

Clodia and Clodius. Sister and brother in CUMBERLAND'S 'Banishment of Cicero' (q.v.).

Clodio, in FLETCHER'S 'Custom of the County' (q.v.), makes love to *Zenocia*, *Arnoldo's fiancée*. (2) **Clodio,** in CIBBER'S 'Love makes a Man' (q.v.), is a boasting coxcomb.

Clodoppa. A shepherd of Latmos in W. BROUGH'S 'Endymion' (q.v.).

Clodpate, Justice, in 'Epsom Downs' (q.v.).

Clodpole. A character in BETTERTON'S 'Amorous Widow' and 'Barnaby Brittle' (q.v.).

Clopin. King of the beggars in H. J. BYRON'S 'Esmeralda' (q.v.).

Clora. Sister to *Fabritio* in BEAUMONT and FLETCHER'S 'Captain' (q.v.).

Clorimon, in Lord ORRERY'S 'Altemira' (q.v.), is one of the heroine's lovers.

Clorinda. (1) Wife of *Omeopatico* in 'La Tarantula' (q.v.); also, a character (2) in MACNALLY'S 'Robin Hood' (q.v.), (3) in OXENFORD'S 'Family Feeling' (q.v.).

Cloris, in BUCKINGHAM'S 'Rehearsal' (q.v.), is beloved by *Prince Prettyman*.

Clorys and Orgasto. A play acted in 1591 at the Rose Theatre, London.

Close of the Poll (The); or, Humours of an Election. A farce by F. PILON, first performed at Covent Garden on October 19, 1780.

Close Shave (A). (1) A farce by T. W. SPEIGHT, produced at the Haymarket Theatre, London, on August 9, 1884. (2) A farcical comedy in three acts, by T. B. THALBERG (q.v.), Theatre Royal, Stockton-on-Tees, February 16, 1895.

Close Siege (A). A burletta in one act, by GEORGE DANCE (q.v.), first performed at the St. James's Theatre, London, in 1839, with a cast including Tilbury, King, Brindal, Baker, and Mrs. Franks.

Closefist, Mr. Jonas. A house-owner in T. J. WILLIAMS'S 'Peace and Quiet!'

Closerie des Génets (La). See WILLOW COPSE, THE.

Closet. Woman to *Lady Gallivard* in Mrs. BEHN'S 'City Heiress' (q.v.).

Cloten. "The conceited, booby Lord, and rejected lover of *Imogen*" in 'Cymbeline.' "It is remarkable that though *Cloten* makes so poor a figure in love, he is described as assuming an air of consequence as the Queen's son in a council of state; and with all the absurdity of his person and manners, he is not without shrewdness in his observations" (Hazlitt).

"**Cloth**" is the professional term applied to a piece of scenery painted on canvas, hung on a roller, and dropped from the "flies" (q.v.).

Clotilda, in M. G. LEWIS'S 'One o'Clock' (q.v.). *Clotilde* is the name of characters in (1) WEBSTER'S 'Fast Family' and in (2) 'Fernande' (q.v.).

Cloud and Sunshine; or, Love's Revenge. A drama in four acts, by JAMES R. ANDERSON, performed at Wallack's Theatre, New York, in November, 1856; and at Drury Lane Theatre in February, 1858, with the author as the twin brothers *Edgar* and *Henri Dunois*, and other parts by R. Roxby, Miss Elsworthy, and Mrs. Selby.

Cloud King (The); or, The Magic Rose. A musical drama, written by J. C. CROSS, performed at the Royal Circus, and printed in 1809.

Cloudesley. "A gentleman of imaginative tendencies," in B. BERNARD'S 'Practical Man' (q.v.).

Clouds. (1) A comedy-drama by ARTHUR PERCIVAL, Theatre Royal, Exeter, April 1, 1872. (2) A play by FRED MARSDEN, performed in U.S.A. in 1876. (3) A comedy-drama by SIDNEY BOWKETT, Hôtel Métropole, Brighton, January 20, 1894.

Clouds and Sunshine in a Life. A play by ADOLPHE FAUCQUEZ, performed at Sadler's Wells Theatre, London, on September 27, 1862, with a cast including H. Forrester, E. F. Edgar, W. H. Stephens, Lewis Ball, Miss Sophie Miles, and Miss Emily Downton.

Clouds (The). A comedy by ARISTOPHANES (q.v.), translated into English by T. Stanley (1656), L. Theobald (1715), J. White (1759), R. Cumberland (1797).

Cloven Foot (The). A drama in four acts, adapted by FREDERICK MOUILLOT and JANET STEER from the novel of the same name by M. E. Braddon, and first performed on January 27, 1890, at Blackburn; produced at the Pavilion Theatre, London, June 30, 1890, and at the Grand, Islington, June, 1891.

Clover. Friend to *Hectie* in G. DANCE'S 'Petticoat Government' (q.v.). (2) *Kitty Clover* is a character in R. J. RAYMOND'S 'Mrs. White' (q.v.).

Clover. An opera written by GENÉE and ZAPPERT, and composed by Franz Von Suppé, performed at Palmer's Theatre, New York, in May, 1889, with De Wolf Hopper as *Casimir*, and other rôles by Eugene Oudin, Mdme. Cottrelly, and Miss Marion Manola.

Clownly. A country gentleman in Mrs. INCHBALD'S 'Appearance is Against Them' (q.v.).

Clowns (Elizabethan). See 'Hamlet,' act iii. sc. 2: "And let those that play your clowns speak no more than is set down for

them; for there be of them that will themselves laugh, to set on some quantity of barren spectators to laugh too. That's villainous, and shows a most pitiful ambition in the fool that uses it" (*Hamlet* to the players). As Professor Ward reminds us, Bishop Hall in one of his satires comments upon the behaviour of the typical clown of those days, who

"Laughs, and grins, and frames his mimic face,
And jostles straight into the prince's place."

"A peculiar danger beset our earlier dramatists in consequence of the usage allowing full license of comic extravagance to the clown, whose ambition it was to say very much more than was set down for him."

Clowns (Shakespeare's). (1) Dr Brandes says of the Clowns in *Twelfth Night* (q.v.) that, "in harmony with the general tone of the play," he is "less witty and more musical than *Touchstone* (q.v.) in *As You Like It*." He is keenly alive to the dignity of his calling. "Foolery, sir, does walk about the orb like the sun. It shines everywhere. He has many delightful sayings, as for example, 'Many a good hanging prevents a bad marriage' (2). Of the Clowns in *All's Well that Ends Well* the same authority says that, "witty as he is," he "has not the serene gaiety of the earlier comedies. He speaks here and there in the youthfully whimsical style of the earliest comedies, but as a humorous house-fod he does not rank with such a sylvan fool as *Touchstone*, a creation of a few years earlier, nor with the musical court fool in *Twelfth Night*." (3) Of *Othello* Dr Brandes writes: "Shakespeare introduces, by means of the Clowns, one or two deliberately comic passages, but the Clowns' merriment is subdued, as Shakespeare's merriment at this period always is." See 'William Shakespeare,' by G. Brandes (1898).

Club Baby (The). A farcical comedy in three acts, by LAWRENCE STERNER, performed at the Lyric Theatre, Ealing, September 19, 1890, with W. Edwin as *Mr. Larkins* and other parts by H. H. Llewellyn, L. Calvert, Miss La Bort, Miss Judith Blunde, and Miss May Edouin, produced at the Avenue Theatre, London, April 27, 1898.

Club Friend (The). A play by STANLEY ROSENFIELD, first performed at Pittsfield, Mass., August 14, 1901, first represented in New York at the Star Theatre, August 31, 1901.

Club-Law. "A merry but abusive comedy," written by GEORGE RUGGLE (q.v.), and acted at Clare Hall, Cambridge, in 1897-8.

Club of Fortune Hunters (The). A farce attributed to CHARLES MACLIN, and performed at Drury Lane in April, 1748.

Clump and Cudden; or, The Review. A musical farce in one act, by

CHARLES DINDIN, acted at the Royal Opera, and printed in 1788.

Clumsey, Sir Tunbally. Father of *Miss Heyden* in VANBRUGH'S *Relapses*, SMERIDAN'S *Trip to Scarborough* (q.v.), and *The Man of Quality* (q.v.).

Clun. Actor, a member of Killigrew's company, died August 3, 1664. On August 4th in that year Pepys recorded that he had been to the King's House to see *The Rival Ladies*. "Here we hear that Clun, one of their best actors, was, the last night, going out of town (after he had acted the *Alchemist*, wherein was one of the best parts [visible] that he acts) to his country house, set upon and murdered." "The house will have a great miss of him," adds Pepys. One of Clun's best characters was *Isop*.

Clutterbuck, Montgomery. In PINKETON'S *Two can Play at that Game* (q.v.).

Clutterbuck (The); or, The Railroad of Hope. A play performed at Covent Garden in 1837, with Mrs. Keeley in a leading part, performed in New York in 1833.

Clyfakeros. "An unlicensed conveyancer" in *Diogenes and his Lantern* (q.v.).

Clyndes, J. H. Actor, made his first appearance in London at the Grecian Theatre in October, 1874, and as *Hamlet*. He was in the original casts of *Love and Money* (Adelphi, 1882), *A Ruined Life* (Grand, 1884), *Human Nature* (Drury Lane, 1885), *The Lord Harry* (Princem's, 1896), and *Clito* (Princem's, 1896). He was also seen at Drury Lane in 1885 in *A True Story* and *Never too Late to Mend*.

Clyomon (Sir), Knight of the Golden Shield, Son to the King of Denmark, and Clamydes, the White Knight, Son to the King of Suavia. A play printed in 1600, "as it hath been sundry times acted by Her Majesty's Players. This is included by Dyce in Peele's Works, but F. G. Flimby ascribes it to Robert Wilson (q.v.).

Clytemnestra, wife of Agamemnon. Figure in BOWEN'S *Achilles* (q.v.), in THOMSON'S *Agamemnon* (q.v.), and in TALFOULD'S *Electra* (q.v.).

Clytie. A drama in five acts, founded by JAMES HATTON (q.v.) on his story so named, and first performed at the Amphitheatre, Liverpool, November 29, 1875, first performed in London at the Olympic Theatre on January 10, 1876, with Miss Henrietta Holman as *Clytie*, F. H. Macklin as *Tom Mayfield*, Alfred Nelson as *Philip Ransford*, and other parts by Miss A. Taylor, Miss L. Howard, J. Voltaire, &c. &c. played in the English provinces in 1876-78 with Miss Louise Moodie as the heroine.

Clytus. An old soldier in LEE'S *Alexander the Great* (q.v.) "the faithfullest subject, worthiest counsellor."

Coal and Coke. A farce by CHARLES HARDING and W. H. SWANBOROUGH, Strand Theatre, London, January 27, 1895.

Coalition. (1) A musical farce in two acts, by LEONARD M'NALLY, performed at Covent Garden on May 19, 1783. (2) A comedy by T. M. HARDMAN and H. NORTH, Alexandra Theatre, Liverpool, February 21, 1881. 'The Coalition', or, 'The Opera Rehearsal,' a comedy in three acts, by Rev. RICHARD GRAVES, performed at Bath and printed in 1794.

Coal-mine (The). A drama by J. B. JOHNSONE, Pavilion Theatre, London, March 11, 1887.

Coals of Fire. A comedy in three acts, by H. T. CRAYEN (q.v.), first performed at the Court Theatre, London, on November 26, 1871, with a cast including the author as *Job Richetta*, John Clayton as *Mr. Jermell*, Bedford as *Furmenan*, Alfred Bishop, E. Highton, Miss M. Oliver, and Miss M. Browne.

Coat of Many Colours (A). A comedy in four acts, by MADGE LUCETTE ELLY, performed (for copyright purposes) at the West London Theatre, July 22, 1897, produced at the Grand Opera House, Wilkesbarre, Pa., September 8, 1897, with Herbert Keiley and Miss E. S. Shannon in the cast; first performed in New York City, at Wallick's Theatre, September 12, 1897.

Coates, John. Actor and vocalist, born 1835, joined the Carl Rosa company in 1858 as principal baritone, afterwards appearing in America in 'Utopia, Limited' (q.v.). He has figured in England in the original casts of 'Mirette' (1864), 'All Abroad' (1886), 'The Runaway Girl' (1898), etc.

Coates, "Roméo" (Robert). Amateur actor, born 1772, died 1843, made his first appearance in public at his birthplace, Antigua, about 1788. His English debut was made as *Roméo* at Bath in February, 1810. On December 8, 1811—having meanwhile become notorious as a "man of fashion"—he played *Leckers* at the Haymarket, and there was such a disturbance among the audience that he had to address them. On the 11th he published in the *Morning Herald* a letter in which he said: "In regard to the innumerable attacks that have been made upon my lineaments and person in the public prints, I have only to observe that, as I was fashioned by the Creator, independent of my will, I cannot be responsible for that result, which I could not control." He appeared again at the Haymarket several times in 1812, and at Drury Lane in 1813. In the interval he was made the subject of a caricature by Charles Matthews (q.v.) in Sir H. B. De laire's 'At Home,' produced at Covent Garden on February 23, 1812. In this piece a Captain Dash was arrested, whereupon *Roméo Rantall* (under which name Coates was caricatured) cried out, "I always come forward with my talents for the sake

of charity—so I'll play *Roméo* for the poor fellow's benefit with all my soul!" The allusion here is to Coates's profession that he appeared only at charity performances. Matthews afterwards gave at Bath in 1814 a 'Dissertation on Hobbies' in imitation of Coates, who made his last appearance in that city in 1816. See De laire's 'On the Stage' (1823), and the 'Life of Robert Coates' by J. R. and M. H. Robinson (1891).

Coates, Mrs. A character in GAY's 'Beggars' Opera' (q.v.). (3) *Mr. Woodstock Coates* is an elderly lady-killer in T. J. WILLIAMS's 'Little Sentinel' (q.v.).

Cobb, Oliver. A water bearer in JOHNSON's 'Every Man in his Humour' (q.v.).

Cobb, James. Dramatic writer, born 1786, died 1815, was an official in the East India House. His works for the stage included 'The Contract' (1779), 'The Wedding Night' (1780), 'Who'd have thought it?' (1781), 'Kensington Gardens' (1781), 'The Hamlet' (1781), 'Strangers at Home' (1783), 'The First Floor' (1785), 'Love in the East' (1788), 'Doctor and Apothecary' (1788), 'The Haunted Tower' (1788), 'The Stage of Belgrade' (1791), 'The Pirates' (1791), 'The Algerine Mines' (abridgement of 'Strangers at Home' (1792), 'The Boreas' (1794), 'The Shepherds of Champs' (1795), 'Rajah Drows' (1795), 'Paul and Virginia' (1800), 'Algonah' (1802), 'A House to be sold' (1807), 'The Wife of Two Husbands' (1808), and 'Madden Arrivals' (1809), also, 'Hurly Burly,' a pantomime, with T. King, the actor (1785). See 'Biographical Dramatica' (1812), Genest's 'English Stage' (1833), etc.

Cobb, Tom. See TOM COBB.

Cobbler's Daughter (The). A drama in four acts, by Mrs. MARIAN LANE (q.v.), first performed at the Britannia Theatre, London, on March 23, 1878.

Cobbs. The boots in 'Boots at the Holly Tree Inn' (q.v.).

Cobham, Thomas. Actor, born in London, 1779; died 1842; after expatriation as an amateur and in the provinces, came to London, and appeared at the theatre in Tottenham Street, the Surrey, Radley's Walls, the Royalty, and Covent Garden, where, in April, 1816, he figured as *Richard III.* In this part he was seen by Hazlitt, who wrote of the performance as "a vile one." "He roared, whined, grinned, stared, stamped, and rolled his eyes with incredible velocity, and all in the right place according to his cue, but in so extravagant and disjointed a manner, and with such a total want of common sense, decorum, or conception of the character, as to be perfectly ridiculous. He has taken a lesson from Mr. Kean, whom he caricatures, and seems to suppose that to be familiar or violent is natural" ('View of the English Stage'). At Dublin in 1817 Cobham played *Macbeth* and *Sir Giles Overdone*. In 1837 he was acting at the Marylebone. In his later

years he was a great favourite with provincial and transpontine audiences in leading "legitimate" rôles. He has, indeed, been described as "the Kemble of the minor theatres."

Cobler (The). (1) A play acted by the Lord Admiral's servants in 1597. (2) 'The Cobler; or, A Wife of Ten Thousand:' a ballad opera by CHARLES DIBDIN, first performed at Drury Lane on December 9, 1774.—'The Cobler's Opera,' by LACY RYAN, was first performed at Lincoln's Inn Fields in 1728, and acted at Drury Lane in 1731 as 'The Amours of Billingsgate.'—'The Cobler's Prophecy,' by ROBERT WILSON, was printed in 1594.

Cobler of Canterbury (The). A "petite piece" first performed at Covent Garden on May 6, 1779.

Cobler of Preston (The). (1) A farce by CHRISTOPHER BULLOCK, first acted at Lincoln's Inn Fields on January 24, 1716. "This farce was begun on Friday, finished on Saturday, and acted on the Tuesday following. It was hurried in this manner to get the start of Mr. Charles Johnson's farce of the same name." (2) A farce in two acts, by CHARLES JOHNSON, first acted at Drury Lane on February 3, 1716. See **SLY KIT**.

Cobler of Queenhithe (The). A play in the repertory of the Rose Theatre, circa 1598.

Cobwebs. A comedy in three acts, by CHARLES WILLS (*q.v.*), first performed at the Vaudeville Theatre, London, on March 27, 1880, with T. Thorne as *Joe Billiter*, David James as *Smallrib*, and H. Howe, W. Herbert, C. W. Garthorne, Lin Rayne, Miss C. Richards, Miss Kate Bishop, Miss Marie Illington, and Miss Sophie Larkin in other parts.

Cock Robin and Jenny Wren. An entertainment in one act, libretto by M. C. GILLINGTON, music by Florian Pascal; Royalty Theatre, London, December 12, 1891.

Cockburn, Catherine [*née* Trotter]. Dramatic and miscellaneous writer, born 1679, died 1749; daughter of a naval officer; married in 1708 the Rev. Patrick Cockburn. She wrote the following plays:—'Agnes de Castro' (1695), 'The Fatal Friendship' (1698), 'Love at a Loss' and 'The Unhappy Penitent' (both printed in 1701), and 'The Revolutions of Sweden' (1706). See the *Life* by Dr. Birch, prefixed to the edition of her Works (1751); also, the 'Biographica Dramatica' and Genest's 'English Stage.'

Cocke. The 'prentice-boy in STILL's 'Gammer Gurton's Needle' (*q.v.*).

Cockle-de-moy. A play performed in 1613 before the Palatinate and the Lady Elizabeth, by the latter's "men;" "undoubtedly Marston's 'Dutch Courtesan,'" says Fleay.

Cockle, John. The miller in DODSLEY's 'King and the Miller of Mansfield.'

Cockles. A pieman in BRIDGEMAN's 'I've Eaten my Friend' (*q.v.*).

Cockletop. The name of characters in 'Modern Antiques' (*q.v.*) and 'The Turnpike Gate' (*q.v.*).

Cockney, Watty, in 'The Romp' (*q.v.*).

Cockpit Theatre. See **LONDON THEATRES** [Drury Lane].

Cocorico; or, The Hen with the Golden Eggs. A pantomime by C. H. HAZLEWOOD, Britannia Theatre, London, December 26, 1878.

Cocquelicot. A servant in AUDRAN's 'Olivette' (*q.v.*).

Cocu Imaginaire (Le). See **IMAGINARY CUCKOLD, THE**.

C. O. D. A play by F. G. MAEDER and J. R. FRASER, performed at Stamford, Connecticut, in May, 1887.

Coddle, Mr., in 'Married Life' (*q.v.*).

Coddlelove, Dr. and Mrs., in SIMPSON and WRAY's 'Ranelagh.'

Code des Femmes (Le). See **LAW FOR LADIES**.

Codger. Uncle of *Horace* in O'KEEFE's 'Beggar on Horseback' (*q.v.*).

Codrington, Robert (born 1601, died 1665), translated into English G. Ruggle's comedy in Latin, 'Ignoramus' (1662).

Codshead, Sir Cardus and Harry. Characters in D'URFEY's 'Bath' (*q.v.*).

Coe. Actor; long employed at the Haymarket Theatre; was in the original casts of 'The New Haymarket Spring Meeting' (1855), 'Love's Martyrdom' (1855), 'The Beginning of the End' (1855), 'The Butterfly's Ball' (1856), 'The Sleeping Beauty' (1858), Burnand's 'Venus and Adonis' (1864), etc.

Cœlo and Olympo. See **GOLDEN AGE, THE**.

Cœlum Britannicum. A masque by THOMAS CAREW, "written at the particular command of the King, and performed by His Majesty and the nobles, at the Banqueting-house at Whitehall," on February 18, 1633. It was printed in 1634. The music was by H. Lawes.

Coercion. A farcical comedy in three acts, by W. H. DENNY and THOMAS BURNSIDE, first performed at the Gaiety Theatre, November 17, 1886; played in the provinces in the following year, with a cast including W. H. Denny, F. Emery, Mrs. Hudson Kirby, and Mrs. H. Leigh.

Cœur de Lion, Revised, and his Enemies Corrected. A 'Talismanic Burlesque,' in six scenes, 'exploring obscure Passages and Blind Alleys of English History,' by JOHN STRACHAN, first performed at the Strand Theatre, London, on December 22, 1870, with E. Terry as *Cœur de Lion* (Richard I.), Miss Fanny Hughes as *Queen*

Swingstar, Miss Amy Sheridan as Prince John, Miss Kate Manning as Sir Kenneth, Miss Julia Goodall as Selinda, Miss Rose Collier as Philip of France, J. Wallace as Robin Hood, Miss Jenny Lee as Blonch de Noctis, Harry Paston as Lamoral d'Artois, and H. J. Turner as Baron Pargun. (2) *Car of Lino*, or *The Maid of Judah*, a drama by CHARLES COFFIN, Victoria Theatre, London, September 4, 1870. See RICHARD CECIL DE LION.

Coffee House (The). A comedy by the Rev. JAMES MILLER (q.v.), acted at Drury Lane on January 24, 1754, with Theophilus Cibber as himself, and other characters by Macklin, Howard, Mrs. Cline, etc. In the prologue Cibber was made to say of the author—

"The end of
Milk and the milk is here, to keep you off."

Among the persons were a widow (mistress of the coffee house) and her daughter, and "the Gentlemen of the Temple," assuming them to be drawn direct from a widow and her daughter who actually did keep a coffee house at Temple-bar, chose to be offended thereat, and caused the comedy to be damned. Miller, however, in the preface to the play when printed, protested (but the two women figured in the French gloss of which his was only an adaptation).

Coffee-House Politician (The), or, *The Justice caught in his own Trap*. A comedy by HENRY FIELDING (q.v.) performed at the Little Theatre in the Haymarket, and afterwards at Lincoln's Inn Fields (in December 1730), with Chapman as *Politic* (the politician), Hippisley as *Squire* (the justice), and other parts by Walker, Edward Constant, Macklin (q.v.), Mrs. Younger (*Milaret*), Mrs. Bullock (*Mrs. Squarum*), Mrs. Babine, etc. *Squarum* has immoral designs on *Milaret* (daughter of *Politic*), and secures the arrest of Constant, her fiancé. Constant being released, *Squire* then accuses *Milaret* of conspiring against him. *Mrs. Squarum*, however, is able in the end to expose his villainy. See ADVERTISING OF A NIGHT and CONJUGIUM.

Coffey, Charles. Dramatic writer, died 1746, author of the following pieces (mainly adaptations):—*Southward Fair* (1719), *The Beggar's Wedding* (1720, afterwards *Phoebe*), *The Female Parson* (1720), *The Devil to Pay* (with J. Motley, 1721), *A Wife and No Wife* (1722), *The Boarding School* (1723), *The Merry Cobbler*, or *The Humour Part of The Devil to Pay* (1724), and *The Devil on Two Sticks* (1744). (2) *See*, who was drowned once appeared at Dublin, for his own benefit, as *Maup*, in *Biographia Dramatica* (1812), Genoa's *English Stage* (1822).

Coffin, C. Haydon. Vocalist and actor, made his professional debut at the Surrey Theatre, London, in 1811, as *Casco* in *The Lady of the Loch* (q.v.). He has since been the original representative of the

following characters: *Harry Sherwood* in *Dorothy* (1822), *Sir Philip Carey* in *Doris* (1822), *Sir Harry Langdon* in *The Red House* (1822), *Ralph*, Earl of *Charterhouse*, in *Marjorie* (1822), *Francis Penruddock* de la Tour in *Captain Thrope* (1822), *Robert*, Earl of *Hamington*, in *Maid Marian* (1822), *Charles Goldfield* in *A Gypsy Girl* (1822), *Madolph Star* in *An Artist's Model* (1822), *Reginald Purves* in *The Goshawk* (1822), *Dorcas* in *A Great Slave* (1822), *Captain Preston* in *San Toy* (1822), *Jeffrey Chalmers* in *A Country Girl* (1822), *John Alld* in *Lorna Doone* (1822), and *Harry Vercher* in *The Cingales* (1822). He has also been seen in London as *Caladin* in *Dryden's Secret Love* (Court Theatre, 1822), *Ham* in *White's King of the Cannons* (1822), *Frank Anselmy* in *The Favourite of Fortune* (Terry's Theatre, 1822), *Francis Knappa* (and, afterwards, *Prince de Bernheim*) in *La Cigale* (Lyric Theatre, 1822), *Peter Paul Robinson* in *Miss Desires* (Prince of Wales's Theatre, 1822), etc.

Coffin, Emily. Playwright, author of *My Jack* (1827), *Run Wild* (1828), *No Credit* (1827).

Coffin, Long Tom. The hero of adaptations of *The Pilot* (q.v.).

Coghlan, Charles F. Actor, died 1882; after some experience in the English provinces, was in the original cast of Tom Taylor's *Robin and Marion* at the Olympic Theatre, London, in 1854. Other original parts sustained by him in London include *Sir Oscar* in *Westland Marston's Life for Life* (1855), *Count Carmichael* in P. Simpson's *Evren* (1855), *Chadworth Dunscombe* in *Mr P.* (1855), *Stephen* and *Martin Jembs* in *Sir C. Young's Shadow* (1857), *Jeffrey Dolan* in *Man and Wife* (1857), *Harry Spradford* in *Southwark* (1857), *Edward Proudhon* in *Byron's Courtship* (1857), *John Swetten* in *The Old Love and the New* (1857), *Corrado* in *A New Trial* (1858), *Wentworth W. Wood* in *The Colonel* (1858), *Captain Darling* in *Comrades* (1858), *Richard Darnley* in *Knights* (1858), *Colonel Fergus* in *Lady Barker* (1858), and *Captain Greiner* in *A Woman's Reason* (1858). Charles Coghlan was seen at the Olympic Theatre, London, in June, 1858, as *Duke Orsino* in *Twelfth Night*. At the Lyceum in 1859 he played *Captain Hensley* in *Still Water Run Deep*, *Sir Francis Bann* in *Othello*, *Elizabeth*, *Queen of England* (q.v.), and *De Anna* in *Chilperic* (q.v.). At the Prince of Wales's Theatre he undertook, in rotation, the following roles:—*Angus McAlister* in *Ours* (1870), *George de Sirey* in *Castle* (1871), *Alfred Budge* in *Money* (1872), *Charles Surplice* (1872), *Stephen* (1872), and *Sir Charles Penruddock* in *Heads and Tails* (1872). At the Princess's in 1872 he appeared as *Claude Melville*, at the Court in 1873 as the *Marquis des Arce* in *Fortunio* (q.v.), at the Haymarket in 1873 as *Louis Ispard* in *Vedra* (q.v.), at the Prince's in 1873 as the *Prince de Sirey* in *La Princesse*

Georgina' (q.v.) and Captain Bradford in 'Purl' (q.v.), at the Princess's in 1860 as Antony in Antony and Cleopatra, and at the Lyceum in 1866 as Nerissa. His first appearance in America was made at the Fifth Avenue Theatre, New York, in September, 1873, as Squire in 'Money'. From 1891 to his death his public appearances were confined to the United States. He was the author of the following (and other) plays, some original and some adapted:—*As Good as Gold* (1869), *Lady Flora* (1875), *A Quiet Rebel* (1875), *Brothers* (1875), *Good Fortune* (1880), *A New Trial* (1880), *For Life* (1880), *Enclosed* (1880), *Lady Barker* (1891), *Madame* (1890), *The Royal Dot* (1897), *Citizen Pierre* (1890). He also supplied the final act of Lord Lytton's unfinished play, *The House of Darley* (1877). See *Bardens's Magazine*, vol. 17.

Coghlan, Rosa. Actress, born 1851; after some experience in Scotland, played *Richard II* in *Wals' Wat Tyler* at the Gaiety, London, in 1869, and *Charles II* in *Arden's Nell Gwynne* at the Royalty in 1871. Her American debut was made at Wallack's Theatre, New York, on September 2, 1871. In 1875 she was again in London appearing at the Mirror Theatre as the first representative of the heroine of *Orestes* and *Wigmore's Nell* (q.v.) and as the original *Lady Heron* in *Simpson and Merivale's All for Mar* (q.v.). In 1878 she figured at the Adelphi as *Clara Fyfe* in *The Shanghai* (q.v.). Since then she has played a long series of leading parts in America.

Cogle figures in the various dramatizations of the story of 'The Forty Thieves' (q.v.).

Coincides, Count. The Prime Minister in *Flanchet's White Cat* (q.v.).

Cottier. The king's physician in the various adaptations of 'Louis XI'.

Cokain (or Cockayne), Sir Aston. Dramatic and miscellaneous writer, born 1668, died 1696; member of an old Derbyshire family; author of 'The Obsolete Lady' (printed separately in 1669), 'Trappolin Credito Principe, or, Trappolin Supposed a Prince' (printed 1669), 'A Masque Presented at Brechin' (1665), 'The Tragedy of Ovid'—all included in the author's 'Poems and Comedies' (1698). Cokain's 'Dramatic Works' were edited by J. Maitland and W. H. Ligon, with prefatory memoir and notes, in 1874. See, also, the 'Cockayne Memoranda.' "Cockayne's quickness in the appropriation of other dramatists' ideas is undeniable, and, together with his buoyancy, makes up the sum of his merits as a playwright" (A. W. Ward).

Coke, Litchinton and Tym, in *Baucis and Tyche's Old Heads and Young Hearts* (q.v.).

Cokes, Bartholomew. An enquire of *Barrow* in *Jennens's Bartholomew Fair*.

Colas, Stella, a French actress, made her first appearance in England at the Princess's Theatre, London, in June, 1868, when she played *Judith* in *English*. "She is very pretty," wrote G. H. Leven, "and has a powerful voice, but her performance of *Judith* is wholly without distinction. During the first two acts one recognizes a well taught pupil, whose byplay is very good, and whose youth and beauty make a pleasant scenic illusion. The balcony scene, though not at all representing Shakespeare's *Judith*, was a pretty and very effective bit of acting. It was mechanical, but skilful too. It assured me that she was not an actress of any spontaneity; but it led me to hope more from the subsequent scenes than she did effect. Indeed as the play advanced, my opinion of her powers sank. No sooner were the stronger emotions to be expressed than the mediocrity and conventionalism became more evident" (Actors and the Art of Acting). *Mlle. Colas* returned to London in the following year, and reappeared as *Judith*, Henry Morley declaring that she had come back "not quite so bad as she was," but that "this *Judith* is still abominable." In June, 1868, *Mlle. Colas* was seen at the Princess's as *Dona Florinda* and *Fido* in 'The Memory of St. Just' (q.v.), and Morley then wrote of her: "She is extremely self-conscious, showy, jerky, artificial as a puppet. To name *Mlle. Colas* in the same line with *Mrs. Hermann Voss* would be preposterous enough; but she simply is not an actress at all in the sense in which an English Helen Faucit or an Italian Ristori is an actress" ('Journal of a London Playgoer').

Colchicum, Dr. A character in G. H. Sims's *Golden Ring* (q.v.).

"Cold's the wind, and wet's the rain." First line of a song in *DEKERS and WILSON's 'Showermaker's Holiday'* (q.v.).

"It is the weather that brings us girls,
Her boys good hearts in need."

Coldstream, Lady Catherine, is a character in *FOOTE's 'Maid of Bath'* (q.v.). (B.) See *Charles Coldstream* in the same hero of 'Good Up' (q.v.).

Cole, Blanche. Vocalist and actress; made her metropolitan debut at the Crystal Palace on May 31, 1866, as *Armine* in 'Le Sonnambule.' Her sister, *EMERILIA COLE*, vocalist and actress also, was in the original casts of 'The Gentleman in Black' (1870), *Arden's 'Nell Gwynne'* (1871), K. L. Blanchard's 'Cinderella' (1874-5), etc.

Cole, John William. See CALCRAFT, J. W.

Cole, Mrs., in *FOOTE's 'Minor'*, is intended for *Mrs. Douglas*, a notorious woman of the time and town (died 1671).

Coleman, Fanny. Actress; made her professional debut at the Haymarket in 1857. In addition to much work in the provinces,

she has been the original representative of Mrs. Howard in 'Faire Shamo' (1897), the Quince in 'Lascio' (1898), the Dowager Lady Coleridge in 'The Candidate' (1898), Lady Mandolin in 'Arioso' (1899), Mrs. Hudson in 'Forgiveness' (1899), the Duchess of Arundel in 'Lady Windermere's Fan' (1899), Croft in 'Liberty Hall' (1899), Mrs. Woodville in 'The Transgression' (1899), Lady Darcy in 'The Case of Rebellious Women' (1899), Mrs. Coleman in 'The Passenger' (1899), Madame Fodor in 'Under the Red Robe' (1899), the Countess of Oubridge in 'The Gay Lord Quoss' (1899), etc. She has also been seen in London as Sally Stone in 'The Old Curiosity Shop' (1899), Mrs. Boyle Cherton in 'The Wander Song' (1899), Lady Potiphar in 'The Parvenu' (1899), Mrs. Cross in 'The Idler' (1899), Mrs. Corcoran in 'Dick Malvern' (1899), etc. Her repertoire includes old Lady Lambert ('The Hypocrite'), Mrs. Handberry ('Mrs. Hardcastle'), Mrs. Candour ('Mrs. Malagrow'), the Marynne in 'Cathie', Lady Shandryn in 'Ours', Mrs. Butcliffe in 'Michael', and many other characters in standard comedy.

Coleman, John. Actor, theatrical manager and dramatic writer, born 1831, died 1904. began life as apprentice to an architect, but entered the dramatic profession at fifteen years of age. His first appearance was made at the Standard Theatre, London, as Remond in Holcroft's 'Tale of Mystery'. After this came engagements at various provincial centres, e.g. — Leicester with William Robertson, father of the dramatist; Glasgow (with the "wicked" Anderson and D. P. Miller), Edinburgh (with Murray), Dundee (where he played Remond), Liverpool (as "leading man"), and Bristol, where when only nineteen he played "wounds" to W. C. Macready. At twenty-one he went to Sheffield to "star" (opening as *John St. Pierre* in 'The Wife'), and in the following season was manager of the Theatre Royal there. He was for many years lessee of the theatre on the great Northern Circuit, where he produced, for the first time on any stage, Charles Reade's 'Never too Late to Mend', 'Foul Play', and 'Put yourself in his Place', Tom Taylor's 'Arkwright's Wife', etc. During this period he built the Theatre Royal, Leeds, subsequently destroyed by fire. In 1876 he became lessee of the Queen's Theatre, London, where, in September of that year, he produced his adaptation of Shakespeare's 'Henry V.' (q.v.), playing the title part to Phelps's 'Henry IV.' Hereafterwards "starred" in the country as 'Henry V.' and in other parts. In April, 1883, he (as lessee) opened the Olympic Theatre, London, with 'The Shadow of the Sword' (q.v.), adapted by Robert Buchanan and himself from the former's romance so named, John Coleman playing *Shahin*. In 1888 he appeared at Liverpool, Birmingham, etc. in the principal part of his own drama called 'Widowed, not Wived' (q.v.). In the autumn of 1893 he was lessee of Drury Lane Theatre, where he brought

out 'The Duchess of Conigliaris' (q.v.) and 'The King of Dullish' (q.v.), written by himself and J. C. Cato. He was the author of 'A Family Secret', 'The Grey Friar', 'The Silent Witness', 'The Sagarth Arms', and 'Two Males and a Male'. Also of the following adaptations:—'The Robbers' (from Schiller), 'Valjean' (from Hugo), 'The Three Musketeers', 'Monte Cristo', and 'Catherine Howard' (from Dumas pere), 'Three Bad Men' (from Ferval), 'Belshazzar' (from Demory), 'The Iron Master', 'The Fortunate Teller', and 'Nimrod' (also from the French), 'Maver' (from Carlo Tonn's 'Cabin'), 'Martin' (from Mr. Barnes of New York), 'The Will and the Way', and 'Woman and her Master' (from the novel, so named). He wrote in addition, four plays with C. A. Clarke (q.v.), three with Charles Reade (q.v.), two with Charles Calvert (q.v.), two with Robert Buchanan (q.v.), one ('A Brother's Love') with Charles Swain, one ('Dead') with Fred Phillips, one ('Marie de Medici') with Sidney Davis, and one ('Our Bonnie Prince') with John Chute. Among John Coleman's publications were 'A Memoir of Samuel Phelps' (1880), 'Players and Playwrights I have Known' (1888), 'The Truth about the Dead Hamlet' (1888), 'Charles Reade as I knew Him' (1893), 'Fifty Years of an Actor's Life' (1893), 'Early on Actor's Story', 'The Royal Queens', a story of the Marlow Stage, and 'The White Lady of Beaumont', a story of the Marlow Stage.

Colopopper, Mr. Cunningham, in Tom Taylor's 'Overland Route' (q.v.).

Coleridge, Samuel Taylor (born October, 1772, died July, 1836), learned turning Schiller's 'Fiesco' into English verse (1800), was the author of 'Bomere' (q.v.), a tragedy in verse (printed and performed in 1813), and of 'Expulse' (q.v.), a play (printed in 1813); also part author with Southey of 'The Fall of Robespierre' (q.v.). Discussing 'Bomere' Hazlitt said of the author: "He is a bold poet and an ingenious metaphysician, who mistakes scholastic speculations for the intricate windings of the passions, and assigns possible reasons instead of actual motives for the actions of his characters. He gives us studied special pleadings for involuntary bursts of feeling, and the needless strain of blaking sentiments for the point blank language of nature. His 'Bomere' is a spurious tragedy." Coleridge's 'Notes and Lectures upon Shakespeare and Some of the Old Dramatists' appeared in 1849, and again, edited by Arden, in 1895. See J. Dykes Campbell's memoir of Coleridge (1894). See, also, *Quintin*.

Collette. An orphan in C. HALLWOOD'S 'Home on the Bridge' (q.v.).

Colicbo. See *PRINTER'S DEVIL*.

Colin. (1) A character in J. C. KENNEDY'S 'The Irish Minstrel' (q.v.), (2) the lover of

published in 1898 'A Short View of the Immorality and Profaneness of the English Stage' an account of which, and of the controversy to which it gave rise, together with Collier's reply to his critics, will be found elsewhere in this volume, under the head of STAGE, THE ENGLISH. See Cibber's 'Apology,' Gossel's 'English Stage,' Macaulay's 'Kenny,' Gossel's 'Life of Congreve,' etc.

Collier, John Payne. Miscellaneous writer, born 1769, died 1863, was the author of a 'History of English Dramatic Poetry and Annals of the Stage' (1831 and 1855), 'Mémorial of K. Alleyn' (1841), and 'Notes and Emendations to the Plays of Shakespeare' (1852). This work was based upon the marginal corrections which Collier professed to have found in a copy of the Shakespeare folio of 1623, described by him as belonging to one Perkins. Considerable controversy followed, and it is now almost universally believed that the Perkins "emendations" were forgeries. Collier edited Dodsley's 'Old Plays,' to which he added six (1815-7), 'Five Old Plays' (1833), Bale's 'Kynge Johan' (1838), Shakespeare's Plays (1842-4), 'The Alleyn Papers' (1843), 'Shakespeare's Library' (1844), 'The Diary of P. Henslowe' (1845), 'The Dramatic Works of T. Heywood' (1850-1), 'Five Old Plays' (1851), Shakespeare's Plays in one volume embodying the Perkins corrections, 1863, and Shakespeare's Plays in eight volumes (1875-8). See Wheatley's 'Notes on the Life of John Payne Collier' (1884).

Collier, William. Dramatic writer; author of 'Abduction' (1781), 'Is She a Woman?' 'Kate Kearney,' 'The Queen's Jewels.'

Collier (The). A play performed at Court in December, 1576, by the Lord Leicester's men, "possibly Fulwell's play of 'Like will to Like' (q.v.)" (W. C. Hazlitt).

Collier's Daughter (The). A drama by H. BOWORTH, Prince of Wales's Theatre, Wolverhampton, September 29, 1873. 'The Collier's Wife' or, 'The Dark Heeds of a Coal Pit' a drama by H. BEVILL, Royal Coliseum Theatre, Liverpool, May 17, 1888.

Collingham, George C. See PILLGRIM'S PROGRESS, THE.

Collins, Actor. made his London debut at Drury Lane in October 1807, as *Jahel* in 'The Jew' and *Robert Rough Head* in 'Fortune's Frolic.' He played at this theatre for a few seasons, and died in 1806.

Collins, Arthur. Theatrical manager, began his career as scene painter and property modeller at Drury Lane Theatre, next had some experience of acting, was appointed by Sir Augustus Harris manager of the Grand Theatre, Glasgow, and, later, returned to London to stage manage drama and pantomime at Drury Lane and grand opera at Covent Garden. In March, 1897, he became lessee of Drury Lane, afterwards

ceding his rights to a limited company, of which he is managing director.

Collins, John. Actor and entertainer, born at Bath, where he first appeared in public. In 1764 he figured at Dublin as *Young Marston* and later he was seen at Covent Garden as *Captain Plume*. He was, however, best known and appreciated as the giver of an anecdotic and musical entertainment, which was universally popular, and in 1791-2 attracted large audiences to the Lyceum, London during a season of fifty-two nights. Collins has a place in literature as the author of lyrics which have found their way into Palgrave's 'Golden Treasury' and Locker's 'Lyra Eloquentiarum.'

Collins, Lottie. Actress, vocalist, and dancer, after much pantomime experience, appeared at the Gaiety Theatre, London, in 1860, in the original production of *Monte Cristo, Jun'v'r*. She afterwards sang 'Tara-ra Boom-de-ay' in pantomime at the Grand Theatre, Kingston (1861-2) and at the Gaiety Theatre in 'Under Kilen' (q.v.). She was in the original cast of 'The White Blackbird' (1868), and has been seen in America in 'The Circus Rider' (q.v.).

Collins, Mabel. See MODERN HYFA-TIA, A.

Collins, William Wilkie. Novelist and dramatist, born January, 1824, died September 1890, was the author of the following dramatic pieces: 'The Light-house' (1857), 'The Frozen Deep' (1857), 'The Red Vial' (1858), 'No Thoroughfare' (with Charles Dickens, 1857), 'Black and White' (with Charles Reicher, 1860), 'The Woman in White' (1871), 'The New Magdalen' (1873), 'Man and Wife' (1873), 'Miss Olcott' (1876), 'The Moonstone' (1877), 'Rack and Riches' (1883), and 'The Evil Genius' (1893). See accounts of these plays under their respective titles. See, also, NO NAME. Collins was an amateur actor, and in that character appeared with Dickens, Mark Lemon, etc., at Manchester, for charitable purposes, in 'I and I p.' 'Charles XII.,' and 'Mr. Nightingale's Diary' (September, 1862), and in 'The Frozen Deep' and 'Uncle John' (August 1865). In his 'Night at the Play' (1883) Button Lock says: "It is perhaps a defect in Mr Collins's art, when it comes to be applied to the purposes of the stage, that it leaves nothing to the imagination of the audience: every incident in the story is formally set forth and fully proved, as it were, upon oath, like evidence in a court of justice; each link in the chain of events is duly forged, welded, and perfected."

Colman, George. Dramatic writer, born at Florence, 1732, son of Francis Colman, diplomatist, by Mrs. Bultoney (a sister of the Countess of Bath); educated at Westminster School and Christ Church, Oxford; afterwards a student at Lincoln's Inn, and duly called to the bar in 1755. He speedily turned, however, to the stage, and

his first dramatic piece was produced in 1766. He was the recipient in 1764 of a legacy from Lord Bath and in 1767 of a similar bequest from his mother. In the last named year he became one of the proprietors of Covent Garden Theatre, with which he remained associated as manager also till 1774. In 1776 he bought from Poole the Little Theatre in the Haymarket. Of this he was director until 1788, when he showed symptoms of mental decay, and was succeeded by his son George Colman, jun. (q.v.). He died at Paddington in 1784. He was the author of the following plays: *Polly Moneycomb* (1769), *The Jealous Wife* (1761), *The Medium Lady* (1762), *The Nurse is in Him* (1768), *The Citizen's Marriage* (with Garrick 1768), *The English Merchant* (1767), *The Ocean in Town* (1767), *Man and Wife* (1769), *The Portent* (1770), *The Fairy Prince* (1771), *The Men of Business* (1774), *The Sultan* (1774), *New Beano* (1774), *The Spanish Barber* (1777), *The Suicide* (1778), *The Repentant Mountaineer* (1778), *The Manager in Distress* (1780), *The Genius of Kew* (1780), *Marquis Torgue* (1782), *The Election of Managere* (1782), and *A Picture Poem* (1788). Colman produced further adaptations of *King Lear*, *A Midsummer Night's Dream*, *The Winter's Tale*, *Jason's Hyacinth*, and *Othello*; *Philaster*, *Comus* (by J. Ashmole and Polly); *The Artful Husband*, *The Mutual Deception*, *London*, and *The Poet's Curiosity*, all of which are. His translation of the comedy of Terence into blank verse appeared in 1768 and his version of *The Merchant of Venice* in 1767; he also wrote prologues for editions of Beaumont and Fletcher (1773) and of Massinger. His *Dramatic Works* appeared in 1777; his *Poems on Several Occasions* in 1787. For biography see *Peck's*; *Memorie of the Colman Family* (1861); *Some Particulars of the Life of George Colman* (1788), the *Biographical Dramatic* (1862); *Genoa's*; *English Stage*.

Colman, George, Junior Dramatic writer, born 1772; died 1835. Son of George Colman (q.v.). educated at Westminster School, Christ Church, Oxford, and King's College, Aberdeen; and interested originally for the law. Like his father however, he devoted his attention to the stage, becoming manager of the Little Theatre in the Haymarket (as stated above) in 1788 and having the patent transfered to him in 1792 and royal favour on the 10th Nov. 1793 (q.v.). His connection with the Haymarket ended in 1808, and in January 1810, he was appointed Examiner of Plays, a post which he held till his death. He is said to have been married secretly to Mrs. Gibbs, the actress (q.v.). The following is a list of his dramatic pieces:—*The Female Dramatist* (1792), *Two to One* (1794), *Toby and No Toby* (1795), *Table and Yarn* (1797), *Ways and Means* (1798), *The Battle of Blenheim* (1799), *The Surrender of Calais* (1801), *Poor Old Haymarket* (1801), *The*

Mountaineer (1798), *New Hay at the Old Market* (afterwards known as *Sylvester Daggard*, 1798), *The Iron Chest* (1798), *The Heir at Law* (1797), *Bliss Bored* (1798), *Blue Devils* (1799), *Fondal Times* (1799), *The Rattle* (1800), *The Poor Gentleman* (1801), *Love Laughs at Leechcraft* (1801), *John Bull* (1801), *Gay Donkeys* (1801), *Who Wants a Guinea?* (1801), *We Fly by Night* (1801), *The Adventure* (1801), *E. V. Z.* (1801), *Quadrupeds of Quodlinborough* (1811), *The Law of Jaws* (1812) with many prologues and epilogues. A collection of his plays was published at Paris in 1827 with a memoir by J. W. Lake. Hazlitt wrote: "Mr. Colman's satirical style, which is in some measure an imitation of Shakspeare's, is natural and flowing, and there is a constant intermixture so to our older drama, a weakness of the tragic and comic, but there is rather a want of force and depth in the impassioned parts of his tragedies, and what there is of this kind, is imputed to its effort by the critics. In Shakspeare the comic parts serve only as a relief to the tragic. Colman's tragic scenes are not high-wrought enough to require any such relief." *The English Stage: See Galignani's* *Actors and Playes*; *Memorie of the Colman Family*; *Colman* (see a Random Record 1889).

Colnaghi, C. P. Amateur actor and dramatic writer; author of *A Debt of Honour* (1801), and part-author, with Colford Dick (q.v.), of *The Spring Legend* (1801).

Col-o-guy A character in *Baconian's* *Pantomime* (q.v.).

Colombo. A lyrical drama in four acts, music by A. C. Mackenzie. Libretto founded by FRANCIS HOFFMAN on the story by Prosper Mérimée. First performed at Drury Lane Theatre, London, April 9, 1822.

Colombo, in Tom Taylor's *Duke in Delirium* (q.v.).

Colombo's Birthday. A play by ROBERT BROWNE (q.v.) first performed at the Haymarket Theatre, London, on April 24, 1814, with Miss Helen Faucit as the heroine Harry Robinson as *Faliero*, H. Howe as *Prince Berthold*, Farrow as *Guthrie*, and Rogers and Wilby in other parts. "The play," wrote E. L. Blanchard, "very dull and heavy, elaboration of poetical ideas." The work was revived at St. George's Hall, London, on the afternoon of November 19, 1888, with Miss Alma Murray as *Colombo*, Leonard Osborn as *Faliero*, C. H. Fenn as *Guthrie*, and B. Gould, B. Webster, and H. de Cordova in other roles.

Colonel (The). (1) A play so named, described as by Mr. WILLIAM DAVENANT, was entered on the books of the Stationer's Company, January 1, 1696-97. Many identifications with *The Stage* (q.v.). (2) A farce in two acts, performed at Covent Garden Theatre on May 1, 1807, with Siddons as *Colonel Prentiss*, and other parts by French, Miss Poole, and Mrs. Chatterley. (3) A comedy in three acts, by F. C. Dumas, founded on

'Le Mari à la Campagne' (q.v.), and first performed at the Prince of Wales Theatre, London, on February 2, 1881, with C. P. Coghlan as Colonel W. W. Wood, W. Herbert as Richard Porrester, J. Fernandez as Lambert Streyke, R. Buckstone as Rani Giorgio, Eric Hayley as Edward Landon, Mrs. Leigh Murray as Lady Tompkins, Miss Myra Holme as Olive, Miss C. Grahame as Nellie, and Miss Amy Roselle as Mrs. Blyth. The piece 'ran' for five hundred and fifty nights. It was played in the English provinces in 1881 by Edgar Bruce in the title part, C. W. Garthorne as Porrester, W. F. Hawtrev as Streyke, Miss Glover as Lady Tompkins, Miss C. Grahame as Olive, Miss H. Landley as Mrs. Blyth, and Miss M. Siddons as Nellie. By this company it was performed before the queen at Abercrombie Castle on October 4, 1881. It was afterwards played in the English provinces by companies headed by Charles Collette (q.v.). It was first performed in America at Abbey's Park Theatre, New York, on January 16, 1882, with Lester Wallack in the title part, Eric Hayley as Porrester, C. P. Mockett as Streyke, E. T. Webber as Giorgio, Miss M. Davis as Lady Tompkins, and Miss Rachel Sanger as Mrs. Blyth. It was revived at the Comedy Theatre, London, on July 2, 1887, with Edgar Bruce in the title part, W. Herbert as Porrester, Russell Howe as Streyke, S. Harrington as Giorgio, F. Wyatt as Howell, Miss A. McIntosh as Mrs. Blyth, Miss H. Leyton as Mrs. Porrester, Miss S. Vaughan as Lady Tompkins, and Miss A. Verity as Nellie. (4) An adaptation of 'Haroun Al-Raschid' by O. P. Gisson, first performed at Mitchell, Connecticut, August 8, 1892, at New York later in the month. (5) A play by SCOTT MARBLE performed in U.S.A.

Colonel Carter of Cartersville. A play in five acts, by AUGUSTUS THOMAS and F. HOPKINSON SMITH, based on a story by the latter. First performed at Palmer's Theatre, New York, March 22, 1892, reduced to one act, and performed at the Fifth Avenue Theatre, New York, in 1897.

Colonel Sellers. A dramatic sketch, based on Mark Twain's novel, 'A Gilded Age', performed at the Gaiety Theatre, London, on July 12, 1880, with J. T. Raymond as Colonel Mulberry Sellers, supported by Miss Katherine Rodgers, Mrs. Leigh, J. J. Ballou, C. Fawcett, F. W. Wyndham, and Howard Russell.

Colonel Tom. A play by STEELE MACKAY, first performed at the Tremont Theatre, Boston, U.S.A., January 20, 1890.

Colonna. Brother of the heroine in SHIELDS' 'Evadne'.

Colorado Beetle (The). A farce by WILLIAM MINTO (q.v.), Princess's Theatre, London, October 13, 1877.

Colour Sergeant (The). A play in one act, by HARVING THOMAS (q.v.), first performed at the Princess's Theatre, London, on February 26, 1885, with a cast in-

cluding J. Dewhurst, C. Fulton, George Barrett, and Miss Mary Dickens.

Columbat. Chief of the Gawries in 'Peter Wilkins' (q.v.).

Columbia. A play by STETSON VANE (q.v.), performed in U.S.A.

Columbia's Daughter. A dramatic piece by Mrs. S. RAWSON (q.v.).

Columbo. Nephew to 'The Cardinal' in SHIELDS' play so named (q.v.).

Columbus, Christopher. The central character of the following dramatic pieces:—(1) 'Columbus, or, The World Discovered', a play by THOMAS MORTON (q.v.), first performed at Covent Garden on December 1, 1792, revived there in 1816. (2) 'Columbus el Filibustero', 'a New and Audaciously Original, Historico-plagiaristic, Anti-national, Pre-patriotic, and Unimpartial Confusion of Circumstances, Running through Two Acts and Four Centuries', written by JOHN BRITTON, and first performed at Horton's Theatre, New York, on December 31, 1837, with the author in the title part, Miss Lizzie Weston (Mrs. Inverport) as Columba, Lawrence Barrett as Talavera, Mark Smith as Ferdinand. 'It is a more serious production than 'Punchonias'; the satire is more subtle, and the thought more delicate. It contains no plays upon words, is not filled with startling absurdities, and is pathetic rather than uproariously funny.' (Lawrence Hutton). (3) 'Columbus, or The Original Pitch in a Merry Key', an 'opera bouffe', words by ALFRED THOMPSON, music 'by the best composers available', first performed at the Gaiety Theatre, London, on May 17, 1890, with Miss A. Farron as Columba, Miss C. Lomey as Don Diego (Columbus's favourite pupil), J. Eldred as Alonso Pinzon (Columbus's boatswain), Maclean as Tobiago (assistant to Columbus), Treachle as King Ferdinand of Castille and Arragon, J. Robbins as the Lord High Admiral of Spain, Miss Rosina Rance as Isoragusta (queen of the Kokatukans). 'This was not so much a burlesque,' writes John Hollingshead, 'as an opera bouffe, the music being a pastiche. The composers drawn upon were Offenbach, Bellini, Louis, E. Jonas, Gounod, Balfe, Verdi, Herve, Bouliard, Les Balthes, with original music by Lutz.' (4) 'Little Christopher Columbus' (q.v.) (1893). 'Columbus' figures in Mrs. HUTTON's 'America Discovered' (q.v.).

Combat of Love and Friendship (The). A comedy by ROBERT MEAD, performed by members of Christ Church College, Oxford, and printed in 1654.

Combustion. A farcical comedy by AUGUSTUS THOMAS, produced in U.S.A. in 1894.

Come and See. A farce in two acts, by LARUSMUFF, first performed at the Haymarket in July, 1814.

"Come away, come away, death."
First line of a song sung by the clown in act
II. sc. 4 of 'Twelfth Night'—

"Lay on, O, lay on,
And strike blow after blow,
To sleep there."

The Duke says of the ditty that

"It is silly stuff,
And differs with the humours of love,
Like the old age."

Come Here, or, The Debutante's Task. A dramatic sketch by AUGUSTIN
DAVEY (q.v.), in which Madame Jeannouché
appeared at the Academy of Music, New
York, in 1870, and at the Haymarket Theatre,
London, in May, 1876. The piece seems to
have had a German origin. See VARIATIONS.

"Come hither, you that love, and
hear me sing." First line of a song in
FLETCHER'S 'Captain' (q.v.).

Come if you Can. A farcical pastiche,
Haymarket Theatre, June 8, 1884.

"Come, let the state stay." First
line of a song in SUCKLUND'S 'Ironmould'
(q.v.).

"Come, my Colin, let us prove."
First line of a song in JACQUES'S 'Vespers'
(q.v.). "The leading idea of this song is
taken from Catalina" (Bell).

"Come, my dainty dainties." First
line of the gipsies' song in MIDDLETON'S
'More Dissemblers besides Women' (q.v.).—

"We take no care for earthly wealth
We live, we work, we sport in health."

"Come over the boorne, Deane."
First line of a snatch sung by MOROS (q.v.) in
W. WALKER'S 'The Longer than Livest' (q.v.).
"Deane" is Queen Elizabeth. See 'King
Leir,' act III. sc. 4.

Come see a Wonder. A play, de-
scribed as by JOHN DAY and T. DENHAM,
acted at the Red Bull Theatre in 1608,
identical with 'The Wonder of a Kingdom.'

"Come, Sleep, and, with thy sweet
deceiving." First line of a song in DEAN-
MORT and FLETCHER'S 'Woman Hater'
(q.v.).

"Come, thou monarch of the
vine." First line of the Italianate
chorus sung in act II. sc. 7 of 'Antony and
Cleopatra.'

"Come unto these yellow sands."
First line of a song sung by Ariel in act I.
sc. 2 of 'The Tempest.'

"Come, you whose loves are
dead." First line of a song in FLETCHER'S
'Queen of Corinth' (q.v.).

Comedy figures as one of the characters
in PLAUTUS'S 'Camp at the Olympics' (q.v.).
See Leigh Hunt's discourse on Comedy in
his 'Critical Essays on the Performers of
the London Theatres' (1807), George Meredith
On the Idea of Comedy, and of the
Uses of the Comic Spirit' ('New Quarterly',
April, 1877, reprinted as a volume in 1897),

P. Fitzgerald's 'Principles of Comedy'
(1870). See, also, Hazlitt's 'Comic Writers'
(1816), Ward's 'English Dramatic Literature'
(1880), C. M. Capley's 'Representative
English Comedies' (1890).

Comedy and Tragedy. (1) The title
under which W. HOMER translated from the
French of M. Fournier the piece ('Tirrida')
which was played at the Lyceum in 1867 as
'The Tragedy Queen' (q.v.), at St. James's
in 1886 as 'Art' (q.v.), and at the St.
James's in 1871 as 'An Actress by Daylight.'
(2) A drama in one act, by W. M. GILBERT
(q.v.), first performed at the Lyceum Theatre,
London, on January 30, 1884, with Miss
Mary Anderson as the heroine, Charles G.
Alexander as the hero, D'Aubray, J. H.
Barnes as the Duc D'Orleans, E. F. Edwards
as Doctor Chiquart, and Arthur Lewis as Dr. Le
Paris. The piece had, some years previously,
been accepted by Miss Latham for the Court
Theatre, but was not produced there. The
author told the story of the drama in the
form of a prose contribution to 'The Stage
Door' (1880). The piece was revived at the
Haymarket in May, 1889, with Miss Julia
Nellson as Clarice (a part in which she
appeared in America in 1883-4). It was
played in the English provinces in 1889,
with Miss Portman as Clarice, E. H.
Vanderhall as D'Aubray, and Fuller Mellich
as D'Orleans.

Comedy of Errors (The). A comedy
in five acts, by WILLIAM SHAKESPEARE,
mentioned by MOROS in his 'Follies Tragicæ'
(1588) and therefore necessarily written, if
not acted, before that date. It was ap-
parently based, in the main, upon William
Warner's translation of Plautus' 'Men-
æchmi' into English verse, which was
published in 1606, but had probably been
circulated, in manuscript, before that year.
Shakespeare may also have been indebted
somewhat to the play called 'The Mistake
of Error,' which was performed by the
children of Paul's at Hampton Court on
New Year's Day, 1608-7. Shakespeare fol-
lows, in essentials, the story as told by
Plautus, but "makes considerable altera-
tions. He adds the various part of the plot,
he makes two twin servants as well as two
twin masters. The character of the Gold-
smith is new, the Courtesan is thrown
into the background, and the Parents is
omitted" (Gosse). The first recorded per-
formance of the play is that of December
28, 1664, at Gray's Inn Hall, as stated in
the 'Gesta Grayorum' (1686). After such
spurt, a 'Comedy of Errors' (like to Plautus
his Menæchmi) was played by the players.
It is almost (though not absolutely) certain
that the reference here is to Shakespeare's
work. In October, 1734, there was brought
out at Covent Garden a play in two acts,
called 'See if you Like It; or, It's All a
Mistake,' which was described as "taken
from Plautus and Shakespeare, and was
probably an adaptation of 'The Comedy of
Errors.' Gosse records performances of
the 'Comedy' at Drury Lane in November
and December, 1741, but is unable to give

the cast. Kirkman, however, says that the role of *Dromio of Syracuse* was taken by Macklin (p. 7). After this came a series of representations of the "Comedy, or of adaptations of it, at Covent Garden. On April 24, 1762, entitled 'The Twins,' and with a cast including Shuter Dunstall, Gibson, Hull, Mrs. Ward, Mrs. Lonsingham, Mrs. Vincent and Mrs. Stephens. In January 1779 with alterations by T. Hull, and with Lewis as *Antipholus of Syracuse*, Whitfield as *Antipholus of Ephesus*, Quick as *Dromio of Ephesus*, Branton as *Dromio of Syracuse*, Hull as *Philo*, Webster as *Dr. Pinch*, Mrs. Hartley as the *Abbess*, Mrs. Jackson as *Adriana*, and Mrs. Lonsingham as *Luciana*, on June 3, 1798, with Pope as *Antipholus of Syracuse*, Holman as *Antipholus of Ephesus*, Quick as *Dromio of Ephesus*, Hull as *Philo*, Mrs. Mattocks as *Adriana*, Miss Chapman as the *Abbess*, and Mrs. Fenton as *Luciana*, on June 2, 1798, with Hogg as *Dromio of Ephesus*, in January, 1800, with C. Kemble as *Antipholus of Ephesus*, Blanchard as *Dromio of Ephesus*, Murray as *Philo*, Simmons as *Dr. Pinch*, Mrs. Gibbs as *Adriana*, and Miss Norton as *Luciana*, and in April 1811 with Jones as *Antipholus of Syracuse*, Branton as *Antipholus of Ephesus*, Mrs. Weston as the *Abbess*, and Mrs. Fegerton as *Luciana*. In December, 1812, the comedy was produced at Covent Garden as an "opera," with the necessary alterations and interpolations by Mayall, to see the full description in the next. The cast in listed W. Fawcett as *Dromio of Ephesus*, Liston as *Dromio of Syracuse*, Durward as *Antipholus of Ephesus*, Chapman as *Philo*, Fegerton as the *Abbess*, Blanchard as *Pinch*, Mrs. Fawcett as the *Abbess*, Miss Stephens as *Adriana*, Miss M. Tree as *Luciana*, and Mrs. T. Hull as *Lucina*. The same version of the comedy was performed for the benefit of Miss Stephens (*Adriana*), at Drury Lane on June 1, 1824, with Penley and Horne as the Antipholuses, Liston as *Dromio of Syracuse*, Hartley as *Dromio of Ephesus*, Galtie as *Pinch*, Madame Vestris as *Luciana*, and Mrs. Knight as the *Abbess*. The comedy was revived at Sadler's Wells in November 1855, with F. Robinson and H. Marston as the Antipholuses, Lewis Hall and Charles Denton as the *Dromios*, Barrett as *Philo*, Miss Eberne as *Adriana*, and Miss Travers as *Luciana*, at the Princess's Theatre, London, in February 1864, with Henry and Charles Webb as the *Dromios*, T. Vin and J. Nelson as the Antipholuses, H. Melton as *Philo*, R. Latham as *Dr. Pinch*, M. C. Carey as *Adriana*, Miss H. Howard as *Luciana*, and Miss F. Barnett as *Lucina*, at the Winter Garden, New York, in 1865, with J. S. Clarke and W. S. Andrews as the *Dromios*, at Drury Lane in September 1866 (compressed into three acts) with the Brothers Webb as the *Dromios*, H. Sinclair and F. Harby as the Antipholuses, at the Alexandra Theatre, Liverpool, on June 13, 1861, with C. Vandenhoff and F. Rodney as the Antipholuses, Lionel Brough and J. F. Doyle

as the *Dromios*, Mrs. Vandenhoff as *Lucina*, and Mrs. Edward Baker as *Adriana*, in the English provinces in 1867 by a company including Edward Compton (*Dromio of Syracuse*) and Miss Virginia Watman (Mrs. Compton), at the Strand Theatre, London, in January, 1868, with J. S. Clarke and Harry Parfitt as the *Dromios*, F. Charles and G. L. Gordon as the Antipholuses, F. Merwin as *Soliman*, Bolton as *Philo*, T. P. Haynes as *Dr. Pinch*, Miss Nellie Turner as *Adriana*, Miss H. Lindley as *Luciana*, Miss B. Thompson as *Lucina*, Miss M. A. Giffard as *Philo*, and Miss V. Carey as *Lucina*, at the Lyceum Hall on December 6, 1869, by members of the Elizabethan Stage Society, and with Elizabethan costumes and no scenery, at Terry's Theatre on the afternoon of June 6, 1869, compressed into one act, and with a cast including Bent Street, W. R. Starey, and Miss Edith Maye. The comedy was first printed in the fall of 1877. T. T. Coleridge wrote of it that "Shakespeare" has in this piece presented us with a legitimate farce in exactest consonance with the philosophical principles and character of farce as distinguished from comedy and from entertainments. . . . A comedy would scarcely allow even the two Antipholuses because, although there have been instances of almost indistinguishable likeness in two persons, yet these are more individual accidents, *casus ludentis naturæ*, and the person will not excuse the error. But farce does add the two *Dromios*, and is justified in so doing by the laws of its end and constitution." ("Notes of Lectures") In "The Comedy of Errors," says Hallam, "there are only a few passages of a poetical vein, yet such perhaps as no other living dramatist could have written; but the story is well invented and managed; the confusion of persons does not cease to amuse—the dialogue is easy and gay beyond what had been hitherto heard on the stage; there is little buffoonery in the wit, and no absurdity in the circumstances." ("Literature of Europe"). See *ERRORS* or *MISTAKES*.

Comedy of Humours (The) is mentioned in Henslowe's Diary, May 11, 1597, as a "new play." F. O. Flory identifies it with Chapman's "An Humorous Day's Mirth" (p. 1).

Comedy of Sighs (A). A comedy in four acts, by JOHN FORDHEIMER, first performed at the Avenue Theatre, London, on March 29, 1901, with Miss Florence Farr as *Lady Brandon*, Miss Vane Featherstone as *Mrs. Chatterbox*, B. Gould as *Sir Geoffrey Brandon*, Yorkie Stephens as *Major Chatterbox*, James Welch as *Sir Horace Greenwell*, etc.

Comedy of Toys (The). A play by CHARLES BARNARD, performed in U.S.A.

Comedy Theatre. See LONDON THEATRE.

Comer. Actor, played *Giles* in "The Maid of the Mill" at Feth in 1813, and *Hotter Green* at Covent Garden in 1814.

"Comer," says (Genet, "played *Giles*, and several other country parts, very well. His acting was simple and natural.

Comer, George. Co-author, with George Conquest (q.v.), of 'Dead Heat' (1886), with Lionel Ellis, of 'The Right Man' (1897), and, with F. Benton, of 'Brave Hearts' (1898).

Comet, King. See KING COMET.

Comet (The); or, How to Come at Her. A comedy in three acts, performed at the Haymarket Theatre in August, 1769. (S) 'The Comet, or, Dramatic Dulness' a farce in two acts, by JOSEPH MOSES, printed in the *European Magazine* for 1807.

Comète (La); or, Two Hearts. A drama in four acts, by A. W. PINERO (q.v.), first performed at the Theatre Royal, Covent Garden, on April 22, 1878, with the sisters Lionel in the chief parts.

Comfit. A character in L. BUCKINGHAM'S 'Don't lend your Umbrella' (q.v.). (S) Mrs. Comfit is a landlady in BURNARD'S 'In for a Holiday' (q.v.).

Comfort. (1) A character in the moral play of 'Appias and Virginia' (q.v.). (S) A character in REDFORD'S 'Wit and Science' (q.v.). (S) A character in a character in J. R. JOHNSTONE'S 'Ben Bolt' (q.v.).

Comfortable Lodgings; or, Paris in 1760. A farce in two acts, by R. B. FRANK (q.v.), first performed at Drury Lane on March 10, 1827, with a cast including "O." Smith, Aston, Harley, Miss Pincott, and Mrs. C. Jones.

Comfortable Service. A farce in one act, by T. HAYNES BATELY (q.v.), originally performed at the Olympic Theatre, London, on January 1, 1838, with F. Matthews as *Admiral Sir Smith Brown Keeley* as *Simon*, Mrs. Macnamara as Mrs. Aildow, Mrs. Orger as *Mary*, and Miss Goward (Mrs. Keeley) as Mrs. Jam.

Comical Countess (A). A farce in one act, by W. BROTON (q.v.), first performed at the Lyceum Theatre, London, with Miss Talbot as the *Countess de l'Esquiver*, C. J. Mathews as the *Chevalier de Vibrac*, and R. Baker as the *Baron de Bergones*, revived at the City of London Theatre in 1865, and at the Haymarket Theatre in 1866, and at the Fifth Avenue Theatre, New York, in 1871.

Comical Gallant (The). See MERRY WIVES OF WINDSOR, THE.

Comical Hash (The). A comedy by the DUCHESSES OF NEWCASTLE, printed in 1662.

Comical Lovers (The); or, Marriage à la Mode. A comedy by COLLEY CIBBER (q.v.), first acted at the Queen's Theatre in the Haymarket on February 4, 1707, with Cibber as *Caladon*, Wilks as *Palamides*, Booth as *Rhodophil*, Mrs. Bracegirdle as *Melantha*, Mrs. Oldfield as *Florimel*, and Mrs. Porter as *Doralice*, revived at Drury Lane in 1730, 1744, and 1764. "This piece is

composed of the comic episodes of Dryden's 'Maiden Queen' and 'Marriage à la Mode' joined together. . . A tag to the fourth act seems pointed at the parody of *Momus* and *Argens* in 'Tamerlane', and is a humorous picture of many such parting scenes in some of our love-sick tragedies. ('*Biographia Dramatica*.) A version of this piece, called 'Caladon and Florimel,' was performed at Drury Lane in May, 1793.

Comical Revenge (The); or, Love in a Tub. A comedy in five acts, by Sir GEORGE KNEELAND (q.v.), acted at Lincoln's Inn Fields in 1664 with Harris as *Sir Frederick Frolic*, Price as *Dufay*, Betterton as *Lord Beaufort*, Smith as *Colonel Bruce*, Nokes as *Sir Nicholas* (silly, Underhill as *Palmer*, handford as *Whoodle*, Norris as *Louis*, Mrs. Long as *Walter Rich*, Mrs. Betterton as *Graciana*, and Mrs. Davis as *Aurelia*. "Lord Beaufort and Colonel Bruce are in love with Graciana. Aurelia is in love with Colonel Bruce. At the conclusion she is married to him. . . Palmer and Whoodle are sharpers, who swindle Sir Nicholas out of a promissory note for £1000. The Widow Rich is in love with Sir Frederick, and at last married to him. Dufay is Sir Frederick's French valet," whom the Widow's servants put into a tub when rendered insensible by opium. "This play," says Downes, "brought £1000 to the house in the course of a month, and gained the company more reputation than any preceding comedy." The comedy was revived at the Haymarket in December, 1706, with Bowen as *Dufay*, Wilks as *Frolic*, and Mrs. Oldfield as the *Widow Graciana* and *Aurelia* omitted. It was seen at Drury Lane in 1718, with Mrs. Knight as the *Widow*, Mrs. Bradshaw as *Graciana*, and Mrs. Porter as *Aurelia*, in 1729 with Cibber as *Dufay*, and in 1726 with Mrs. Cibber as *Aurelia*. Pepys saw the play performed "by the Duke's people" at "the new playhouse" in Whitehall in 1666, he thought it "silly," but admits that he was ill, and that the piece was "done ill" also. It is partly in prose and partly in rhymed couplets, and was therefore, says A. W. Ward, "the earliest regular play in which the use of rhyme was actually attempted, unless its isolated application by Dryden in two passages of 'The Rival Ladies' be taken into account." "In the underplot, the gay realistic scenes which give the play its subtitle, *Etherege*," F. W. Gosse thinks, "virtually founded English comedy, as it was successively understood by Congreve, Goldsmith, and Sheridan."

Comick, Sir Farciol. See AUTHOR'S FARCE.

Comines, Philip and Marie de, figure in various adaptations of 'Louis XI.' (q.v.).

Coming Clown (The). A "Christmas Number," in one act, by MARK MELFORD (q.v.), first performed at the Royalty Theatre, London, December 21, 1868.

Coming Events. An operetta, words by R. REECE, music by P. Bucalossi, first performed at the Royalty Theatre, London, in April, 1876, with Miss Annie Goodall and J. Rouse in the cast.

Coming Home. See SITHORS TO GRIND.

Coming of Age. An operetta, words by J. E. CARPENTER, music by E. L. Hime, first performed at the Charing Cross Theatre in June, 1869, with a cast including Kathleen Irwin and Cicely Nott.

Coming thro' the Rye. A comedietta by J. A. ROSIER and W. T. MAIN-PRICE, Theatre Royal, Halifax, October 11, 1886.

Coming Woman (The). (1) A comic drama in three acts, Ladbroke Hall, London, April 30, 1887. (2) A dramatization by MERVYN DALLAS of Edmund Yates' novel, 'Broken to Harness,' rewritten by SEDLEY BROWN and revised by LOUIS DE LANGE and EUGENE ORMANDE, first acted in America, Waterbury, Ct., Nov. 5, 1894; in New York at the Fifth Avenue Theatre, November 12, 1894.

Commencement of a Bad Farce, which, however, it is hoped will turn out Wright at Last (The). A piece first performed at the Lyceum Theatre, London, October 31, 1853, with E. Wright in the chief part. "It was condemned," says M. Williams, "because the farce was really a bad one; but independent of this, the actor, whose humour was always of the broadest, proved quite out of his element in the refined atmosphere of the Lyceum."

Commissary (The). A comedy in three acts, by SAMUEL FOOTE (*q.v.*), first performed at the Haymarket in June, 1765, with the author in the title part (*Zachary Fungus*), Shuter as *Gruel* (a teacher of oratory) and *Mrs. Loveit* (a rich widow), Parsons as *Dr. Catgut* (a singing master) and a hackney coachman, Miss Cheney as *Mrs. Mechlin*, Miss Reynolds as *Dolly*, etc. *Fungus*, who has grown rich as a commissary in Germany, desires to marry a lady of rank and go into society. *Mrs. Mechlin* foists her own niece, *Dolly*, upon him as the daughter of an earl. *Fungus* acquiring polish at the hands of *Catgut*, *Gruel*, etc., recalls 'Le Bourgeois Gentilhomme.'

Commission (A). A comedy in one act, by WEEDON GROSSMITH (*q.v.*), first performed at Terry's Theatre, London, on June 6, 1891, with the author as *Shaw* (a valet), Forbes Dawson as a painter, Brandon Thomas as a model, and Miss Lily Hanbury as *Mrs. Hemmersley*.

Commissionaire Extraordinaire. See TICKLISH TIMES.

Committed for Trial. (1) A "piece of absurdity" in two acts, by W. S. GILBERT (*q.v.*), founded on 'Le Réveillon,' and first

performed at the Globe Theatre, London, on January 24, 1874, with H. J. Montague as *Alfred Trimble*, A. Cecil as *Jonathan Wagstaffe*, G. Temple as *Portiboy*, Compton as *Stubbs*, and Miss Carlotta Addison as *Mrs. Wagstaffe*. The piece was afterwards expanded into three acts, and revived on February 8, 1877, at the Criterion Theatre, under the title of 'On Bail,' and with Charles Wyndham as *Lovibond* (*Wagstaffe*), Miss F. Josephs as the *Duke of Darlington*, E. Righton as *Trimble*, J. Clarke as *Marcooly*, I. Francis as *Wilcox* (*Stubbs*), H. Ashley as *Hebblethwaite*, Miss Eastlake as *Mrs. Lovibond*, Miss Nellie Bromley as *Mrs. Hebblethwaite*, Miss Edith Bruce as the maid. See CONTEMPT OF COURT. (2) A drama in four acts, by EDWARD TOWERS, East London Theatre, London, November 30, 1878.

Committee (The). A comedy by Sir ROBERT HOWARD, performed at the Theatre Royal, and printed in 1665. "This comedy," says the 'Biographia Dramatica,' "was written not long after the Restoration, and was intended to throw an idea of the utmost odium on the Roundhead party and their proceedings." The same authority speaks of "the drollery of the character of *Teague*, and the strong picture of absurd fanaticism, mingled with indecent pride, drawn in those of *Mr. Day*, *Mrs. Day*, and *Abel*." Pepys, who saw 'The Committee' performed in 1663, thought it "a merry but indifferent play," but evidently enjoyed *Teague* as represented by Lacy. The piece was revived at Drury Lane so lately as February, 1788. See OBADIAH.

Committee-Man Curried (The). "A comedy in two parts," by S. SHEPPARD, printed in 1647. W. C. Hazlitt describes this work as a "barefaced piece of plagiarism" from Suckling's works and Stapylton's translations of the first and second satires of Juvenal.

Commodore (The). See CREOLE, THE (2).

Common Conditions: "a new and pleasant comedy or play after the manner of common conditions," licensed on July 27, 1576. A transcript of this dramatic fragment is in the Bodleian library. "*Shift*, *Thrift*, and *Unthrift* are characters in it: *Conditions* is the Vice" (*Fleay*). See the 'Biographia Dramatica,' Collier's 'History of Dramatic Poetry,' and *Fleay's* 'History of the Stage' and 'English Drama.'

Common, Dol, in BEN JONSON'S 'Alchemist' (*q.v.*).

Common Sense, The Life and Death of. A prelude altered from FIELDING'S 'Pasquin' (*q.v.*), and first performed at the Haymarket Theatre on August 13, 1782. (2) 'Common Sense; or, The Slaves of Mammon:' a drama in four acts, by EDW. TOWERS, Pavilion Theatre, London, May 11, 1878.

Commonalty. A character in 'Albyon Knight' (*q.v.*).

Commonwealth of Women (A). See *NEA VOYAGE*.

Comnenus, Isaac. See *ISAAC COMNENUS*.

Compagnons de la Truelle (Les). See *DARK CITY*.

Companion to the Playhouse (A). An account of English plays and playwrights written in dictionary form by DAVID KRAKING BAKER (q.v.) and published in two vols. in 1764. Revised by Isaac Reed, it was republished in 1782, under the title of 'Biographic Dramatic', and was again revised by Stephen Jones, and republished under the same title in 1812. 'Haber' says Bullen 'was largely indebted to his predecessor, Langbaine. He adds but little information concerning the early dramatists, but his work is a useful book of reference for the history of the stage during the first half of the eighteenth century.'

Composer (The). A comedy in four acts by ARTHUR HADYAN, music by F. M. Capel, Theatre Royal, Richmond, (October 29, 1891).

Compressed Gunpowder. A dramatic piece by Mrs. C. HARRIS A. DONAHUE, performed in U.S.A.

Compromise (The); or, Faults on both Sides. A comedy by J. STUART, performed at Lincoln's Inn Fields in December, 1722.

Compromising Case (A). A one-act piece by Mrs. T. E. SMITH, performed at the Lyceum Theatre, New York, April 20, 1892.

Compromising Coat (The). A comedy in two acts by J. T. BAKER (q.v.) and C. N. JARVIS (q.v.), Globe Theatre, London, June 27, 1892.

Compton, Charles O. Dramatic author, theatrical critic, and miscellaneous writer, son of Henry Compton (q.v.), has written, with A. G. Hockley, a drama entitled 'A Family Matter' (q.v.) (1904), is part author of the 'Museum of Henry Compton' (1879), has contributed theatrical criticism to the *Outlook* (1896-9) and other periodicals, and was, from 1894 to 1896, acting manager of the Garrick Theatre.

Compton, Edward. Actor, born 1824; see of Henry Compton (q.v.); made his first appearance on the stage at the Theatre Royal, Bristol (now the Prince's), in 1873. After this came various provincial tours and local engagements, his London debut being made at Drury Lane on March 1, 1877, as *Alfred Evelyn* in the first act of 'Money' (q.v.). Tours with H. J. Byron, Mrs. E. Vestin, and Miss Wallis followed; and then in 1878-9 he appeared at Drury Lane as *Florio* ('The Winter's Tale'), *Cassio*, *Malcolm* ('Macbeth'), *Lernaeus* ('Cymbeline'), and *Romeo*. At the Adelphi in the last-named year he played *Sir Benjamin Buckbush* and *Nedus*, leaving there in 1880 (after a tour with Miss Neilson in America) as the original *Artie Talboys* in 'The O'Dowd' (q.v.). To 1881 belongs the establish-

ment of the [Edward] Compton Comedy Company, which had an unbroken existence of eighteen years appearing mainly in the provinces, but occasionally in London. Thus, in 1886-7, at the Strand Theatre, Edward Compton produced Mackerr's 'Dary Gar rich', 'The Kivale', 'The School for Scandal', 'The Wages to Conquer', and 'The Road to Ruin', playing *Dary*, *Bob Serra*, *Charles Surface*, young *Marlow*, and (in the last-named piece) both *Harry Thornton* and *Goldsmith*. At the Opera Comique in 1891-2 he was seen as *Christopher Newman* in Henry James's 'Americana' (q.v.), young *Widdow* in 'The Lion' (q.v.), *Father Allen* in Frankfort Moore's 'Queen's Ransom' (q.v.), and *John Alden* in F. Moore's 'Marlow' (q.v.). In 1894 he figured at Toole's Theatre, London as *Albert Chardin* in 'Marrion by Proxy' (q.v.), and in 1895 appeared at the Grand, Fulham, as *Edmund Keen* in the play by Edgar Pemberton so named (q.v.). At Birmingham in 1896 he had been the original representative of the hero of K. Pemberton's 'Actor' (q.v.) and at Norwich in 1901 the first *Widow Carter* in the same author's play so named (q.v.). In 1904 he became joint lessee of the Haydon Theatre, and in 1906 resumed touring with his company. Besides collaborating with his brother Charles in the 'Life' of their father (1879), Edward Compton has written the following dramatic pieces:—'A Strange Relation' (1876), 'A Mutual Separation' (1877), and (with E. M. Roberts) 'Faithful unto Death' (1881). See *COMPTON*, Mrs. EDWARD.

Compton, Henry (Charles Mackenzie). Actor, born at Huntingdon, March 27, 1805; died September 18, 1877; son of John Mackenzie, was educated at Huntingdon and Little Haddow (Hants), and was intended originally for a commercial career. This, however, proved distasteful to him and in 1826 he took definitely to the stage, his debut as 'Henry Compton' being made at Leeds as 'walking gentleman' and player of 'responsible' parts. 'Compton' was the surname of one of the wives of his grandfather and the 'Henry' was adopted quite casually. Engagements at Leicester, and on the Bedford, Lincoln, and York Circuits, followed, Compton's first appearance in London being made on July 26, 1837, at the English Opera House (Lyceum Theatre) as *Robin* in 'The Waterman' (q.v.) and *Paul Street* in 'Master's Rival'. At the Lyceum he stayed till September, migrating in October to Drury Lane, where he figured as the *First Gravedigger* in 'Hamlet', *Slender* in 'The Merry Wives', *Lamouret Gobbi*, *Harold* in 'A New Way to Pay Old Debts', *Marlow* in 'The Hypocrite', *Tony Lumpkin*, *Silly* in 'The Road to Ruin', *Dr Oliphant* in 'The Poor Gentleman', *Bailie Nicol Jarvie*, *Grathairn* in 'Black-eyed Susan', etc. In July, 1846, he returned to the Lyceum, and was seen there as *Dominic Sampson* in 'The Witch of Derwent', and as the original *Jerry Chance* and *Tom Chaff* in Mark Lemon's 'M.P. for Wottonborough' and 'Walter Kate' respectively. At Drury Lane

in 1839 he played *Verges* to the *Dogberry* of *Downton*. After that came an engagement at Dublin, followed by another at Drury Lane under Macready. Here (in 1803-4) he appeared as *Polonius*, *Dogberry*, *Launce*, *Foresight* in 'Love for Love,' *Sir Peter Teazle*, and *David* in 'The Rivals,' besides figuring in the original cast of 'Follies of a Night' (q.v.). Liverpool and Dublin next claimed his energies, and then, in 1844, he was engaged for the Princess's Theatre, London, where he remained for four years, figuring as *Touchstone*, and, indeed, in "the whole round of the legitimate drama." Next came a term of service with Farren at the Olympic, the Strand, and then the Olympic again. At the Strand (1849-50) he was the first *Mr. Sceptic* in 'Founded on Facts' (q.v.), *Peter Paternoster* in 'John Dobbs' (q.v.), *Flatz* in 'The Philosopher's Stone' (q.v.), *Cogne Creche* in 'Prince Dorus,' and *Will Whimble* in 'Sir Roger de Coverley.' At the Olympic (1851) he was the original *Toby Twinkle* in 'All that Glitters is not Gold' (q.v.). In the spring of 1853 he began, at the Haymarket (under Buckstone), an engagement which lasted for sixteen years. During that period he was the original performer of the following (and other) characters:—*Captain Gawk* in 'Elopements in High Life' (1853), *Mr. Smith* in 'Knights of the Round Table' (1854), *Joe Withers* in 'The Evil Genius' (1856), *Paidagogos* in F. Talfourd's 'Atalanta' (1857), *Blenkinsop* in 'An Unequal Match' (1857), *Pluto* in F. Talfourd's 'Pluto and Proserpine' (1858), *Sir Dormer de Brazenby* in 'The Tide of Time' (1858), *Buzzard* in 'The World and the Stage' (1859), *Icebrook* in 'Everybody's Friend' (1859), *Aegisthus* in F. Talfourd's 'Electra' (1859), *Honeybun* in 'The Contested Election' (1859), *Mutton* in 'The Rifle' (1859), *Sir Solomon Frazer* in 'The Overland Route' (1860), *Seidell* in Taylor's 'Babes in the Wood' (1860), *Vulcan* in Burnand's 'Venus and Adonis' (1864), *Lepidus* in Burnand's 'Antony and Cleopatra' (1866), *Massaroni* in A. Beckett's 'Brigand' (1867), *De Vaudray* in 'A Hero of Romance' (1868), *Mountraffe* in Robertson's 'Home' (1869), and *Tollit* in 'Mary Warner' (1869). During the same period Compton was seen at the same theatre as *Bob Acres*, *Crabtree*, *Obadiah Prim* (in 'A Bold Stroke for a Wife'), and *Dr. Pangloss*. Leaving the Haymarket, he appeared both at Manchester and at the Olympic, London, as the original *Joshua Gawthwaite* in Tom Taylor's 'Handsome is that Handsome Does' (1870). Then came an association with the Globe Theatre, under H. J. Montague (1871-73), during which he was the original representative of *Muggles* in 'Partners for Life' (q.v.), *Paul Cudlip* in 'Forgiven' (q.v.), *Gulp* in 'The Spur of the Moment' (q.v.), *Ozeve* in 'Oriana' (q.v.), and *Rumbalino* in 'Fine Feathers' (q.v.). In 1874 he joined the company at the Lyceum, where he played the *First Gravedigger* to the *Hamlet* of Henry Irving, in addition to appearing in 'A Fish out of Water.' After this came a tour with the Vezin-Chippendale company, followed by "starring" en-

agements at Liverpool and Manchester, at which latter place, on July 14, 1877, he made his last appearance on the stage. On the 15th of September in that year, he died (of cancer). He had been married, in 1848, to Miss Emmeline Montague (q.v.), the well-known actress. "His *Touchstone*, his *Dogberry*, his *Gravedigger*," wrote J. R. Planché, "will never be forgotten by those who were fortunate enough to witness them"—a dictum repeated by Tom Taylor, who says, "His Shakesperean clowns were incomparably the most original and telling I have seen on the stage; and his *Marall* in 'A New Way to Pay Old Debts' held equal rank." "His style," wrote C. J. Mathews, "was peculiarly his own. He had a queer dry humour that never failed of effect. He had the art of giving value to phrases of themselves valueless, by his incisive mode of utterance, his affected stolidity, and his accompanied original facial expression." See 'Memoir of Henry Compton,' by Charles and Edward Compton (1879); Morley's 'London Playgoer,' etc. See, also, COMPTON, CHARLES; COMPTON, EDWARD; COMPTON, KATHERINE.

Compton, Katherine. Actress; daughter of Henry Compton (q.v.); made her first appearance at the Theatre Royal, Bristol, in 1874, as *Maria* in 'The School for Scandal.' She afterwards played at Hull, Newcastle, Manchester, etc. Her London debut was made at the Gaiety Theatre in May, 1877, as *Julia* in 'The Rivals.' She has been the original representative of the following characters:—*Lucy Merivale* in 'Such is the Law' (1878), *Mrs. Parminter Blake* in 'Imprudence' (1881), *Anne* in 'Low Water' (1884), the *Princess Peninkoff* in 'The Great Pink Pearl' (1885), *Mabel Selby* in 'A Run of Luck' (1886), *Juno Johnstone* in 'The Treasure' (1888), *Mrs. Bute Curzon* in 'Robin Goodfellow' (1893), *Lady Gwendoline* in 'The White Elephant' (1896), *Lady Algy* in 'Lord and Lady Algy' (1898), *Mrs. Bulmer* in 'Wheels within Wheels' (1899), *Lady Huntworth* in 'Lady Huntworth's Experiment' (1900), *Countess Zechyadi* in 'The Under-current' (1901), *Mrs. Auberton* in 'A Clean Slate' (1903), and the title-part in 'The Rich Mrs. Repton' (1904). She has also been seen in London as *Celia*, *Portia* ('Merchant of Venice'), *Miss Hardcastle*, *Lydia* ('The Love Chase'), *Helen* ('The Hunchback'), *Marion de Lorme* ('Richelieu'), *Grace Harkaway* ('London Assurance'), *Mrs. Singleton Bliss* ('Cyril's Success'), *Lady Betty Noel* ('Lady Clancarty'), *Princess Lydia* ('The Danischeffs'), etc.

Compton, Mrs. Edward [Virginia Bateman]. Actress; daughter of H. L. Bateman (q.v.); married in 1882 Edward Compton (q.v.), of whose Comedy Company she was for many years "leading lady." She has been seen in London as *Lady Teazle* (Sadler's Wells, 1880), *Violet* in 'Davy Garrick' (Strand Theatre, 1886), *Kate Hardcastle* (Strand, 1887), etc. She was the

original *Lydia* in Marivaux's *'Husband in Heaven'* (q.v.).

Compton, Mrs. Henry. See MONTAIGLE, KENNETH.

Compton, Percy. Actor, son of Henry Compton (q.v.), was the original *Wall* in Raleigh's *'Queen and Cardinal'* (1611), and the first *Burnaby Speed* in Calter's *'Doris'* (1740). He and his brother, Sydney Compton, have had considerable experience as actors in the English provinces.

Comrades. A comedy in three acts, by BRANDON THOMAS (q.v.) and H. C. STAPERTON (q.v.), first performed at the Court Theatre, London, on December 16, 1922, with John Clayton as *Nor George Baxter*, D. G. Boucicault as *Arthur Dexter*, U. F. Oughlan as *Captain Barclay*, A. Corbin as *Hon. Percy Chivers*, W. Mackintosh as *Tom Strump*, Miss Marian Terry as *Lady Constance Burdett*, and Miss Charlotte Addison as *Lady Dexter*, performed in the English provinces in 1923.

Comrades and Friends. A military drama in two acts, by ISAAC PRITCHARD (q.v.), first performed at Covent Garden in February 1851, with a cast including Bartley, Keeley, Abbott, Mendon, J. S. Grimaldi, Blanchard Power, Barnes, Miss Taylor, and Mrs. Chatterley.

Comstock, Nanette. Actress, born 1911, made her professional debut in 1927 in Huxley's *'Mile in the Ground'* (q.v.). She was the original *Una P. Jones* in *A Gold Mine* (1929), and the first representative in America of *Laura Norris* in *Birdies Baby* (1930). She has been seen in New York as *Jeanette* in *'National Gas'* (1929), and as *Madeline West* and *Jennie Buckhorn* in *'Shenandoah'* (1929).

Comus. A masque by JOHN MILTON, published in 1637. It was written, 'as most people know as an entertainment to be presented at Ludlow Castle in 1634 on the arrival and installation there of the Earl of Bridgewater as Lord President of Wales.

The masque was to be acted by members of the family, and as there was some story of the fourteen or fifteen-year-old daughter Alice, who was to act in the masque, having been lost in a wood on the way to Ludlow, Milton is supposed to have planned his story from that incident. Her two actual brothers acted the brothers' parts in the masque. The attendant spirit was acted by Milton's friend Harry Lawrence who had been commissioned to write the music. It was originally meant a licentious dancing revel. In Hemm's *'Shield of Hercules'* it means the promiscuous band of revellers who followed with their wild dance and song after the trained chorus of a procession. In later times *Comus* appeared as a god of festive mirth and joy. And so he passed into a type for use of moralists, appeared, fourteen years before Milton's poem in Ben Jonson's masque of *'Plato and the Republic'*, and had appeared, eleven years before that, in a Latin poem entitled

'Comus' by Henri de Fay, of Louvois, which Milton had read and liked, for at least one passage in it has been distinctly imitated. In Frodo's *'Old Wives Tale'* there are two brothers rescuing a lost sister from the spells of an enchanter" (Henry Morley). In 1738 Dr. Dalton adapted *'Comus'* to the stage, arranging it in three acts, 'retaining nearly the whole of the original, adding or compiling the scenes between the Brothers and *Comus'* crew, and introducing a variety of songs, mainly, it would seem, selected from Milton's works, to make it pass off better on the stage" (Hemmett). The piece was produced at Drury Lane on March 4, with Quin as *Comus*, Milward and Gilbert Jun., as the *Brothers*, Mills as the *First Spirit*, Mrs. Cibber as the *Lady*, Mrs. Olve as *Euphrosyne* (an introduced character), and Mrs. Arne as *Sabrina*; Beard, too, had a singing part. *Comus* was revived in 1744 at Covent Garden, with Mrs. Pritchard as the *Lady*. In 1752, at Drury Lane, with Mossop as *Comus*. In 1756, at Covent Garden, with Smith as *Comus* and Peg Woffington as the *Lady*. In 1772, at Covent Garden (reduced by George Colman to two acts), with Mattocks as *Comus* and Miss Oakley as *Euphrosyne*. In 1775, at Drury Lane, with Mrs. Haddley as the *Lady*. In 1776 at Covent Garden with Mrs. Barry as the *Lady*. In 1777, at Drury Lane, with Farren and Latham as the *Brothers*, Atkin and Tondel as the *Spirits*, Mrs. Robinson as the *Lady*, and Mrs. Haddley as the *Pastoral Symp*. In 1784, at Covent Garden with Henderson as *Comus*. In 1798, at Drury Lane with Palmer as *Comus*, Harcourt Jun., and M. Palmer as the *Brothers*, Harrington as a *Spirit*, Hemmett as *First Nephew*, Mrs. Wrighton as *Euphrosyne*, Mrs. French as the *Pastoral Symp*, and Mrs. Siddons as the *Lady*. In 1803, at Covent Garden, with G. F. Cooke as *Comus*. In 1812, at the same theatre, with C. Kemble as *Comus*. In 1829, at the same theatre, with Miss Hughes as the *Lady*. and in 1833 at Drury Lane, under the auspices of Buns. A notable revival was that of 1842 at Covent Garden with John Cooper in the title part, Edine Vestris as *Sabrina*, Miss Hamforth as the *Spirit*, and Mrs. Walter Lacy as the *Lady*. The groupings and arrangement of the tableaux, writes George Vandenhoff, "were admirable, and some of the mechanical effects were almost magical. There were forest scenes of the greatest pictorial beauty" (*An Actor's Note-Book*). Dryden and Parcell's *King Arthur* seems to have been drawn upon for this production. The masque was produced by Warrington at Drury Lane in February 1845, with himself as *Comus*, Anderson as the *First Brother*, Miss Faucit as the *Lady*, Miss Homer as *Sabrina*, and Miss F. Horton as the attendant *Spirit*. At Easter, 1855, at Drury Lane, *Comus* was revived with Walter Lacy as *Comus*, Edmund Phelps and Miss E. Falgout as the *Brothers*, Henri Drayton as *First Nephew*, Miss Augusta Thomson as *Sabrina*, Miss Poole as the attendant *Spirit*, and Mrs. Hermann Veda as the *Lady*. A lyric by

Edmund Falconer was introduced, set to music by J. Burnand [see Morley's 'London Playgoer']. The Masque was revived (with the music by Lawes) at the Botanic Gardens, London, in July, 1903.

Conceits (The). A play entered on the books of the Stationers' Company in November, 1653.

Con-curers. See CONQUERORS, THE.

Condell, Henry. Actor, died 1627; was in the original casts of 'Every Man in his Humour' (1598), 'Every Man out of his Humour' (1599), 'Sejanus' (1603), 'The Malcontent' (1604), 'Volpone' (1605), 'The Alchemist' (1610), 'Catiline' (1611), and 'All is True' (q.v.) (1613). He also enacted the Cardinal in 'The Duchess of Malfi' (q.v.). In 1599 he became a sharer in the profits both of the Globe and of the Blackfriars Theatres. He retired from the stage in 1623, in which year he and his brother-player, J. Heming, prepared and published the First Folio of the plays of their friend and colleague, Shakespeare (q.v.). See Collier's 'Lives of the Actors,' Halliwell-Phillips's 'Life of Shakespeare,' and Fleay's 'Actors' Lists' (Royal Historical Society).

Condell, Henry. Instrumentalist and musical composer, died 1824; was a member, successively, of several theatrical and operatic orchestras; wrote the music for 'The Enchanted Island' (ballet, 1804), 'Who Wins?' (farce, 1808), and 'Transformation' (farce, 1810), and contributed to the score of 'The Farmer's Wife' (q.v.).

Condemned. (1) A comedy-drama by W. MANNING, Prince of Wales's Theatre, Warrington, September 3, 1878. (2) A drama by EUSTON KNOWLES, first performed in U.S.A., and produced at the Theatre Royal, Castleford, August 25, 1887.

Confederacy (The). A comedy by Sir JOHN VANBRUGH (q.v.), first performed at the Haymarket on October 30, 1706, with Booth as *Dick Amlet*, Pack as *Brass* (his servant), Dogget as *Moneytrap*, Leigh as *Gripe* (a scrivener), Mrs. Barry as *Clarissa* (his wife), Mrs. Bracegirdle as *Flippanta* (her maid), Mrs. Bradshaw as *Corinna* (daughter of *Gripe*), Mrs. Porter as *Araminta* (wife of *Moneytrap*), Mrs. Willis as *Mrs. Amlet*, and Mrs. Baker as *Mrs. Cloggit*; acted ten times. The 'Biographia Dramatica' (1812) describes it as "in truth only a translation, something improved, of 'Les Bourgeoises à la Mode' of Mons. D'Ancourt. . . . The language is pleasing, and the plot of the two wives against their husbands well conceived and admirably executed." "The Confederacy," says Hazlitt, "is a comedy of infinite contrivance and intrigue, with a matchless spirit of impudence. It is a fine careless *exposé* of heartless want of principle" ('English Comic Writers'). "*Dick Amlet* and his mother make a choice pair, and *Flippanta* the lady's maid is a fine specimen of the effrontery of her kind. The morality of this comedy is on Vanbrugh's

usual level . . . and the rascally *Dick* is made perfectly happy at the close" (A. W. Ward). The comedy was revived in 1705, 1709, 1720, and 1725. Then came some more notable revivals, at Drury Lane—in 1739, with Macklin as *Brass* and Mrs. Clive as *Flippanta*; in 1746, with Foote as *Dick*, Yates as *Moneytrap*, Peg Woffington as *Clarissa*; in 1759, with King as *Brass*, Palmer as *Dick*, Miss Pope as *Corinna*, Wilkinson as *Mrs. Amlet*; and in 1769, with Miss Pope as *Flippanta* and Mrs. Abington as *Corinna*. The piece was seen at Covent Garden in 1770, with Yates as *Brass*, Shuter as *Moneytrap*, and Mrs. Bulkeley as *Corinna*; at the Haymarket in 1785, with Palmer as *Brass*, Bannister, jun., as *Dick*, and Parsons as *Moneytrap*; at Drury Lane in 1796, with Bannister, jun., as *Brass*, Suett as *Moneytrap*, and Mrs. Jordan as *Corinna*; at Covent Garden in 1807, with Lewis as *Brass*, Munden as *Moneytrap*, Emery as *Gripe*, and Mrs. C. Kemble as *Clarissa*; at the Lyceum in 1810, with Dowton as *Moneytrap* and Mathews as *Gripe*; at Drury Lane in 1817, with Harley as *Brass* and Miss Kelly as *Flippanta*; at Covent Garden in 1819, with W. Farren as *Moneytrap* and Miss Foote as *Corinna*; and at Drury Lane in 1825, with Mrs. Yates as *Clarissa* and Miss Kelly as *Corinna*.

Confederates. A drama in one act, by HENRY WOODVILLE, Globe Theatre, London, February 25, 1897.

Confederates (The). See THREE HOURS AFTER MARRIAGE.

Confession. A play, in prose and in blank verse, written by RICHARD CUMBERLAND, and printed, with other posthumous plays of his, in 1813. The confession is that of *Queen Eleanor* (mother of Richard I.), to the effect that a certain *Sir Reginald de Tours* is her illegitimate son.

Confidant (The), in SHERIDAN'S 'Critic' (q.v.), is a satire upon the conventional attendant on the heroines of sentimental drama.

Confidence. A character in SHIRLEY'S 'Triumph of Peace' (q.v.).

Confidence. (1) A comedietta by DION BOUCICAULT (q.v.), adapted from the French, and first performed at the Haymarket Theatre, London, on May 2, 1848. (2) A drama in three acts, by R. CANTWELL, Britannia Theatre, London, October 21, 1872.

Confidence Man (The). A play by JOHN BROUGHAM (q.v.).

Confidential Clerk (The). A farcical comedy in three acts, adapted by SYDNEY WITTMAN and SHREDEN WILSON from Von Moser's 'Der Leibrentet,' first performed at the Gaiety Theatre on the afternoon of June 18, 1898, with Percy Compton in the title part, F. W. Irish and S. Wilkinson as *Skroo* and *Twistem*, and other parts by Miss Sophie Larkin, W. Lestocq, G. Farquhar, etc.

Conflict; or, Love, Honour, and Pride. A play in blank verse, by HANNAH BRAD, printed in 1738.

Conflict of Conscience (The). A dramatic piece in six acts, "containing a most lamentable example of the doleful desperation of a miserable worldling, termed by the name of *Phalotimus*, who forsook the truth of God's gospel, for fear of the loss of life and worldly goods," "compiled" by NATHANIEL WOODEN, "minister in Norwich," and printed in 1693. This piece is based on the story of Francis Spira.

Confusion. (1) A dramatic sketch by FRANK W. MOORE, Royalty Theatre, London, February 13, 1876. (2) An "eccentric" comedy in three acts, by JOSEPH J. MARICK, first performed at the Vandeville Theatre, London, on the afternoon of May 17, 1883, with P. Day as *Mumpsford*, C. Grove as *Blizzard*, F. Thorne as *James*, Miss M. Larkin as *Miss Triclosby*, and Miss K. Bishop as *Rose*, placed in the evening bill on July 16, with C. Grove, F. Thorne, and Miss Larkin as before, C. Glenney as *Mumpsford*, Miss Winifred Emery as *Rose*, played in the English provinces in 1884, revived at the Vandeville on January 30, 1885, with C. Glenney, C. Grove, F. Thorne, and Miss Larkin as before, and with Miss Kate Burke, Miss M. Millett, and F. Mallish in other roles, again revived at the Vandeville in May, 1891, and at the Grand, Lillingdon, in December, 1892.

Congenial Souls. A farce by J. H. RYLEY, Princess Theatre, Edinburgh, October 9, 1878.

Congress at Paris (A). A farce by EDWARD ROAK (q.v.), first performed at the Olympic in July 1878, with a cast including H. Beerbolm Tree.

Congreve, William. Dramatic writer, born at Barclay, near Leeds, February 16, 1670, son of an officer in the army, was educated at Kilkenny (1681) and at Trinity College, Dublin (1685), returning to England in 1688. In March 1691 he was entered at the Middle Temple, and, being fairly well to do, began to frequent the society of men of fashion and letters. His first published work was a novel called 'In cognita, or Love and Duty Reconciled,' which appeared in 1692. Early in 1693 his first dramatic piece, 'The Old Bachelor' (revised by Dryden and Southey), was produced at the Theatre Royal with signal success, its polished wit carrying all before it. The comedy was printed shortly after, with a rhymed preface by Southey, in which Congreve was eulogized as Dryden's natural successor. In the same year appeared the translation of 'Juvenal' and 'Persius,' edited and partly written by Dryden, to whom Congreve addressed a complimentary poem prefixed to the 'Persius.' In November 1693, came Congreve's second play, 'The Double Dealer,' also produced at the Theatre Royal, but not so triumphantly as its predecessor,

its keen satire being countered by the *bona monde*. It was, however, soon and liked by Queen Mary, who commanded a revival of 'The Old Bachelor' for her special edification. In 1694, Addison, in his 'Account of the Greatest English Poets,' devoted a passage to "harmonious Congreve."

whose theory is unexamined doctrine
Has given already much, and promises more."

There was at this time discussion among the company at the Theatre Royal, from which Betterton and others having obtained the royal sanction to perform elsewhere—succeeded. A new theatre was built for them in Lincoln's Inn Fields, and, in return for a share in the profits, Congreve undertook to write for them one play per year, "if his health permitted." The house opened accordingly at Easter, 1696, with Congreve's 'Love for Love,' which proved so acceptable to the public that, "with certain breaks, it continued to be played for the remainder of the year." In May, 1696, the dramatist received the appointment of Commissioner of Hackney-coaches worth only £100 per annum while in December John Dennis published a volume of 'Letters upon Several Occasions,' in which Congreve was represented by an essay on 'Humour in Comedy.' To 1697 belongs also Congreve's epilogue to 'Southey's' 'Goonedon' (q.v.). He had already begun to write his tragedy, 'The Mourning Bride,' which, however, was not produced at Lincoln's Inn Fields till early in 1697. There was some anxiety as to its reception, but this was quickly dispelled, and the play proved itself, in the long run, the most popular of his efforts. In the controversy raised by Jeremy Collier's 'Short View of the Immorality and Profaneness of the English Stage' (1695), Congreve, who had been attacked in it, took part by issuing his 'Amendments of Mr. Collier's False and Imperfect Citations,' in which he asserted that the greater part of Collier's examples were "only demonstrations of his own impurity," and were "sweet enough till tainted by his breath." In March, 1700, came the production at Lincoln's Inn Fields of 'The Way of the World,' which, despite its wit, was found to have too little action to fit it for general approval. In the following year Congreve wrote the words of a masque, 'The Judgment of Paris' (q.v.), which was performed at Dorset Garden, and in 1704 joined Vanbrugh and Walsh in a translation or adaptation of Molière's 'Monsieur de Pourceaugnac,' which they called 'Monsieur Triclosby,' and which was presented at the New Theatre. In 1705 Congreve assumed with Vanbrugh, the management of the theatre in the Haymarket, and received the lucrative appointment of Commissioner of Wine Licenses. His 'Works' (including a three-act opera called 'Samson,' hitherto unprinted and unperformed) were published in three volumes in 1710. His health had for some time been precarious, and from this date onward it gradually grew worse until, in the autumn of 1729, the apoplexy of his coach brought

with its injuries to which he finally succumbed, in London on January 19, 1729. He was buried in Westminster Abbey. A. C. Swinburne, discussing Congreve, says:

"The fame of our greatest comic dramatist is founded wholly or mainly on but three of his five plays. His first comedy was little more than a hasty study after such models as were escaped by this earliest effort of their imitator, and tragedy in his hands appears rouged and wrinkled in the patches and powder of *Lady Walsfort*. But his three great comedies are more than enough to sustain a reputation as durable as our language. . . . No English writer, on the whole, has so nearly touched the skirts of Molière, but his splendid intelligence is wanting in the deepest and subtlest quality which has won for Molière from the greatest poet of his country an homage the tribute of exact and final definition conveyed in that perfect phrase which salutes at once and denounces him: 'ce moqueur pensif comme un apôtre.'" (Encyclopædia Britannica).

For other criticism see T. Davies' 'Dramatic Miscellanies' (1794), Hazlitt's 'Comic Writers' (1819), Green's 'English Stage' (1832), Macaulay's 'Essays' (1843), Leigh Hunt's 'Dramatic Works of Congreve, etc.' (1843), Thackeray's 'English Humourists' (1851), A. W. Ward's 'English Dramatic Literature' (1875), T. H. Ward's 'English Poets' (1890), and A. C. Swinburne's 'Miscellanies' (1896). For biography, see 'Biographia Britannica' (1747-66), T. C. Bliber's 'Lives of the Poets' (1753), Johnson's 'Lives of the Poets' (1781), 'Biographia Dramatica' (1812), H. Coleridge's 'Biographia Literaria' (1833), 'Dictionary of National Biography' (Leslie Stephen, 1887), and E. Gosse's 'Life of William Congreve' (1888).

Conjectures. A piece in one act, performed at the Haymarket in 1830.

Conjugal Lesson (A). "A comic scene" by H. DAVIES, first performed at the Olympic Theatre, London, on July 3, 1866, with F. Holman as Simon Lullaby and Mrs. Stirling as Mrs. Letitia Lullaby, revived at the Gaiety in February, 1876.

Conjuror (The). (1) A farce by MILES PETER ANDREWS (q.v.) produced at Drury Lane in April, 1774. (2) A farce in three acts, by ARCHIBALD McLAVER, printed in 1781.

Conn. The "shaughraun" in BOUCHÉ CAULT's play of that name (q.v.); and the leading figure in 'Conn., or, Out of Sight, Out of Mind,' a burlesque of 'The Shaughraun' written by F. W. GIFFES and produced at the Alexandra Theatre, Liverpool, on April 28, 1879. In this piece Conn. was represented by Miss Topey Conn, with Miss F. Chalgrave as Moya, F. J. Hinson as Harvey Duff, and A. Wheatman as Robert Hallowell.

Connecticut Yankee (A). A play by MARK TWAIN and H. P. TAYLOR, performed in U.S.A.

Connemara. A drama of Irish life by J. C. CHITTY, Prince of Wales's Theatre, Warrington, May 21, 1880.

Connoisseur (The); or, Every Man in his Folly. A comedy written by CONNOLLY, in satire of "virtuosity," acted at Drury Lane, and printed in 1730.

Connor, Charles. Actor, died 1838; was educated at Trinity College, Dublin; made his professional debut at Bath about 1807, and his first appearance in London at Covent Garden in September 1818. Among his most notable parts were *Pick* in 'The Beggar's Opera,' *Sir Calisthous* in Macklin's 'Love à la Mode,' *Terry* in 'Terry's Hour,' 'The Irish Tutor,' *John* in Procter's 'Mirandola,' *Dennis Hudguddery* in 'John Bull,' *Sir Lucius O'Trigger*, *Looney Macdaniel*, etc. See O'Sherry's 'Dramatic Biography' (1898).—His wife was seen at Covent Garden in 1821 as the *Duchess of York* in 'Richard III' and *Servant* in 'Virginia.'

Conover, Mrs., was for a time lessee and manager of the Olympic Theatre, London, where, in September, 1886, she appeared as *Lady Macbeth*.

Conquering Game (The). A "petite" comedy in one act, by W. BAYLE BERNARD (q.v.), first performed at the Olympic Theatre, London, on November 3, 1832, with Farren as *Charles III* and other parts by J. Vining, Selby Bland, Mrs. Macnamara, and Milne Vestris.

Conquerors (The). A drama in four acts, by PAUL M. PORTER (q.v.), first performed at the Empire Theatre, New York, January 4, 1894. First performed in England at the St. James's Theatre, London, on April 14, 1896, with George Alexander as *Eric Fox Rodeck*, Miss Julia Neilson as *Isabelle de Grandpre*, Miss Fay Davis as *Rabide*, Fred Terry as *Hugo*, H. B. Irving as *Jean Bonnia*, and other parts by W. H. Vernon, J. D. Beveridge, H. A. Edmund, R. Lorraine, etc. A burlesque of this, entitled 'The Con-Querrers,' written by KIRKAL SMITH and LOUIS DE LANGE, and composed by John Stromberg, was produced in New York on March 17, 1898.

Conquest, Benjamin Oliver. Actor and theatrical manager, born in London in 1805, died July, 1872, made his debut in the former capacity in 1827 at the Pavilion Theatre, E., as *Bushy* in 'Killing no Murder' (q.v.). His real name was Oliver, that of Conquest being assumed for stage purposes. From the Pavilion he went to the Olympic, and in 1830, with two partners, opened the Garrick Theatre, Leam Street, E., which was burned down in November, 1846. After this he appeared again at the Olympic. In March, 1861, he became proprietor of the Grecian Theatre, of which he retained the management till his death. He was, in his day, a very popular comedian. See CONQUEST, GEORGE.

Conquest, George. Actor and playwright, born 1837, son of B. O. Conquest (q.v.); made his first appearance on the

stage at the Grecian Theatre, London, on December 20, 1857, as *Pasternak Nonsuch* in 'Peter Williams and the Flying Indians' (q.v.). Later (1872) he became manager of the Grecian, and, still later (1887), of the Marley, where he has been the original representative of *Donat Croodys* in 'Man-Kind' (1911), *Zacky Pasternak* in 'For Ever' (1907), *Simonnet* and *Japan* in 'The Strangers of Paris' (1887), *Old Proverb* in 'A Dead Man's Gold' (1897), and so forth. He has written the following plays: 'Devil on Two Sticks' (1867), 'Rescue on the Raft' (1867), 'Obliging a Friend' (1867), 'The Streets to the Hulks' (1868), 'Genevieve' (1872), and 'The Elixir of Life' (1873), in addition to many pieces produced in collaboration with Henry Pettitt (q.v.), Paul Merritt (q.v.), Arthur Shirley (q.v.), and Henry Bray (q.v.), as well as with G. Comer (q.v.), T. Craven (q.v.), and Lily Tinsley (q.v.). His son, George Conquest, jun., born 1888, appeared at the Grecian in pantomime in 1908, and has since played many original parts.

Conquest of Algiers (The). See **KANAK DROOD**

Conquest of Brute (The). A play by JOHN DAY and HENRY CRISTLE, referred to in *Henslowe's Diary*, July, 1598.

Conquest of China by the Tartars (The). A tragedy by ELIZABETH KETTLER (q.v.), written in heroic verse, acted at the Dorset Garden in 1674, and printed in 1678. Sir Robert Howard, it appears, wrote a play called 'The Conquest of China,' which was to have been revised by Dryden, but it was neither acted nor printed.

Conquest of Granada by the Spaniards (The). A tragedy in two parts, by JOHN DRYDEN (q.v.), entered on the Stationers' books in February, 1670-71, and published in 1672. The original cast at the Theatre Royal included Hart as *Alonso*, Mohun as *Abdelmelech*, Kynaston as *Bashadin* (King of Granada), Heaton as *Osmyn*, Cartwright as *Abenamar*, Winterhal as *Selin*, Nell Gwynn as *Almahide*, Mrs. Marshall as *Lyndarane*, Mrs. Bowtel as *Bonarside*, Littlewood as *Ferdinand* (King of Spain), Bell as *Duke of Arona*, and Mrs. James as *Isabel* (Queen of Spain). 'Nell Gwynn spoke the prologue to the first part, wearing a broad brimmed hat in caricature of one with which Nokes had adorned himself on a similar occasion, and which had greatly entertained the public.' The Moors are besieged in Granada. *Alonso*, who is a stranger from Africa, performs prodigies of valour. He persists in his love for *Almahide*, notwithstanding that she is married to *Bashadin*. At the conclusion, *Bashadin* being killed, there is no longer any obstacle to the union of *Alonso* and *Almahide*' (Gosse). The tragedy was revived at Drury Lane on March 8, 1706, with Powell as *Alonso*, Wilks as *Osmyn*, Mills as *Abdelmelech*, Husband as *Bashadin*, Mrs. Knight as *Lyndarane*, and Mrs. Rogers as *Almahide*.

Conquest of Magdala (The); and the Fall of Theodore. A spectacular drama by STROCKELER, Astley's Theatre, London, September 12, 1808.

Conquest of Spain (The). A tragedy, founded on 'All's Lost by Lost' (q.v.), ascribed to Mrs. Pix, and performed at the Haymarket in 1706 (Downes).

Conquest of Taranto (The); or, St. Clara's Eve. An historical play in three acts, by W. DIMOND (q.v.), the music by Bishop first performed at Covent Garden on April 15, 1817. See **RINALDO**.

Conquest of the West Indies (The). A play by W. HAWTHORN, WENTWORTH SMITH, and J. DAY, performed in 1601.

Conrad and Lisette; or, Life on the Mississippi. A play in four acts, Duke's Theatre, London, March 29, 1880.

Conrad and Medora, or, Harlequin Corral and the Little Fairy at the Bottom of the Sea. A burlesque-pantomime by W. HINDS (q.v.), founded on the French ballet, *Le Corral*, and first performed at the Lyceum Theatre, London, on December 20, 1855, with Mrs. A. Mellon (Miss Wodgar) as *Conrad*, Mrs. C. Dillon as *Medora*, J. L. Toole as *Bombast*, N. Callaghan as *Furro*, Mrs. B. White as *Guinevere*, Miss M. Wilton as *Syrene* (the little fairy), etc., performed at Wallack's Lyceum, New York, in August, 1857, with a cast including John Wood and Mrs. John Wood.

Conscience. A character in the moral-play of 'Appius and Virginia' (q.v.).

Conscience. (1) A tragedy translated by THOMSON from the German of Iffland, and printed in 1800. (2) A comedy by JOSEPH ASTON (1757-1844), performed at the Theatre Royal, Manchester, in 1818. (3) A tragedy by J. T. HAINES performed at Drury Lane in February, 1821, with a cast including Wallack, Cooper, and Mrs. W. West. (4) A play produced at the Union Square Theatre, New York, in 1876, with Miss Clara Morris as *Constance*. (5) A drama by HENRY VANDENHOFF, produced at the Alexandra Opera House, Sheffield, November 13, 1877. (6) A play by A. K. LANCASTER, performed in U.S.A.

Conscience Money. A comedy-drama in three acts, by H. J. BROWN (q.v.), first performed at the Haymarket Theatre, London, on September 16, 1874, with the author as *Pack Simpson*, W. Terriss as *Spiny Soften*, C. Kelly as *Fred Danner*, R. Pateman as *Sir Archibald Cross*, David Fisher, jun., as *Peggy*, Miss Pateman as *Miss Calverley*, Miss Emily Thorne as *Mrs. Calverley*.

Conscious Lovers (The). A comedy in five acts, by MR. RICHARD MYKLE (q.v.), first performed at Drury Lane on November 7, 1722, with Booth as young *Berd*, Wilks as *Myrtle*, C. Gibbs as *Tom Griffin* as *Chamberlain*, Williams as *Sealand*, Mills as *Sir John Berd*, T. Gibbs as *Daunt*, Mrs. Oldfield

as *Indiana*, Mrs. Booth as *Lucinda*, Mrs. Younger as *Phyllis*, Mrs. Moore as *Mrs. Sealand*, and Mrs. Thurmond as *Isabella*. The outline of the play had been suggested by the 'Andria' of Terence, and Booth, when at Westminster School, had played *Pamphilus*—the character to which young *Beril* corresponds. Steele witnessed the first representation, and, according to Victor, was charmed with all the performers except Griffin. The piece was well received, and performed twenty-six times. In the following month it was published with a dedication to the king, and in the preface Steele declared that "The chief design of this was to be an innocent performance," and that "the whole was writ for the sake of the scene in the fourth act, wherein Mr. Bevil evades the quarrel with his friend." This, of course, was directed against the practice of duelling. T. Cibber says that the characters of *Tom* and *Phyllis* were not in the play as originally written, and they appear to have been introduced in response to C. Cibber's remark that the work, as it at first stood, was "rather too grave for an English audience." Steele admits that C. Cibber made several alterations in the comedy before it was acted, but these, he says, were "to its disadvantage." Fielding makes *Parson Adams* say: "I never heard of any plays fit for a Christian to read, but 'Cato' and 'The Conscious Lovers,' and, I must own, in the latter there are some things almost as demerit enough for a sermon." "The story of *Indiana* and of *Beril's* virtuous love for her might have served," says A. W. Ward, "as a subject for an *Ussand* or a *Kotzebue Old Humphrey* is the conventional figure of the trusty old family servant; on the other hand, there is real freshness and humour in the loves of *Tom* and *Phyllis*." The comedy was revived at Lincoln's Inn Fields in 1730, with Quin as young *Beril*, at Drury Lane in 1736, with Mrs. Cibber as *Indiana* and Mrs. Clive as *Phyllis*, at Covent Garden in 1741, with Peg Woffington as *Phyllis*, at Drury Lane in 1747, with Barry as young *Beril* and Macklin as *Tom*, at the same theatre in 1751 with *Eliza* as young *Beril*, at Covent Garden in 1758, with Mrs. Bellamy as *Indiana*, at Drury Lane in 1760, with Mrs. Abington as *Lucinda*, at the same theatre in 1766, with Mrs. Yates as *Indiana* and Miss Pope as *Phyllis*, at Covent Garden in 1774, with Lewis as young *Beril* and Mrs. Mattocks as *Phyllis*, at the same theatre in 1787, with Farren as *Myrtle* and Mrs. Pope as *Indiana*, at Drury Lane in 1790, with Kemble as young *Beril*, Bannister, jun., as *Tom*, Miss Farren as *Indiana* and Miss Mellon as *Phyllis*, at Covent Garden in 1797, with Mrs. Abington as *Phyllis*, and at the same theatre in 1810, with Charles Kemble as young *Beril*, Liston as *Cumberland*, and Mrs. C. Kemble as *Phyllis*.

Conscript (The). A farce in one act, by W. OGBURN (q.v.), first performed at the Queen's Theatre, London, on January 18, 1836.

Conscript (Lo). See BREAKING THE SPELL.

Consequences. A comedy in three acts, by LYNK, printed in 1791.

Conspiracy (The). (1) A tragedy by HENRY KILLBREW, acted at Blackfriars; printed in 1638, and reprinted in 1688 as *Pallantus and Endora*, *Pallantus* being the chief of the conspirators, and *Endora* the daughter of the reigning king whom they depose. (2) A tragedy in rhymed verse by W. WHITAKER, performed at Dorset Garden in 1690. (3) A tragedy founded on Metastasio's *Clemency of Titus*, attributed to JEFFSON (q.v.), and produced at Drury Lane in November, 1796, with a cast including J. P. Kemble, C. Kemble, Harrymore, Palmer, and Mrs. Siddons. (4) A play in four acts, by G. L. GOSWOLD (q.v.), first performed at the Prince of Wales's Theatre, Liverpool, on June 18, 1863, with a cast including the author and Miss Carrie Lee Stoyke.

Conspiracy and Tragedy of Charles, Duke of Byron, Marshal of France (The). Two plays by GEORGE CHAPMAN (q.v.), each in five acts—one dedicated to the 'Conspiracy,' the other to the 'Tragedy,' both published in 1604 as having been "acted lately at the Black-Friars." They are founded on the history of France in the time of Henry IV. Byron is represented as a man of great valour, but vain-glorious. He never thinks his merits have been sufficiently rewarded. He enters into a conspiracy with the king's enemies, and is executed for treason. (Genest.) Swinburne describes the two plays as "a small epic in ten books or acts," "the noblest memorial we have of its author's original powers." "We close the book," he says, "with a full and satisfied sense of severe delight in the deep inner music which sounds on in the mind's ear after study of the thought and passion which inform it."

Upon the two high figures of the marshal and the king Chapman has expended his utmost power, and they confront each other on his page in gigantic outline. . . . The high poetic austerity of this work as it now stands is all the more striking from the absence of any female element. The queen appears in the fourth act of the second part as little more than a dumb figure. The whole interest is political, and the whole character is masculine, of the action and the passion on which the poet has fixed our attention and concentrated his own. A passage now cancelled, in which the queen and Mademoiselle de Verneuil were brought forward, and the wife gave the mistress a box on the ear, had naturally drawn down a remonstrance from the French ambassador who saw the domestic life of his master's court presented with such singular frankness of exposition to the contemporary eyes of London playgoers; and at his instigation the play was not unreasonably prohibited."

Constance. (1) A play by ROBERT BUCHANAN (q.v.), first performed at Wallack's Theatre, New York, in November,

1864, with E. J. Henley as the Duke of Aragon, Edmund Toussie as *Préval*, Herbert Kelvey as *Captain Harlowe*, Sidney Pount as *Mrs. Melville*, and Miss Hume Coghlan as *Lady Constance Harlowe*. (2) An opera written by T. W. ROBERTSON and composed by Frederick Lay.

Constance. (1) Widow of *Geoffrey, Duke of Bretagne*, and mother to *Arthur*, in 'King John' (q.v.). (2) Daughter of 'The Prince of Bruges' in MERIDIAN KNOWLES's play so named (q.v.). (3) Daughter of *Sir William Fendling* in MERIDIAN KNOWLES's 'Love Chase' (q.v.). (4) In BROWNING's 'In a Balcony' (q.v.). (5) The heroine of J. MORTIMER's 'Hearstamoor' (q.v.). (6) Daughter of the pew opener in GILBERT and Sullivan's 'No. 1' (q.v.). (7) The heroine of STEPHENS and Solomon's 'Claude Lorraine' (q.v.). (8) A character in some English versions of 'The Three Musketeers' (q.v.).

Constance Frons. A play by HERBERT GOREAU and MORRIS EDWARDS, Vanderville Theatre, London, June 27, 1887.

Constant. (1) *Sir Rashful* and *Lady Constant* are characters in MURPHY's 'Way to Keep him' (q.v.). (2) *Ard Constant*, in VANBRUGH's 'Provoked Wife' (q.v.), is a lover of *Lady Brule*. (3) *Captain Constant*, in FIELDING's 'Coffee-house Politician,' is in love with *Hilarist*.

Constant Couple (The); or, A Trip to the Jubilee. A comedy in five acts, by GEORGE FARQUHAR (q.v.). First performed at Drury Lane Theatre at the latter end of George's (second) of 1699. The cast comprised Wilkes as *Sir Harry Wildair*, Powell as *Colonel Standard*, Pinkethman as *Bess Clucker*, Johnson as *Alderman Smuggler*, Bullock as *Clucker, jun.*, Norris as *Dicky*, Mills as *Lizard*, Haines as *Tom Kyrand*, Mrs. Verbruggen as *Lady Lurwell*, Mrs. Moore as *Fairy Mrs. Rogers* as *Angelica*, and Mrs. Powell as *Lady Portian*. The 'Biographia Dramatica' (1807) assumes Farquhar is taking the characters of *Lady Lurwell* and *Colonel Standard*, the incident of *Bess Clucker* and *Tom Kyrand's* change of clothes, and 'other circumstances,' from a publication called 'The Adventures of Covent Garden,' issued in 1699. Gossart says that *Lady Lurwell* and the outlines of the two *Cluckers* were borrowed from 'Madam Fickle' (1696) (q.v.). He adds that "Norris, from his peculiar happiness in hitting off the character of *Dicky*, lost his own name of Henry, and was frequently called in the playbill *Jubilee Dicky*." Farquhar attributed the success of the play to Wilkes acting. Certain it is that that success brought him three "benefit" nights. The piece was revived at Lincoln's Inn Fields in 1731, with Hyatt as *Sir Harry* and Quiss as *Standard*, at Drury Lane in 1730, with Gifford as *Sir Harry*, Hayward as *Standard*, Macklin as *Bess Clucker*, and Mrs. Gifford as *Lady Lurwell*, at Covent Garden in 1740, with Peg Woffington as *Sir Harry*, Glibber, jun., as *Bess Clucker*, and Mrs.

Bellamy as *Angelica* ("Sir Harry Wildair acted by a woman was a novelty. Mrs. Woffington represented the character with so much ease, elegance, and propriety of deportment, that no male actor has since equalled her in it. She acted it twenty times the first season", at Drury Lane in 1742 with Mrs. (Tive as *Lady Lurwell*, in 1743 with Garrick as *Sir Harry* and Peg Woffington as *Lady Lurwell*, in 1762 with G'Brien as *Sir Harry* and Mrs. Yates as *Lady Lurwell*, in 1771 with Mrs. Barry as *Sir Harry* and Mrs. Haddley as *Lady Lurwell*, in 1776 with Mrs. Greville as *Sir Harry*, Palmer as *Standard* and King as *Bess Clucker*, in 1779 with Miss Walpole as *Sir Harry*, Palmer as *Bess Clucker*, and Miss Pope as *Lady Lurwell*, at Covent Garden in 1785 with Lewis as *Sir Harry* and Quick as *Bess Clucker*, at Drury Lane in 1788, with Mrs. Jordan as *Sir Harry*, Bannister, jun. as *Bess Clucker*, Hoell as *Clucker, jun.*, and Mrs. Kemble as *Angelica* at the Haymarket in 1790, with Mrs. (Gouldall as *Sir Harry* at Drury Lane in 1806 with Killeston as *Sir Harry*, Barrymore as *Standard*, Bannister as *Bess Clucker*, Downton as *Smuggler*, and Miss Mellon as *Angelica*, and at the Haymarket in 1830 with Mrs. Mardyn as *Sir Harry* and Terry as *Smuggler*.

Constant Maid (The). (1) A comedy by JAMES SMURLEY (q.v.), acted at 'The Nursery' in Covent Garden, and first printed in 1640. (2) A ballet performed at the Royalty Theatre, London, in January, 1788.

Constant Nymph (The); or, The Rambling Shepherd. A play in rhymed verse licensed in August 1677, and performed at Dorset Garden with Mrs. Hester as *Alicia* (the nymph), Mrs. Mary Lee as *Asotus* (the shepherd) and other parts by Mrs. Barry, Sandford, Melbourne, etc.

Constantia. (1) Daughter of *Demetrius* in 'The Birth of Merlin' (q.v.). (2) Sister of *Petronius* in HEAT HUNT and FLETCHER's 'Chances' (q.v.). (3) *Constantia*, in MACHLIN's 'Man of the World' (q.v.), is in love with *Agrippa N. Symphon*. (4) *Constantia Neville*, in 'She Stoops to Conquer' (q.v.).

Constantine and Valeria. A play by JOANNA BAILEY, produced at the Haymarket Theatre (London), Liverpool, Edinburgh (1820), Dublin, etc.

Constantine the Great; or, The Tragedy of Love. A play by NATHANIEL LEE, performed at the Theatre Royal in 1694, with Smith in the title part, Betterton as *Criepus*, Mrs. Barry as *Paula*, Griffin as *Delmatius*, Goodman as *Annibal*, Gillow as *Arus*, Wilkshire as *Lycinius*, and Mrs. Cook as *Verena*. The epilogue was by Dryden. The characters are historical, but the incidents fictitious. 'Constantine' is represented as in love with *Paula* and contracted to her. *Criepus* his own not knowing this marriage, but *Constantine* threatens *Criepus* and *Paula* with death, but at last and with great difficulty he gets the better of his

love, and resigns *Fausta* to his son" (Genev.). (2) 'Constantine' a tragedy by Dr. FRANCIS, adapted from the French, and performed at Covent Garden in February, 1754, with Barry as the Emperor, Smith as Aurelian, Miss Bellamy as Fulvia (wife of Constantine), etc. In this instance, also, the plot is unhistorical.

Constantinus. A son of *Constantine* in MIDDLETON'S 'Mayor of Queenborough.'

Constanza. Daughter of *Fernando de Alcega*, disguised as a young Spanish gipsy, and called by the name of *Preteiosa*, in MIDDLETON'S 'Spanish Gipsy' (q.v.).

Consultation. A play performed at the Haymarket in April, 1705.

Contempt of Court. (1) An operetta written by ARTHUR MATTHEWS, and composed by Edward Solomon, first performed at the Folly Theatre, London, May 5, 1877, with Furneaux Cook as the Magistrate, Wyatt as the Defendant, Mme. Dolero as the Plaintiff (*Amelia Torton*), and Miss Harriett Coveney as her mamma. (2) A comedy in three acts, by DION BOUTICAULT (q.v.), adapted from 'Le Réveillon,' with an act of 'Americans in Paris' (q.v.) interpolated, and first performed in London at the Marylebone Theatre, on October 1, 1879, produced at Wallack's Theatre, New York, on October 4, 1879, with a cast including Miss Ada Dyma, H. Beckett, and others. See COMMITTED FOR TRIAL.

Contending Brothers (The). See TWIN KINGS.

Contented Woman (A). A four-act farce comedy, by CHARLES H. HOYT, Star Theatre, B. B. B., September 2, 1895, New York City, Hoyt's Theatre, January 4, 1897.

Contention between Liberality and Prodigality (The). A "pleasant comedy, play'd before Her Majesty," printed anonymously in 1602.

Contention between the Two Famous Houses of York and Lancaster (The). See HENRY VI.

Contention for Honour and Riches. See HONORIA AND MAMMON.

Contention of Ajax and Ulysses for the Armour of Achilles (The). An interlude by JAMES SHIRLEY (q.v.), "taken from the 13th book of Ovid's 'Metamorphoses,'" and printed in 1609.

Contest of Beauty and Virtue (The). A play adapted from *Metastasio*, and set to music by Dr. ARNE, performed at Covent Garden in honour of the royal nuptials in 1773, and printed in that year.

Contest, Sir Adam. The leading character in Mrs. INCHBALD'S 'Wedding Day' (q.v.).

Contested Election (The). A comedy by TOM TAYLOR (q.v.), suggested by some contemporary election proceedings, and first performed at the Haymarket Theatre, London, on June 29, 1850, with J. B. Buck-

stone as Peckover, H. Compton as *Honeybun*, W. Fatten as *Waggoner*, C. J. Mathews as *Dodgson*, Mrs. Charles Mathews as *Mrs. Honeybun*, Miss Fanny Wright as *Clara Honeybun*, Rogers as *Topper*, Braid as *Gathercole*, Clark as *Spitcock*.

Contrabandista (The). An opera in two acts, libretto by F. C. BURNARD (founded partly on a farce written by him and MONTAGU WILLIAMS), music by Arthur Sullivan, first performed at St. George's Hall, Langham Place, London, on December 18, 1867, with Miss Lucy Franklin as *Inez de Rozas*, Miss Arabella Smyth as *Rita*, Aynsley Cook as *San José*, Shaw as *Mr. Grogg*, etc. This work was afterwards revised and extended by the author and composer, and reproduced in that form as 'The Chieftain' (q.v.).

Contract. The name of an alderman and his son (a pugilist) in BRAXLEY'S 'Boarding House' (q.v.).

Contract (The). (1) A play performed at Lincoln's Inn Fields in April, 1731. (2) A comedy in two acts, by Dr. THOMAS FRANCIS LIN, founded on *Destouches*' 'L'Amour Usé,' and performed at the Haymarket Theatre in June, 1778. (3) A farce by COBB, performed at Drury Lane Theatre in April, 1779; played afterwards as 'The Female Captain.' (4) A comic opera by ROBERT HOULTON, acted at Dublin in 1783. (5) A drama in five acts, by H. C. MILLER, Theatre Royal, Margate, June 6, 1887.

Contrariety. A farce, printed in 1706.

Contrary Winds. An operetta, libretto by FREDERICK WOOD, music by George Fox, New Theatre, July 24, 1882.

Contrast (The); "or, A tragical comical Rehearsal of Two Modern Plays, and the Tragedy of Epaminondas." A play by Dr. BENJAMIN and JOHN HODLY (q.v.), acted at Lincoln's Inn Fields in April, 1731. "It was intended," says the 'Biographia Dramatica,' "to ridicule the then living poets, among whom we find, by the 'Grub Street Journal,' Mr. Thomson, author of 'The Seasons,' was to be numbered. At the desire of Bishop Hoadly it was suppressed, and every scrap of paper, copy, and parts recalled by Mr. Rich, and restored to the authors. Mr. Fielding availed himself afterwards of the same design in his celebrated and popular performance called 'Pasquin' (q.v.). (2) A "dramatic pastoral," printed in 1752. (3) A farce by WALDRON, acted once at Drury Lane (May 12, 1775). (4) A comedy in five acts, by ROYALL TYLER (q.v.), first performed at John Street Theatre, New York, on April 16, 1857, and remarkable as "the first American play which had ever been got up on a regular stage, by a regular company of comedians." "The comedy," says Dublin, "is extremely deficient in plot, dialogue, or incident, but has some marking in the characters, and in that of *Jonathan*, played by Wignell, a degree of humour, and knowledge of what is termed Yankee dialect." The play was

printed in 1798, with a title page drawing attention to the fact that the author was an American citizen, while the prologue called upon the audience to rejoice in the fact that here was a play which might be properly called their own ('Biographic Dramatic'). — 'Contrast' a play adapted by Miss MARY from the French of Dancourt and Thibout, and performed in the United States in 1800.

Contrabasso (La). See **DAM IN POSTER.**

Contrabasso (The); or, The Rival Queens. An anonymous poem, printed in 1777. It was not intended for representation, being written only in ridicule of the confusion which at that time reigned in the King's Theatre in the Haymarket, in consequence of the contest for superiority between the two celebrated prima donnas, Signora Fontana and Cuzzoni.

Contrivances (The); or, Move Ways than One. A tailed into in one act, by HENRY CANN, first performed at Drury Lane in August, 1718.

Convent Belles. A play by HOWARD FRIZELL, produced at the Olympic Theatre, London, 1861-62.

Convent of Pleasure (The). A comedy by the DUCHESS of NEWCASTLE, printed in 1696.

Conversion of England (The). An historical drama by the Rev. HENRY CROSWELL, first performed in the parish room of St. Peter, Vauxhall, London, in 1806; afterwards performed at Clapham, Croydon, Stritham, and (January, 1808) in the Great Hall of the Church House, Westminster.

Conversion of Saul (The). A sixteenth-century "mystery," first printed in 1835.

Convent (The). A play in four acts, translated by CONSTANCE GARETT from the Russian of SERGIUS STEPIAN, and performed at the Avenue Theatre, London, on June 14, 1888, with a cast including Lawrence Irving, C. Harrington, Mrs. Theodore Wright, Miss Margaret Halden, Miss Suzanne Chelton, etc.

Converts (The); or, The Folly of Priestcraft. A comedy, printed in 1699. See **LANGTUNE.**

Convict (The). (1) A play performed at the City of London Theatre in November 1838. (2) A drama by C. H. STICKERSON, Pavilion Theatre, London, February 1, 1888. (3) A drama by H. NEVILLE, Royal Amphitheatre, Liverpool, August 3, 1888. (4) A play by Ida M. COLFORD, produced in U.S.A.

Convict's Wife (The). See **MARIL.**

Conway, Henry B. Actor, born 1810; made his professional debut at the Olympic Theatre, London, in December, 1872, as the original Bernard in Vain and Dubouge's

'Without Love' (p. 2). The characters of which he was afterwards the first representative include:—*Count de Planchette* in 'Philip' (Lyceum 1874), *Fred Meredith* in 'Brothers' (Court, 1876), *Faust* in 'Gretchen' (Hampstead 1878), *Mr. Langford* in 'Duty' (1879), *Philip Eden* in 'Othello' (Haymarket, 1881), *Captain Planchette* in 'Saints and Sinners' (Vanderbilt, 1884), *Faust* in 'Faust' (Lyceum, 1885), *Lord Archibald* in 'Almayer's Love's Martyrdom' (Criterion, 1889), *Joseph Andrews* in 'Joseph's Woodheart' (Vanderbilt 1890), *Frank Randall* in 'The Widow Winmore' (Criterion, 1890), and *Herbert Irving* in 'The Hunchback of Notre Dame' (Vanderbilt 1891). He was also in the original casts of 'A Royal Tour' (Lyceum 1891), 'Devotion' (Lyceum 1892), 'The Great King' (Lyceum 1893), 'Troubadour' (Lyceum 1894), 'In a Widdow' (1894), and 'The Road to Rome' (1895). He has been seen in London, at the Lyceum, as *Francis* in 'Richard' (1873), *Christian* in 'The Bible' (1874), *Lord Henry* in 'Willis' (1874), *Charles I.* (1874), and *Orme* (1874), at the Haymarket, as *Don Donato* (1875), *Romeo* (1876), *Orlando* (1878), *Lance* in 'Measure for Measure' (1879), and *Sebastian* in 'Twelfth Night' (1878); at the Aquarium, as *Squire Thornhill* (1878); at the Prince of Wales's, as *Julian Hastings* in 'Diplomacy' (1878); at the Haymarket, as *Alfred Sedgwick*, *Lord Beauchamp*, and *Captain Absolute* (1880), *Mr. Charles Fennimore*, *Henry Daryl*, and *De Neuville* (1881), *Angus M. Alister* (1883), *George D. Alroy* (1889), and *Captain Bradford* in 'Peril' (1884); at the Court, as *De la Wintrop* in 'Young Mrs. Wintrop' (1884), and *Paulus De la Wintrop* in 'The De la Wintrop' (1885), at the Strand, as *Dr. John Webb* in 'The Chastelaine Marriage' (1887); at the Vanderbilt, as *Lord Selwyn* in 'Fascination' (1888); at the Gaiety, as *Philip Selwyn* in 'A Foul Paradise' (1889); and at the Vanderbilt as *Hampstead* in 'Confession,' and *Tom Fashon* in 'Miss Tomboy' (1891).

Conway, Hugh (F. J. Pargent). Novelist and playwright, born 1824, died 1888. See **CALLER BACK** and **DARK DAYS.**

Conway, William Augustus. Actor, born 1788, died 1860; educated at Harbardon; made his professional debut at Chester; and, after various provincial engagements, made his first appearance in London at Covent Garden on October 6, 1813, as *Alexander the Great*. At this theatre, between 1813 and 1815, he was seen as *Othello*, *Romeo*, *Henry V.*, *Coriolanus*, *Antony* ('Julius Cæsar'), *Hamlet*, *Pompey*, *Voltruccio*, *Orlando Richmond*, *Pontiusbridge*, and *Monty*, also, as *Jeffery young*, *Norval*, *young Pashan*, *Alonso* ('The Revenge'), *Reila*, *George Barnard*, *Comes*, *Severity* ('The Quinquer'), and *Pompey*. From 1815 to 1821 he was at Bath. In the latter year he acted at the Haymarket as *Lord Young*, *Darwin*, etc. and, it is said, was so indignant at certain newspaper comments on his work that he decided to leave the stage. However, in 1822, he was

offered and accepted an engagement in New York, where he appeared for the first time on January 12, 1824. He figured in a round of his chief parts, but before very long, it would seem, broke down mentally, throwing himself overboard one day in 1828 while on his way to Charleston harbour. Genest says of him that he 'was awkwardly tall, but his fine figure was of service to him in *Coriolanus* and such characters. In 'The Libertine' he looked the part to perfection. On the whole, he was a good actor.' 'Criticism on his acting will be found in Hazlitt's 'View of the English Stage,' and there are several references to him in Macready's 'Reminiscences.' See, also, Ireland - 'New York Stage.'

Conyers, Addie. Actress; made her first appearance in London at the Vaudeville Theatre in 'A Wet Day' (1884). In the revival of 'Don Juan Junior' at the Avenue in 1888 she played *Haidée*, and she followed Miss May Yoke at the Lyric Theatre as the hero of 'Little Christopher Columbus' (q.v.). She has had much experience in the English provinces, America, South Africa, and Australia.

Cook, Alice Aynsley. Actress and vocalist; was the original *Zerlina* in 'Don Giovanni in Venice' (Gaiety, London, 1873). At the Prince's, Manchester, she was in the first cast of Alfred Cellier's 'Nell Gwynne' (q.v.) and 'Tower of London' (q.v.); and at the Court Theatre, Liverpool, she was the original *Alice* in 'Stanslans' 'Lancashire Witches' (q.v.). At the London Gaiety in 1881 she was the first representative of *Dolly* in Lutz's 'All in the Downs' (q.v.).

Cook, Captain. See DEATH OF CAPTAIN COOK.

Cook, Edward Dutton. Theatrical critic and miscellaneous writer, born 1829, died 1883, was the author of 'A Book of the Play' (1878), 'Hours with the Players' (1881), 'Nights at the Play' (1883), 'On the Stage' (1889), and contributions to the 'Dictionary of National Biography.' He wrote criticisms of the theatre for the 'Pall Mall Gazette' from 1867 to 1875, and for 'The World' from 1875 to 1883. With Leo polo Lewis, he was the author of a play called 'The Dove and the Serpent' (q.v.).

Cook, Furneaux. Actor and vocalist; was the original representative of *Peter* in 'Cinderella the Younger' (1871), *Batifol* in 'La Belle Normande' (1881), the *Lord Mayor* in 'The Great Mogul' (1881), *Farmer Bonham* in 'The Merry Duchess' (1883), *Squire Bonham* in 'Dorothy' (1886).

Cook, Thomas Aynsley. Actor and vocalist, born 1832, died 1894, made his London debut at Drury Lane Theatre in September, 1862. He was a member successively of the National English, Pyne and Harrison, Purpura Ross and Carl Rosa opera companies, of the last of which he was a member from its inception in 1872 till his death. Among his original parts were Sir

Temple Griffin in 'Lord Bateman' (1863), *Alliance* in 'The Golden Ring' (1863), and *Schnapps* in 'The Beggar-Student' (1864). His repertory included many of the bass parts in the works of Weber, Meyerbeer, Verdi, Benedict, Wallace, Balfe, and so forth. He was especially popular as *General Boom* in 'The Grand Duchess' and *Dennis Acot* in 'The Bohemian Girl'—Mrs. Aynsley Cook (Harriett Payne), actress and vocalist, born 1832, died 1899, made her first metropolitan appearance at Covent Garden Theatre in August, 1862, as *Beatrice* in 'The Rose of Castile'; she was in the cast of Anber's 'The Ambassadors' (1863) and of Halliday's 'Lady of the Lake' (1872).

Cooke, Edward (temp. Charles II.); author of a tragedy entitled 'Love's Triumph' (q.v.), printed in 1673.

Cooke, George. Actor, born 1811, died 1863, was in the original casts of Brough's 'Masaniello' (1857), W. Collins's 'Light-house' (1857), Brough's 'Doge of Duranto' (1857), T. Taylor's 'Going to the Bad' (1858) and 'The Porter's Knot' (1858), Hyron's 'Maszeppa' (1858), T. Taylor's 'Retained for the Defence' (1859) and 'Payable on Demand,' and Oxenford's 'Uncle Zachary' (1860)—all at the Olympic Theatre, where, in 1861, he played *Damas* in 'The Lady of Lyons.' J. A. Cave says that 'George Cooke used to play generous uncles and good natured guardians in comedy and farce with an unctious and genial humour all his own' ('Dramatic Life and Incident').

Cooke, George Frederick. Actor, born at Westminster, April 17, 1756; son of an officer, educated at Berwick-on-Tweed, and afterwards apprenticed to a printer. He made his first appearance as an actor at Brentford in 1776 as *Dumant* in 'Jane Shore.' His metropolitan debut took place at the Haymarket in the spring of 1779 as *Castello* in 'The Orphan.' Between that date and the autumn of 1779 he was seen at the same theatre as *Volney* in 'The Country Lassie,' *Young Belmont* in 'The Foundling,' *Lowell* in 'The Landstine Marriage,' and *Glenavon* in 'Douglas.' During the next twenty years, or so, his energies were confined to the provinces as a member either of stock or of strolling companies. In 1784 he was in Manchester, playing *Philotas* in 'The Grecian Daughter,' *Sir Peter Teazle*, etc., and in Liverpool, figuring as *Frankley* in 'The Suspicious Husband,' etc. He had already acquired those habits of bibulous excess which were destined to mar his career and reputation. In 1786 at York he played *Count Baldwin* to Mrs. Siddons's *Isabella*. In 1788 at Newcastle he enacted *Othello* and *Richard III.*, in 1791 at Exeter *Joseph Surface*, in 1792 at Liverpool *Leopold*, and in 1794 at Exeter *Holgrave*, *Petruchio*, *Jaques*, *Sir George Arny*, *Harry Darnley*, etc. From November, 1794, to March, 1795, he was in Dublin, where he was seen as *Macbeth*, *Shallock*, *Zanga*, and so forth. At this juncture "in a fit of drunkenness and despair he enlisted as a private in a regiment destined

for the West Indian." Illness, however, prevented his embarking, and his discharge from the army was purchased by the managers of the Manchester Theatre, where he reappeared in March, 1788, as *Ordegon* in 'The Mountaineers.' In the same year he married Miss Daniels, an actress, who soon afterwards divorced him. In 1797 he was again in Dublin, playing *Jago* in 'The Stranger' etc. He remained in Dublin till 1800, when he was engaged by the management of Covent Garden. At that theatre, on October 31, he made his *entrée* as *Richard III.*, at once securing the approval of the audience and the critics. He continued to act at Covent Garden (with intervals spent in the provinces) till 1810. During that period he figured successively as *Sir Archy MacSweeney* ('*Love à la Mode*'), *Kately* ('*Every Man in his Humour*'), *Sir Tobias Overreach*, *Stubbs* ('*Gamester*'), *Polstaff* ('*Henry IV.*'), *Sir Portinari MacSweeney*, *Falstaff* ('*Merry Wives*'), *Sir Edward Mortimer* ('*Iron Chest*'), *Pierre* ('*Voice Preserved*'), *Boisart*, *Hamlet*, *Cain*, *Cornus King John*, *Placido*, *Marquis Hubert*, *Coriolanus*, *Isachino*, *Major Hubby* ('*Jenalous Wife*'), *Peagery*, *Don Felix* ('*The Wonder*'), and *Henry III.* In addition to some characters already represented by him in the country. He was also in the original casts of 'John Bull' ('*Perrygrain*'), 'The School of Reform' ('*Lord Amande*'), and some less well known pieces. At Birmingham in 1804 (Cooke played *Rollo* and at Glasgow in 1807 *Lord Feversly*). "The trouble which Cooke's behaviour about this time, and perhaps before, gave to the managers must have been immeasurable. They could not calculate upon him from one hour to another. Sometimes, when they supposed him to be sober, he came to the theatre, and created riot and confusion, by insisting upon going before the public, utterly incompetent to perform that for which he was pledged" (Gosse). Accepting an engagement to appear in America, Cooke made his *début* there, in New York, on November 1, 1810, before a crowded and excited audience, as *Richard III.* which was followed by a run of his best parts. From New York he went to Boston (January, 1811), Philadelphia (March, 1811), Baltimore (June, 1811), and Providence (July 1812), making return visits from time to time at all these places. It was at Providence that he made his last professional appearance. He was destined soon to pay the penalty of his unconquerable devotion to drink, dying at New York on the 27th of September in the last named year. He had married in June, 1811, a widow named Behn, nee *Memoirs of George Fred Cooke* by William Dunlop (1813), which include extracts from Cooke's manuscript journals, Osberry's 'Dramatic Biography' (1823), Kaily's 'Reminiscences' (1835), *Steele's English Stage* (1837), J. Taylor's 'Records of My Life' (1837), Macready's 'Reminiscences' (1875) etc. Cooke, wrote Charles Lamb in 1801, "has powers, but not discrimination. His manner is strong, coarse, and vigorous, and well

adapted to some characters. But the lofty imagery and high sentiments and high passions of Poetry come black and prosmoked from his prom Life. Leigh Hunt, writing in 1807, said of Cooke "He can do nothing without artifice. His looks and his tones invariably turn him from the very appearance of virtue. . . . It is for these reasons that his gentlemen in sentimental comedy become so awkward and inefficient; that his *Jayees* in 'As You Like It' instead of being a moralizing enthusiast is merely a grave scuffer, and that his *Macbeth*, who ought to be at least a majestic villain, exhibits nothing but a desperate craftiness. Of his *Hamlet* one would willingly spare the recollection. The most accomplished character on the stage is converted into an unpolished, obstinate, sarcastic madman.

Mr Cooke is great in the hypocrisy that endeavours to conceal itself by seriousness, as in *Jago* and *Stubbs* in the hypocrisy that endeavours to conceal itself by gaiety and sarcasm, as in *Sir Archy MacSweeney*, and lastly in the most impudent hypocrisy, such as that of *Sir Portinari MacSweeney* and of *Richard the Third*. I do not think he can be called a great tragedian, though he performs *Richard* excellently. Much of this character is occupied by the display of a confident dissimulation which is something very different from the dignity of tragedy. His principal faults are confined to his person, for they consist in a monotonous gesture and "very awkward gait" ('Performers of the London Theatre'). "Cooke, compared with Keen, had" (Hazlitt thought) "only the slang and bravado of tragedy." On the other hand, in Keen's opinion, Cooke "had never been excelled as a perfect actor." See, also, Robson's 'Old Playgoer' (1868).

Cooke, J. F. See **CARVAL ACQUAINTANCE**.

Cooke, John (temp James I.), author of a comedy entitled 'Orosco's Tu Quoquo' (q.v.), printed in 1548.

Cooke, Miss. See **WEST, MRS. W.**

Cooke, Thomas. Dramatic and miscellaneous writer, died 1736. published in 1734 a translation of the works of Terence, and in 1744 a version of Plautus 'Amphitryon'. He was also the author of several dramatic pieces, including 'Albion' (1734), 'The Triumph of Love and Honour' (1731), 'The Eunuch' (1737), 'The Mourful Nuptials' (1739), and, with Motley, 'Pamela' (1738).

Cooke, Thomas Potter. Actor, born April, 1748, died April, 1804, son of a surgeon, joined the navy in 1768, and left it to become an actor. His histrionic *début* appears to have been made at the Royalty in January 1804. He was next employed at Astley's, the Lyceum, the Surrey and Drury Lane, where he figured in 1816 in the original casts of *Maturine*, *Manuel* and *Scene's* 'Castle Spectre'. His first marked success was made at the Lyceum in 1809 as *Rothsen*

in 'The Vampire' (q.v.), his next was at the same theatre in 1821 as *Dick Hatterback* in 'The Witch of Dornelengh' (q.v.). In 1822 at Covent Garden he was in the first cast of J. H. Payne's 'Ali Pasha,' and Planché's 'Maid Marian.' At the Adelphi in 1823 he was the *Monster* in 'Presumption; or, The Fate of Frankenstein'—a role which he played at the Porte St. Martin Theatre, Paris, in 1825. To the latter year belongs his *Long Tom Coffin* in 'The Pilot' at the Adelphi. The apex of his career was reached when in 1829 he appeared at the Surrey as *William* in 'Black-eyed Susan' (q.v.), the character with which his name will always be most closely associated, and in which he appeared several hundred times. In 1834-35 he was at Drury Lane, and in 1836 at Covent Garden. One of the latest of his original parts was that of *Harry Halpord* in Haines's 'Polly and My Partner Joe' (Adelphi, 1837). His last appearance as an actor was made at a benefit performance at Covent Garden on March 22, 1850. "T. P. Cooke's thorough heartiness, 'go,' and physical activity were," Westland Marston says, "the grounds of his success" ('Our Recent Actors').

Cooke, Thomas Simpson. Musical composer, instrumentalist, and vocalist, born Dublin 1782, died London, 1848, became in 1797 orchestral conductor of Crowstreet Theatre, Dublin. He made his metropolitan debut at the Lyceum Theatre in July, 1813, as the *Wrecker* in 'The Siege of Belgrade' (q.v.), and in September 1815 appeared at Drury Lane as *Don Carlos* in 'The Duenna.' At the latter playhouse he remained for many years as leading tenor and, latterly, as leader of the band. He was afterwards engaged as musical director at Drury Lane and Covent Garden. He wrote the music for the following dramatic pieces: 'Frederick the Great' (1814), 'The King's Proxy' (1815), 'The Count of Anjou' (1815), 'The Wager' (1825), 'Oberon' (1826), 'Malvina' (1826), 'The Boy of Santillana' (1827), 'The Brigand' (1829), 'Peter the Great' (1829), 'The Dragon's Gift' (1830), 'The Ice Witch' (1831), 'Hyder Ali' (1831), 'St. Patrick's Eve' 1832, 'King Arthur' (1833), and, with Bocher, 'A Tale of Other Times' (1823), besides contributing new numbers to many foreign operas adapted to the London stage. See the 'Dictionary of Music and Musicians' (1879).

Cooke, William. Dramatic and miscellaneous writer, died 1874, author of 'The Elements of Dramatic Criticism' (1775) and of 'Memoirs of Charles Macklin' (1804) and Samuel Foote (1805). He also adapted Beaumont and Fletcher's 'Scornful Lady' under the title of 'The Capricious Lady' (1783; see 'Biographia Dramatica' (1812).

Cool. A character in 'All's Right' (q.v.). (2) A valet in BLANCHARD'S 'London Assurance' (q.v.).

Cool as a Cucumber. A farce in one act, by BLANCHARD JERROLD (q.v.),

first performed at the Lyceum Theatre, London, on March 24, 1851, with (J. Mathews as *Plumper*, Miss Baker as *Jeany Henton*, Baker as *Mr. Erasmus Hollingsham* as *Fred Bortins*, and Miss Martinale as *Wynne*. Mathews wrote a French version of this piece, which he called 'L'Anglais Timide,' and in which he appeared in Paris in 1863. 'Cool as a Cucumber' was performed at the Gaiety, London, in November, 1872. *Plumper* has been played in America by John Drew the younger.

Coolcard. A character in JERROLD'S 'Outspaw' (q.v.).

Cooley, Hull. A retired East Indian in BATTLE-BERNARD'S 'Evil Genius' (q.v.).

Coomara. "King of the Merrows" in PALGRAVE SIMPSON and F. C. BERNARD'S fairy extravaganza of that name (q.v.).

Cooper (The). A farce, adapted from 'Le Tonneller,' set to music by Dr. Arne, and first performed at the Haymarket Theatre, London in June, 1772.

Cooper, Elizabeth. Author of two dramatic pieces, 'The Rival Widows' and 'The Nobleman,' printed in 1735 and 1736 respectively.

Cooper, Frances (Mrs. T. Haines Lacy). Actress, born 1819, died 1872, made her first professional appearance in 1833 at the Reading Theatre as *Sophia* in 'The Road to Ruin.' Her London debut took place in April 16, 1838, at the Haymarket, as *Lydia* in 'The Love Chase.' In September, 1840, she joined the Covent Garden company (under Madame Vestris), and in May 1844, began, at Sadler's Wells (under Phelps), a long association with that theatre. There she appeared as *Duchessa Cordelia*, *Perdita*, *Reverend*, *Beatrice Virginia*, *Coriolanus*, *Mrs. Ford* ('Merry Wives'), *Olivia* ('Twelfth Night'), *Estimans* ('Rule a Wife'), *Agnes*, 'The Bridal', *Beauville* ('The Fatal Dowry'), *Jane Shore*, *Mrs. Beresford* ('Glamister'), *Cora* ('Pizarro'), *Lucy Hemmingsham*, *Helen* ('The Hunchback'), *Margaret*, *Love's Sacrifice*, *Sophia*, 'The Road to Ruin', *Julie*, 'Richard III.', *Mildred* ('Blot in the Scutcheon'), *Aida* ('Calypso'), etc. "She was an actress," says Westland Marston, "of much feeling and of skilled elocution. Her fault was that her simplicity had a tendency to the lackadaisical, and her sweetness to be cloying" ('Our Recent Actors').

Cooper, Frank Kemble. Actor, born 1857, son of T. Clifford Cooper (q.v.) made his first professional appearance at Oxford in 1873. His London debut was made at the Lyceum in December, 1878, as *Lothar*. Since then he has been the original representative of the following (and other) characters: *St. Geoffrey* in 'Iolanthe' (Lyceum, 1881), *Dick Spoomore* in 'How Hells' (Royalty, 1880), *Repps* in 'Peggy and Bill Smith' in 'The Member for Mocom' (Royalty, 1881), *Gustave* in 'Honour' (Court, 1881), *Lord Shannon* in 'Olette' (Haymarket, 1887), *Theodor* in 'Claudian' (Princess, 1884).

Sir Reginald Rotherham in 'Becket' (1888). *Bedford* in 'Carr's' *King Arthur* (Lyceum, 1888). *Marshal Lefebvre* in *Madame Sans-touche* (1891). He has also appeared in London as *Crastano* in *Amour* in 'Louis XI.' in *Mauprat* and *Christian* in 'The Hells' (Lyceum 1878-80), *Orlando* (Imperial, 1887), *Alonso* (Prince of Wales's 1887), *Master Walter* (Grand, 1890), *McKenney* in 'Green Bushes' (Adelphi 1890), *Cicero* and *Antony* in 'Antony and Cleopatra' (Princess's, 1890), *Barabas* in 'Richard III.' and *Edmund* in 'Lear' (Lyceum, 1891), *Posthumus Leonatus* and *Richmond* (Lyceum 1898). On tour in the English provinces he has played *Wulfred* in 'The Silver King', *Henry II.* in 'Becket', *Faust* in 'Wille's' play, and *Demetrius*. On tour in America he has represented *Burckell* in 'Olivio' and *Don Pedro* in 'Much Ado about Nothing.'

Cooper, Frederick Fox. Dramatic writer and theatrical manager, born 1808, died 1879. author of 'The Deserted Village' (1833), 'The Spare Bed' (1833), 'Herrison, King of Clubs' (1836), 'A Race for a Wife' (1836), and dramatizations of 'Master Humphreys' (1836-40), 'Oringdean Grange' (1841), 'Hard Times' (1854), 'A Tale of Two Cities' (1860), 'Franklin' (1860), 'Jack Sheppard' and 'The Corsican Brothers'. Cooper was at various times manager of the Strand, Olympic, Marylebone, Victoria, and City of London Theatres. See STOKES J. U., THIS.

Cooper, Harwood. Actor, son of F. V. Cooper (q.v.) was in the original cast of Tom Taylor's 'Going to the Bad' (1858) and 'Payable on Demand' (1859), Craven's 'Chimney Corner' (1861), 'T. Taylor's Ticket of Leave Man' (1863) and 'Settling Day' (1864) at the Olympic and of Keble's 'Robust Invalid' (1870), 'Wille's' 'Ninon' and Sima's 'The Last Chance' (1886) at the Adelphi.

Cooper, John. Actor, born at Bath in 1780 (Osberry) died in July 1870; made his first professional appearance at his birth place in March 1811 as *Jakie* in 'Inkle and Yarico'. His London debut was made at the Haymarket in May, 1811, as *Cornel Montalban* in 'The Honeymoon'. After this, he performed at various provincial centres, being, among other things, the original *Fernando* in Sheridan Knowles's play (q.v.). Returning to London he was engaged successively at Drury Lane (where he shared the lead with Wallis and Booth) the Haymarket, Covent Garden, the English Opera House etc. He was in the original casts of Byron's 'Marino Faliero', Keble's 'Point of Honour', Knowles's 'Love, Honour & Darkness Visited' etc. His more notable parts included *Athalia*, *Romeo*, *Antony* ('Julius Caesar'), *Lago*, *Richmond* ('Richard III.'), the *Ghost* in 'Hamlet', *Hastings* in 'Jane Shore', *Joseph Surface*, and *Rob Roy*. It was written of him, in 1836 that 'just as good an actor as art, without one spark of genius, or any effort of the mind, could make, has been made in the person of Mr. Cooper. He is about as much

like a real first-rate actor as a fine statue is to a living being' (Osberry). His last engagement was at the Princess's Theatre under Charles Kean, with whom he appeared as *Orlando* in 'Pizarro', the *Duke of York* in 'Richard II.', *Master Walter* in 'The Jealous Wife', the *Duke of Arden* in 'Henry V.' etc. (1868-69). Edmund Yates, in his 'Recollections', describes Cooper as 'a tragedian of the old school, pompous, solemn, pretentious, and dull'. (1) A. Sala writes: 'John Cooper, commonly known as "Jack", was a second-rate tragedian—he sometimes played comic parts, however—whom in the forties I recollect very well as playing *Henry VIII.* to Marston's *Cardinal Wolsey*. He had a curious intonation, and I can still hear mentally a line of his as *Henry VIII.* What prices of wealth both he not accumulated ('Life and Adventures'). See Osberry's 'Dramatic Biography' (1878), Goss's 'English Stage' (1837), Cole's 'Charles Kean' (1859), etc.

Cooper, Thomas Abthorpe. Actor, born at Harrow, 1776, died at Bristol, Pennsylvania 1849. The son of a surgeon, he first tried the stage at Edinburgh in 1792. Three years later he made his London debut at Covent Garden, appearing as *Hamlet*, *Macbeth* and *Lisander* ('The Fair Penitent'). In 1798 he went to America, playing for the first time at Philadelphia in December of that year, and at New York in August 1797 as *Pierre* in 'Yvon e Preserved'. In 1808 he appeared at J. L. Street and Park Theatre, in the latter city, and was speedily accepted as a favourite. He continued to hold a good position till 1808, when he visited England and performed at Drury Lane as *Richard III.* (*Osborne*) etc. Returning to the States, he 'thenceforward became,' says J. N. Ireland, 'the great American star whose glory was not very greatly diminished by the successes even of G. F. Cooke and Edmund Kean. In 1827 he was again seen at Drury Lane. During the late years of his life his popularity in America declined, and eventually he accepted a position in the United States Custom House. Among his roles in addition to those named, were *Lear*, *Aylmer*, *Mary Antony*, *Petruchio*, *Jaffier*, *Duke Arman*, *Charles Surface*, *Master Walter*, *Virginius*, *Darius*, *Lucius Junius Brutus*, *Glendower*, *Leon* ('Kole a Wife'). He had, says Ireland, 'a handsome face, full of the most varied expression, a noble person, a fine mellow voice of wonderful capacity of modulation, unusual dignity of manner and grace of action, and a most facile and eloquent style of declamation'. See *Actors and Actresses* (New York 1868) also Blake's 'Providence Stage' (Clappa Boston Stage) (1861), 'Thirty Years amongst the Players' (Dunlap's 'American Theatre', Stone's 'Theatrical Reminiscences', W. H. James's 'Children of T. Cooper', Wemyss's 'Theatrical Biography'.

Cooper, Thomas Clifford. Actor, born March, 1819, died April, 1886; after some provincial experience, made his

London *debut* at the Marylebone Theatre in 1847. In 1851 he was at the Lyceum, after which came engagements, as player, at Manchester, and, as manager, at Hull, Oxford, and elsewhere. In September, 1872, he joined the company of the Court Theatre, London, where he was the original representative of the *Duke de Lille* in 'A Son of the Soil,' *Humbertine* in 'Vesta's Temple,' *Stratton Stradless* in 'Alone,' *Mr Poppytop* in 'The Wedding March,' *Morty boy* in 'Ready Money Mortiboy,' *Mr Carter* in 'Brighton,' and *Off Fipp* in 'Tom Cobb.' At the Lyceum in 1877 he was the original *Mr. Pickwick* in 'The Trial from Pickwick,' besides playing *Old Gobbo*, *Orson* in 'The Iron Chest,' *M. Deschappelle*, *Joseph* in 'Richard,' *Walter* in 'The Bells,' and *Parson Meadows* in 'Eugene Aram.' Returning to the Court in 1880, he was the original *Sir Amos Paulist* in Wingfield's 'Mary Stuart,' also figuring as *Capulet* (1881). He was in the first casts of 'Imprudence' (Polly, 1881), 'Mimi' (Court, 1881), 'The Manager' (Court, 1882), and 'The Novel Reader' (Globe 1882), also undertaking *Sir William Honeywood* in 'The Good Natured Man' (Gaiety, 1881), and *Mr. Symington* in 'Engaged' (Court, 1881). At the Princess in 1882 &c., he was the original representative of *Blash Coombe* in 'The Silver King,' of *Junius*, and of *Kridge* in 'Hoodman Blind,' besides figuring as *Polonius* (1884). His last appearance was made as the *Admiral* in 'A Wife's Sacrifice' (St James's Theatre, 1890). He married Miss Agnes Kemble (q.v.), who died two days after the death of her husband. See COOPER, FRANK KEMBLE, COOPER-CLIFFE, HENRY.

Cooper-Cliffe, Henry. Actor, born 1805, son of T. Clifford Cooper (q.v.), made his professional *debut* at Grimsby in 1829 in Gilbert Sullivan opera. His first appearance in London took place at the Olympic in 1861, when he was the original *Polus* in Solomon's 'Claude Duval' (q.v.). Since then he has been the first representative of *Thomas Merrin* in Solomon's 'Vicar of Bray' (1862), *Colonel Tussell* in Solomon's 'Polly' (1864), *Harmer* in 'Pay o' Fire' (1865), *Sandy Phynon* in 'Sister Mary' (1866), *Perceps* in 'The Golden Laidler' (1867), *Harcourt* in 'Ben My Three' (1868), *Sir Harry Crofton* in 'Nowadays' (1869), *Parson Moore* in 'The Good Old Times' (1869), *Arthur St Aubrey* in 'The People's Idol' (1870), *Lazarance* in 'The Acrobat' (1871), *Nets* in 'Pharaoh' (1872), and *Lauphen* in 'Robespierre' (1873). Other parts played by H. Cooper-Cliffe include *Larrie* and *Glavin* (Globe 1890), *Bonavent* (Olympic, 1890), *Tachimo* and *Clarrnes* (in 'Richard III') (Lyceum, 1890), and *Benedick* (in 'Much Ado about Nothing') (Queen's, Manchester, 1890).

Co-operative Movement (A). A farce by HARRY LYMON, played at the Haymarket Theatre, London, in April, 1895.

Coote, Carrie. Actress; after early experience in pantomime, was the original

representative of *Irene* in Grundy's 'Clito' (1895). She has been seen in America as *Maria* in 'The School for Scandal,' *Molly Scraggs* in Buchanan's 'Joseph's Sweetheart,' *Perry* in 'Barbour Lights,' etc.—LIZBIE (CORTK actress, born 1802, died 1868), toured in America in 1871 and appeared in England in 1873 in pantomime for which she was always in request. At the London Gaiety in 1879 she played *Virginia* in Bernard's 'Unlimited Cash and Kate in Byron's 'Daisy Farm'.

Coote, Charles. Actor, died 1897; was the first representative of *Henry Corbett* in 'The Silver King' (1882), *Mr. Grant* in 'Margery's Lovers' (1884), *Shadrach Pant* in 'The Lord Harry' (1890). He also played *Kid* in a version of 'The Old Friendly Shop' at the Opera Comique in 1884.

Coote, Hammond. The hero of ALBANY'S 'Wig and Gown' (q.v.).

Copeland, Bella. (Mrs J. B. Buckstone). Actress, made her first appearance in London at the Haymarket Theatre, on January 5, 1856, as *Cherry* in 'The Heavly Hemisphere'.

Copeland, Fanny. See FITZWILLIAM, MRS.

Copeland, William E. Theatrical manager, born 1799, died 1867, brother of Fanny Copeland (q.v.) and married to a sister of Douglas Jerrold; after some experience as an actor, became in 1843 lessee and manager of the Theatre Royal, and proprietor of the Royal Amphitheatre, Liverpool, and in 1851 lessee of the Grand Theatre, London, which he re-christened "Punch's Playhouse."

Copiste, Le. See ONE TOUCH OF NATURE.

Copland, Charles. Operatic vocalist; educated at Royal Academy of Music, was in the original casts of Sullivan's 'Ivanhoe' (1891), and of the English versions of 'Le Basoches' (q.v.), and 'Hansel and Gretel' (q.v.).

Coppée, François. See PARSANT, LE; LUTHIER DE CRÉMONNE, LE; POUR LA COURONNE.

Copper. "A penitent rebel" in 'The Philosopher's Stone' (q.v.).

Copper Captain (The). The title given to *Michael Perry* in BEALMONT and FLETCHER'S 'Rule a Wife and Have a Wife' (q.v.). *Perry* is a captain of much pretension but no substance. His wife says to him "You're a man of copper, a copper copper captain." "Garrick had contemplated appearing in this part, but in one of the scenes" says Dutton Cook, "tradition required of the *Copper Captain* a deal of laughter, and this Garrick found himself unable to accomplish satisfactorily. There was no absolute reason for the laugh, it was not necessary to the performance, it was merely a piece of stage effect, but it was felt that the audience would expect it, and

would be disappointed at not obtaining it. Woodward was famous for his laugh, so that, after repeated rehearsals, abandoned the part altogether."

Copperfield, David. See DAVID COPPERFIELD.

Copy. A publisher in BLANCHARD JEROLD's 'Beau Brummell' (q.v.).

Coquetinda. The queen in PLANCHÉ's 'Amorous' (q.v.).

Coquette. An opera comique in two acts written by R. E. PATTISON, composed by Daisy Sopwith and Angela Rawlinson, West Theatre, Albert Hall, London, June 6, 1893.

Coquette (The). (1) A comedy by MOLLOY, first performed at Lincoln's Inn Fields in April 1718, with Mrs. Spiller in the title part (*Mademoiselle Fantaisie*), Ryan as Belsham, Mrs. Thorndale as Julia Caprice, and other parts by Spiller, Griffin, C. Ballock, Mrs. Cuffart, etc., revived at the Haymarket in November 1793. (2) A play in three acts, adapted by T. MEAD (q.v.) from the French, and first performed at the Haymarket Theatre, London, on July 8, 1867, with Miss Amy Sedgwick in the leading character (the *Comtesse Blanche de Raimcourt*). (3) A comedy in four acts, by HAWLEY SMART, Assembly Rooms, Cheltenham, April 10, 1845. (4) A comedietta by WILLIAM POPE (q.v.), Portman Rooms, London, May 16, 1892. (5) A comic opera in three acts, the "book" founded by H. J. W. DEAN on *Don Quixote* and 'O Mollinero d'Alcala,' the lyrics by CLYTON BIVHAM, the music by JUSTIN CLERICE, Prince of Wales's Theatre, London, February 11, 1890, with Miss Aileen D'Orme in the title part, and other roles by Miss Stella Gastelle, Coartice Pounds, W. Edouin, J. Le Hay, etc.

Coquette, Lady. A character in BICKERSTAFF's 'Unburied Dead' (q.v.).

Coquettes. See TWO THORNS.

Cor; or, Love and Passion. A drama in four acts, adapted by W. G. WILLS from Helot's 'L'Article 47,' and first performed at the Theatre Royal, Leeds, on March 2, 1874 with Mrs. Hermann Vesin as *Cora de Lule*, W. Hignall as *George du Hamel*, Reginald Moore as *Lector Marlier*, W. H. Fisher as *Polina*, and Mrs. St. Henry as *Madame du Hamel*. On February 28, 1877, the piece was produced at the Globe Theatre, London, as a "drama in a prologue and three acts," by W. G. Wills and Frank Marshall, with Mrs. Vesin in her original part, J. Fernandez as *Du Hamel*, E. Lamb as *Marlier*, D. Fisher, jun., as *Polina*, and other parts by W. H. Stephens, J. D. Beveridge, and Miss Talbot.

Cora. (1) Wife of Alonso in MERIDIAN's 'Pizarro' (q.v.), and in L. BUCKINGHAM's travesty of that play. (2) A character in MORTON's 'Columbus' (q.v.). (3) A character in 'L'Article 47' (q.v.).

Coral, Mrs., in DOUGLAS JERROLD's 'Beau Nash' (q.v.).

Coralie. A play in four acts, adapted by G. W. GODFREY from 'La Filide Coralie' by Deloit, and first performed at the St. James's Theatre, London, on May 28, 1881, with Mrs. Kendal as *Mrs. Trevor*, W. H. Kendal as *Captain Mainwaring*, John Clayton as *Hugh Derrick*, J. Hare as *Critchall*, T. N. Wenhman as *Mr. Jones Morgan*, Mrs. Gaston Murray as *Miss Morgan*, Miss Winifred Emery as *Mabel Morgan*, and Miss Cowell as *Mrs. Battleton*.

Corbaccio. An old gentleman in BEN JONSON's 'Volpone' (q.v.), who "hopes he may with charms, like Ascan, have his youth restored."

Corbelle qui abat des noix (Une). See TWO CLEVER BY HALF.

Corcoran, Captain. Commander of 'H. M. S. Pinafore' in GILBERT and SULLIVAN's operetta (q.v.). He also appears in 'The Wreck of the Pinafore' (q.v.), and in 'Utopia, Limited' (q.v.), where we find him figuring as "Captain Sir Edward Corcoran, K. C. B."

Cordatus, in JONSON's 'Every Man out of his Humour' (q.v.), sits on the stage, and makes running comments on the performance.

Corday, Charlotte. See CHARLOTTE CORDAY.

Cordelia. The youngest daughter of *King Lear* in Shakespeare's play (q.v.). "H," says Mrs. Jameson, "'Lear' is the grandest of Shakespeare's tragedies. Cordelia in herself, as a human being governed by the purest and holiest impulses and motives, approaches near to perfection, and, in her adaptation as a dramatic personage to a determinate plan of action, may be pronounced altogether perfect" ('Characteristics of Women').

Cordelia's Aspirations. A play by EDWARD HARRIGAN (q.v.), revived at New York in April 1887.

Cordelio, in OTWAY's 'Orphan' (q.v.), is page to *Poliphilus*.

Corder, Frederick. See GOLDEN WEN, NORMAN MAYAGUE, NORDISS.

Co-Respondent (The). A farcical comedy in three acts, by G. W. APPLETON, performed for copyright purposes at the Prince of Wales's Theatre, Liverpool, June 20, 1896, produced in four acts, at the Grand Theatre, Birmingham, August 3, 1896, and at the Metropolitan Theatre, Cambridge, September 21, 1896.

Corey, John. Actor and playwright; was seen at Lincoln's Inn Fields in October, 1702, and afterwards at the Haymarket and Drury Lane. Among the parts played by him were *Septon* in 'Macbeth' and *Amiens* in 'As You Like It.' He wrote two plays—'A Cure for Jealousy' (1701) and 'The Metamorphosis' (1704). See 'Biographia Dramatica' (1812) and *Groset* (1852).

Corin. "The faithful shepherdess" in FLAUCHER's play (q.v.).

Corinna. Daughter of *Gripe* in VAN-BRUGH'S '*Confederacy*' (q.v.). She pairs off with *Dick Amlet*.

Corinne. (1) A drama in four acts, by ROBERT BUCHANAN (q.v.), first performed at the Lyceum Theatre, London, on June 26, 1876, with Mrs. Fairfax as the heroine, C. Warner as *Victor de Beauvoir*, H. Forrester as *Raoul*, Atkins as *Marat*, and Johnston Forbes-Robertson as the *Abbè de Larose*. (2) A drama founded upon Mrs. Otto Von Booth's novel of the same name, and first performed at the Standard Theatre, London, May 23, 1885.

Coriolanus. (1) A tragedy in five acts, by WILLIAM SHAKESPEARE (q.v.), first printed in the Folio of 1623. It is based upon the story of Coriolanus as told by Sir Thomas North in his translation of Bishop Amyot's version of Plutarch's '*Lives*.' So closely, indeed, does the poet follow North that some of his longer passages are 'simply Plutarch put into metre.' The play seems to have been written in or about 1609, and belongs, therefore, to Shakespeare's later period and manner. [For details of the verse-tests made by Professor Ingram, see the New Shakspere Society's Transactions, 1874.] Of the earlier performances of the tragedy there are no records. The first mention of the work in theatrical history has reference to the adaptation made by Nahum Tate (q.v.), and represented at the Theatre Royal in 1682. This was entitled '*The Ingratitude of a Commonwealth; or, The Fall of Caius Martius Coriolanus*.' Genest describes the adaptation (which was in five acts) as "on the whole a very bad one." Tate, he says, "omits a good deal of the original to make room for the new fifth act. His own additions are insipid, and he makes numberless unnecessary changes in the dialogue; but the first four acts of his play do not differ very materially from Shakespeare. He has been guilty of a manifest absurdity in turning *Valeria* into a talkative fantastical lady. . . . He has made one considerable improvement. Shakespeare has been guilty of a mistake in repeatedly saying that *Caius Marcius* was alone when he forced his way into Corioli. Tate uniformly represents him as not being quite alone on this occasion. Plutarch says he had a very few friends with him." Tate observes, in his dedication, that he chose '*Coriolanus*' for adaptation because "there appeared in some passages no small resemblance with the busie faction of our own time." He adds: "Whatever the superstructure prove, it was my good fortune to build upon a rock." The names of the performers in Tate's play are not known. A second adaptation of '*Coriolanus*'—the work of John Dennis (q.v.)—was brought out at Drury Lane in November, 1719, under the title of '*The Invader of his Country; or, The Fatal Resentment*.' "Dennis," says Genest, "has retained about half of the original play, which he has altered much for the worse" (see '*The English Stage*'). The cast presented Booth

as *Coriolanus*, Mills as *Aufidius*, Cory as *Menenius*, Walker as *Brutus*, Mrs. Porter as *Volumnia*, and Mrs. Thurmond as *Virgilia*. The piece was acted only thrice, and Dennis, in his dedication to the Lord Chamberlain, attacked the management and certain of the actors. A third adaptation of '*Coriolanus*'—attributed to Thomas Sheridan, and entitled '*Coriolanus; or, The Roman Matron*'—was brought out at Covent Garden in December, 1754. This was an amalgam of Shakespeare and James Thomson, whose '*Coriolanus*' (see below) had been acted there in 1749. Sheridan's piece had been produced in Dublin, with Mossop as *Coriolanus*. At Covent Garden Sheridan himself appeared as the hero, with Shuter as *Menenius*, Ryan as *Tullus*, Peg Woffington as *Veturia*, and Mrs. Bellamy as *Volumnia*. For details of the adaptation see Genest, who records a performance of '*Coriolanus*' at Covent Garden on March 14, 1758, with Smith in the title part, Mrs. Hamilton as *Veturia*, and the rôle of *Volumnia* omitted. The play called '*Coriolanus; or, The Roman Matron*,' produced at Drury Lane in February, 1789, was published in the same year with Sheridan's name as the adapter. Genest, however, believed that it should be attributed to J. P. Kemble, "as it differs but little, or nothing, from the alteration which Kemble afterwards avowed." "The first three acts were judiciously altered from Shakespeare, with omissions only;" into the other two acts lines by Thomson were introduced. Kemble, of course, played *Coriolanus*, with Wroughton as *Aufidius*, Baddeley as *Menenius*, Mrs. Farmer as *Virgilia*, Mrs. Ward as *Valeria*, and Mrs. Siddons as *Volumnia*. "*Coriolanus*," says Genest, "proved to be Kemble's grand part." "He was *Coriolanus*' self," says W. Robson; "his voice, his own private manner, his very rigidity, completed the identity" ('*The Old Playgoer*'). Kemble and his sister were seen again in this piece at Covent Garden in November, 1806, when they were supported by Miss Brunton (Mrs. Yates) as *Virgilia*, Pope as *Aufidius*, and Munden as *Menenius*. On November 19, 1819, Macready appeared at Covent Garden as *Coriolanus*, and was saluted by Barry Cornwall, in a sonnet, as "the noblest Roman of them all." The credit of restoring to the stage the text of Shakespeare's play, almost unadulterated, appears to belong to Elliston, who produced the tragedy (edited by G. Soane) at Drury Lane in January, 1820, with Edmund Kean in the title rôle, S. Penley as *Aufidius*, Gattie as *Menenius*, Mrs. Robinson as *Virgilia*, and Mrs. Glover as *Volumnia*. "Kean," Genest says, "ought not to have attempted *Coriolanus*; his figure totally disqualified him for the part." The next *Coriolanus*, in order of time, seems to have been John Vandenhoff, who played the rôle in various provincial centres in 1822-3. Later revivals in London include those at Covent Garden in December, 1833, and in March, 1838, in both of which Macready reappeared, supported, in the latter year,

by J. E. Anderson as *Aufidius*, George Bennett as *Brutus*, Bartley as *Marcus*, and Mrs. Warner as *Voltemna* [see 'Dramatic Essays,' by John Forster (1868)], at Covent Garden in September, 1834, with Vandenhoff as *Coriolanus*, at the Marylebone Theatre in 1848, with C. Milon in the title part, at Sadler's Wells in September 1848, with Phelps as *Coriolanus*, H. Marston as *Aufidius*, O. Bennett as *Cominus*, Mrs. Marston as *Valeria*, Miss Cooper as *Virgilia*, and Miss Glyn as *Voltemna*, at Drury Lane in January, 1851, with J. R. Anderson in the title part, at Sadler's Wells in September 1860, with Phelps in the title part, H. Vezin as *Aufidius*, G. Barrett as *Marcus*, Lewis Ball as *First Citizen*, Miss Atkinson as *Voltemna*, and Miss K. Nixon as *Virgilia*, at Dublin in May, 1863, with G. A. Brooks as *Coriolanus*, at the Grand Opera House, New York, in December, 1878, with J. McElulough and Katharine Rogers in the chief roles, at the Opera House, New York, in November, 1886, with Salvini in the title part, and Mrs. A. Foster as *Voltemna*, at the Shakespeare Memorial Theatre, Stratford on Avon in August 1893, with F. R. Benson as *Coriolanus*, G. Stuart as *Aufidius*, A. Brydson as *Cominus*, G. R. Weir as *First Citizen*, Mrs. Benson as *Virgilia*, and Miss Alice Chaplin as *Voltemna*; at the Comedy Theatre, London, February, 1901, with F. R. Benson as *Coriolanus*, Oscar Acche as *Aufidius*, Miss L. Braithwaite as *Virgilia*, and Miss Genevieve Ward as *Voltemna*, at the Lyceum Theatre (in three acts), April, 1901, with Henry Irving as *Coriolanus*, J. H. Barnes as *Aufidius*, Laurence Irving as *Brutus*, C. D'Oyly-Smith as *First Citizen*, Miss Ellen Terry as *Voltemna*, Miss M. Harkney as *Virgilia*, and Miss M. Milton as *Valeria*. "The tragic struggle of the play," says Edward Dowden, "is not that of patricians with plebeians, but of *Coriolanus* with his own self. It is not the Roman people who bring about his destruction; it is the patrician haughtiness and passionate self-will of *Coriolanus* himself. . . . The pride of *Coriolanus* is not that which comes from self-corroder to and union with some power, or person, or principle higher than oneself. It is two-fold: a passionate self-esteem which is essentially egoistic, and, secondly, a passionate prejudice of class. . . . His sympathies are deep, warm and generous, but a line, hard and fast, has been drawn for him by the aristocratic tradition, and it is only within that line that he permits his sympathies to play. . . . For *Virgilia*, the gentle woman in whom his heart finds rest, *Coriolanus* has a manly tenderness. In his boy he has a father's joy. . . . His wife's friend *Valeria* is the 'moon of Rome.' In his mother *Voltemna*, the awful Roman matron he rejoices with a noble enthusiasm and pride" ('Shakespeare: his Mind and Art'). (3) A tragedy by James Thomson (q.v.), first performed at Covent Garden on January 13, 1749, with Quin in the title part, Ryan as *Aufidius*, Delane as *Valeria*, Bridgewater as *Marcus*, Fyfe Woffington as

Valeria, and Miss Bellamy as *Voltemna*. This piece, in which Thomson follows Dionysius Halicarnassensis and Livy, was acted ten times. It is "certainly not a bad play," says Genest, "but when compared with Shakespeare's, it is regular, cold, and declamatory. *Gaius* is a sort of Pythagorean philosopher, a character introduced improperly both as to time and place. The scene lies during the whole of Thomson's play in the Volscian camp" ('English Stage').

Cormon. See PORTER'S KNOT, THE.

Corncracker (The). A play by JOSEPH ARTHUR, first performed at Fourteenth Street Theatre, New York, October 10, 1892.

Cornelle, Pierre. French dramatist, born 1606, died 1684, whose works have appeared in English in the following order. — 'Le Cid,' translated by Joseph Batten, in 1637 and 1640; 'Polyeucte' and 'Horace,' by Sir William Lower, in 1655 and 1666 respectively; 'Le Menteur,' anonymously, in 1661; 'Pompee,' by Katherine Phillips, in 1663, and by Edmund Waller, Sir C. Sedley, etc., in 1664; 'Herculus,' by Lodowick Carlell, in 1664; 'Hercule,' by M. Phillips, in 1667, and, by Charles Cotton, in 1671; 'Nicomede,' by John Dancer, in 1671. See LYING LOVER, THE.

Cornelle, Thomas. See EVENING'S LOVE, AN.

Cornelia. (1) A tragedy translated into English verse by THOMAS KYD from the French of Richard Garnier, and printed in 1594. The heroine is the widow of *Pompey the Great*. Among other characters are *Antony*, *Decimus Brutus*, *Cassius*, *Cicero*, etc. (2) A play by Sir W. BARTLEY, acted in Vere Street, Clare Market, June 1, 1862.

Cornelia. Wife of *Narcissus* in MASSINGER'S 'Believe as you List' (q.v.).

Cornelius, Peter. See BARBARA OF BAGDAD.

Cornelys, Mrs. Actress, and author of 'The Deceptions,' a comedy performed at Dublin in 1791.

Cornet. Maid to *Lady Fanciful* in VANBRUGH'S 'Provoked Wife' (q.v.).

Corneville, Cloches de. See CLOCHES DE CORNEVILLE.

Corney Courtied. An operetta in one act, the libretto adapted by ARTHUR WATSON from Dickens's 'Oliver Twist,' the music composed by Claude Nugent, produced at the Comedy Theatre, London, on the afternoon of March 6, 1893.

Cornflower, Mrs. The heroine of DIBDIN'S 'Farmer's Wife.'

Cornish Comedy (The). A play produced at Dorset Garden in 1696, with a cast including Penkethman, Ballock, Leigh, Powell, Mills, Mrs. Nills, etc.

Cornish Miners (The). A melodrama, played, with incidental music by G. H. Rodwell, at the Lyceum Theatre, London, in July, 1827. The cast included "O. Smith.

Cornish Squire (The). See **SQUIRE TAXLOOT**

Cornwall, Barry See **PROCTER, B. W.**

Corombona, Vittoria. The "white devil" in **WINTER'S** play of that name (q.v.)

Coronation (The). (1) A play by **JAMES SHIRLEY** (q.v.), printed in 1640. The coronation is that of *Sophia*, Queen of Epirus, who, in the end, has to acknowledge the superior claim to the throne made by *Selouchus*, who proves to be her brother *Leonatus*, the eldest son of the late king. ("On the whole, a very good play" (*Gleanings*)). (2) A musical piece by **ALFRED MACLAREN**, printed in 1804.

Corporal (The). A play by **ARTHUR WILSON**, of Trinity College, Oxford, entered at Stationers' Hall in September, 1846, and performed at the Black Friars.

Corporal Shako. A farce by **FREDERICK HAY**, Surrey Theatre, September 18, 1879.

Corrado. The hero of **COGHIAN'S** 'For Life' (q.v.).

Corrèze. The singer in **HAMILTON'S** 'Moths' (q.v.).

Corri. A name frequently met with in theatrical annals during the past century. Among those who have borne, or still bear it, may be named: **CHARLENA CORRI**, musical composer and director, who has written the music for 'Miss Chiquita' (1809) and other dramatic pieces; **DANIEL CORRI**, actor and vocalist, died 1870; **HAYDN CORRI**, musician, born 1786, died 1860; **HAYDN CORRI**, actor and vocalist, died 1876; **HENRY CORRI**, actor and vocalist, born 1824, died 1890, who was in the first cast of 'Kind Kinds' (1873); **KATHLEEN CORRI**, actress and vocalist, who was the original *Phoebe* in 'Hilber Taylor' (1860); **MONTE CORRI**, musical composer and director, born 1784, died 1869; and **PAY CORRI**, actor and vocalist, born 1830, died 1876, who was at the Grecian circus 1861.

Corrupt Practices. A comedy drama in two acts, by **F. A. MARSHALL** (q.v.) first performed at the Lyceum Theatre, London, on January 22, 1870, with C. F. Coghlan as *Sir Victor Pearlington*, Miss Fitzgibbon as *Epiphany Durant*, and other parts by U. F. Neville, G. Vincent, and Miss L. Thorne.

Corruptions of the Divine Laws. A dramatic piece by **Bishop HALE** (q.v.).

Corsair (The). A "ballet romance," invented by **FARLEY**, set to music by Dr. Arnold, and performed at the Haymarket in July, 1801. See **PACINI'S BRIDAL**. (2) An opera in three acts, by **CHARLES DRAPEL**, Crystal Palace, March 25, 1873;

Aquarium Theatre, London, March 2, 1877, (3) A play by J. C. GOODWIN and L. E. RICE, produced in America, with Nat Goodwin, jun., in the cast.—'The Corsair's Revenge' a romantic drama in two acts, by H. P. GIBBATT, Victoria Theatre, London, March 16, 1843.

Corsican Brothers (The). Adaptations of 'Les Frères Corses' (the play founded by Grange and Xavier de Montepin on a story told by Dumas pere in his 'Impressions de Voyage'), and first performed at the Théâtre Historique, Paris, on August 10, 1860, with F. Fochter in the title parts) have been numerous in this country. The first, by **DION BOUTIN** at L., was produced at the Princess's Theatre, London, on February 24, 1861, with Charles Kean as *Fabien* and Louis J. Vinson as *Baron de Montpierre*, Alfred Wigmore as *Chateau Renaud*, J. Vining as *Orlando*, and Mrs. H. Vining as *Colonna*. (2) Another version was played for the first time at the Marylebone Theatre on March 15, 1862, by two more versions. (3) 'The Corsicans,' translated by G. A. SALA (q.v.) and performed at the Surrey Theatre, with W. Cranwick as the brothers, T. Mead as *Chateau Renaud*, Widdicomb as *Colonna*, Mrs. Robertson as *Madame de Franchi*, etc., and (4) 'The Corsican Brothers,' by G. ALMAN, produced at the Victoria Theatre, London, with J. T. Johnson as the brothers, Raymond as *Chateau Renaud*, T. H. Higgle as *Montpierre*, etc. Two more versions were performed on March 22, 1862, at the Queen's Theatre, and the other (5) at the Royal Grecian, with R. Phillips as the brothers. (7) Yet another version was brought out at the City of London Theatre on March 22, with Charles Pitt as the brothers, and other parts by N. T. Hicks and Mrs. H. Vining. (8) On March 24 an adaptation was produced at the Standard Theatre. (9) A literal translation of the French play was produced on May 19, 1867, at the Astor Place Opera House, New York. This was called 'The Vendetta' (q.v.) and G. A. Brooke was the representative of the brothers. (10) An adaptation, revised by G. FRANKLIN, was produced at the Princess's Theatre, London, on December 15, 1860, with Fochter in the title parts, A. Harris as *Chateau Renaud*, Mead as *Colonna*, Miss R. Leclercq as *Polichonne*, Miss Murray as *Emilie*. [In this version the curtain rose on the scene at the Opera House.] 'The Corsican Brothers' was revived at the Princess's Theatre in 1866, with Vining as the brothers, Walter Lacy as *Chateau Renaud*, U. Warner as *Myrard*, E. Burroster as *Montpierre*, Miss Caroline Carr as *Emilie de Legarrie*, and Miss H. Howard as *Corinne*. In May, 1868, Fochter was seen again as the brothers at the Lyceum Theatre, supported by G. Jordan as *Chateau Renaud*, H. Vezin as *Montpierre*, A. Rimsy as *Orlando*, Widdicomb as *Colonna*,

Mrs. Ternan as *Madame des Franchis*, and Miss Henrade as *Emilie*. In the revival of the play at the Princess's in June 1876, the cast included John Clayton as the brothers, J. H. Barnes as *Chateau Renaud*, A. Elwood as *Montgiron*, and Miss Caroline Hill as *Emilie*. Boucicault's version was produced at the Lyceum Theatre, London, in September, 1880, with Henry Irving in the title parts, W. Terriss as *Chateau Renaud*, A. Elwood as *Montgiron*, A. W. Pinero as *Meynard*, N. Johnson as *Colonna*, T. Mend as *Orlando*, Miss Emily Fowler as *Emilie de Lescarpe*, Miss Pannecot as *Mme des Franchis*, Miss Alma Murray as *Coralie*, Miss Houlston as *Estelle*, and A. B. Tapping, F. Tyars, J. Archer, H. Perrand, H. Louthier in minor parts. In 1881 Miss Litten revived 'The Corsican Brothers' at the Theatre Royal, Glasgow, with Hermann Voss as the brothers and Mrs. Charles Calvert as *Madame des Franchis*. In 1883 Kyrie Mellow took the Lyceum version into the English provinces, playing the title parts in May, 1881, the piece was revived at the Lyceum, with H. Irving, W. Terriss, N. Johnson, and Miss Pannecot as before, and F. H. Martin as *Montgiron*, T. W. Wynn as *Orlando*, Miss Annie Irish as *Emilie*, Miss K. Phillips as *Coralie*. (11) An adaptation by ARTHUR SMILEY entitled 'Brother for Brother, and owing somewhat to Miranda's 'La Vendetta' and THOMPSON LEAMER was produced at the Pavilion Theatre, London, on August 17, 1880. 'The Corsican Brothers' was performed in the United States with Charlotte Clampton as the *des Franchis*.—The stage translation of 'The Corsican Brothers' include: (1) 'O Gemini or The Brothers of Cadiz' (q.v.) by G. A. BUCKETT and MARK LEWIS (1857). (2) 'The Chambered Brothers' (q.v.) by CHARLES SEYMOUR (1857). (3) 'The Corsican Brothers, or, The Trouble some Twins,' by HENRY J. HENRY first performed at the Globe Theatre, London, May 17, 1860, with John Clarke as *Fabien* and Louise de Funck, Miss Maggie Brennan as *Chateau Renaud*, Miss Sylvia Holson as *Montgiron*, Miss Rose Behrend as *Meynard*, Miss Hughes as *Emilie*, Miss Clara Thorne as *Maria* and E. Marshall as *Madame des Franchis*. (4) 'A New Edition of the Corsican Brothers, or, The Compact, the Kick and the Kombat,' by W. H. MAVER, Theatre Royal, Brighton, July 18, 1870. (5) 'The Corsican Brothers and Co (Limited), by F. C. RICHARDSON and H. P. STEPHENS, first performed at the Gaiety Theatre, London, on October 28, 1880, with E. W. Royce as the brothers, J. J. Dallas as *Madame des Franchis*, T. Dequire as *Meynard*, Miss F. Farren as *Chateau Renaud*, Miss Connie Gilchrist as *Montgiron*, and Miss Kate Vaughan as *Emilie de Lescarpe*. (6) 'The Coster twin Brothers,' by FRANK HALL, first performed at the Philharmonic Theatre, London, on November 20, 1880, with the author in the title parts. (7) 'The Corsican Brother Babes in the Wood,' by G. R. NINA, first performed at the Theatre Royal, Hull, March 19, 1881, with George Walton as the

brothers, A. Henning as *Chateau Renaud*, Miss Carlotta Zoridis as *Emilie*, Miss Netta Walton as *Meynard*, and Miss Elsie Cameron as *Montgiron*. (8) 'The New Corsican Brothers,' by CECIL RALEIGH, with music by Walter Slaughter, first performed at the Gaiety Theatre, London, on November 20, 1880, with a cast including Arthur Roberts, Deane Brand, Joseph Wilson, Miss Kate Chard, Miss Edith Kenward, etc. This embodied some travesty of 'Mr. Barnes of New York' (q.v.).

Corsicans (The). A drama in four acts, translated from Kotzebue, and published in 1799. See **CORSICAN BROTHERS**.

Corso, Alphonso, in DRYDEN and LEE's 'Duke of Guise' (q.v.).

Cortes; or, The Conquest of Mexico. An opera, libretto by J. N. PLANCHÉ (q.v.), music by Sir H. R. Bishop, produced at Covent Garden on November 5, 1825, and described by Planché as 'a signal failure.' John Cooper played the title part. (Cortes is a character in *DRYDEN'S 'Indian Emperor' (q.v.)*.)

Corvino. A Venetian merchant in JONSON'S 'Volpone' (q.v.).

Cosaque (La). A comic opera in three acts, music by Heret, libretto adapted by HERET (q.v.) from that of Meilhac and Millaud, first performed in England at the Gaiety, Hastings, April 7, 1884, first performed in London at the Gaiety Theatre, on April 12, 1884, with Miss Kate Santley as *Princesse Marchisette*, Miss Annals as *Madame Dupont*, C. Martin as *Prince Georges*, H. Ashley as *Julius Primitif*, J. H. Harcourt as *Prince Frederic*, played in the English provinces in 1884, with Miss Santley, H. Ashley and J. Harcourt in their original parts. The original piece was performed at the Gaiety in June, 1884.

Cosette. Daughter of Fantine in dramatizations of HUGO'S 'Les Misérables' (q.v.).

Cossey, Caleb. Antiskeeper in PRATT'S 'Miser of Shoreditch' (q.v.). (2) Kit Cossey is a character in T. MORTON'S 'Town and Country' (q.v.). (3) One Cossey is bailer to Coderin O'KEEFE'S 'Bagger on Horseback' (q.v.).

Così Fan Tutti. A two-act operabuffa, music by Mozart, performed in 1780 at Vienna in London, at the King's Theatre in 1811, and at the Navy Theatre (by students of the Royal College of Music) in 1880. See **TIT FOR TAT**.

Cosmo. A comedy performed at the Rose Theatre in January, 1560.

Costanza. The heroine of BOKER'S 'Betrouthal' (q.v.).

Costard. A clown in 'Love's Labour's Lost' (q.v.).

Coster Baron (The). A musical comedy in two acts, written by HARRY FLEMING, and performed for copyright pur-

poses at the Colosseum, Leeds, March 12, 1897.

Costin, Lord, disguised as a beggar, figures in 'The Beggar's Bush' (q.v.).

Cosy Couple (A). A comedy in one act, adapted by G. H. LEWES (q.v.) from Octave Feuillet's 'Le Village,' and first performed at the Lyceum Theatre, London, in April, 1854, with F. Matthews and Mrs. F. Matthews as *Mr. and Mrs. Dormouse*, C. J. Mathews as *Tom Russelton*, and Miss Foote as *Mary*. See VICARAGE, THE.

Cottage (The). A two-act opera by SMITH, printed in 1796.

Cottage Maid (The). A musical piece performed at Covent Garden in June, 1791.

Cottagers (The). (1) An opera by GEORGE SAVILE CAREY (q.v.), printed in 1766. (2) A musical entertainment, performed at Covent Garden and published in 1768. (3) A comic opera in two acts, by Miss A. Ross (q.v.), printed in 1788.

Cotte, Edward. Vocalist and actor; *Francis Osbaldistone* in 'Rob Roy' at New Sadler's Wells in October, 1879.

Cotter, George Sackville (born 1755, died 1831), published in 1826 a translation of Terence for the use of schools, and in 1827 a version of seven of the plays of Plautus.

Cotton, Charles, miscellaneous writer (born 1630, died 1687), published in 1671 a translation of the 'Horace' of Corneille (q.v.). See Langbaine's 'Dramatic Poets' and memoirs by Oldys and Nicolas.

Cotton, Major and Mrs. Gunne, in MATTHISON and WYNDHAM'S 'Tantalus' (q.v.).

Cotton King (The). A drama in four acts, by SUTTON VANE (q.v.), first performed at the Academy of Music, New York, in December, 1893; first performed in England at the Adelphi Theatre, London, on March 10, 1894, with a cast including Miss Marion Terry (*Hetty Drayson*), Miss Alma Stanley, Miss Hall Caine, C. Warner, E. O'Neill, H. Flemming, A. Williams, and C. Cartwright (*James Shillinglaw*); at the Bowdoin Theatre, Boston, Mass., October 8, 1894.

Cotton Spinner (The). A play by SCOTT MARBLE, first performed at Plainfield, N. J., August 27, 1896; first performed in New York City, at the Grand Opera House, August 29, 1896.

Couche du Soleil. See REGULAR FIX, A.

Couldock, Charles Walter. Actor, born in London, April, 1815; died 1899; began his professional career in 1835; made his first appearance in New York in 1849. Becoming connected with Laura Keane's theatre, he was seen there in 1857 as *Luke Fielding* in 'The Willow Copse,' and was, in 1868, the original *Abel Murcot* in 'Our

American Cousin' (q.v.). Among his parts were *Mercutio* in 1850 and *Dandie Dinmont* in 1860.

Coulisses (Les). See BEHIND THE SCENES and VESTA'S TEMPLE.

Coulisses de la Vie (Les). See WOMAN OF THE WORLD, THE.

Councillor's Wife (The). A comedy in three acts, by J. K. JEROME (q.v.) and EDEN PHILPOTTS (q.v.), first performed at the Boston Museum, U.S.A., April 18, 1892; in New York, at Hoyt's, Madison Square Theatre, on the afternoon of November 11, 1892; at the Empire Theatre, New York, on November 6, 1893. See PRUDE'S PROGRESS, THE.

Counsel for the Defence. A drama in five acts, produced "for copyright purposes" at the Opéra Comique, London, September 9, 1895.—'Counsel's Opinion,' a "legal episode," by FREDERICK BINGHAM, Theatre Royal, Richmond, Surrey, March 24, 1898; Her Majesty's Theatre, London, May 24, 1893.

Count Arezzi (The). A dramatic poem by ROBERT LANDOR (q.v.), published in 1824.

Count Basil. A play by JOANNA BAILLIE, printed in 1798. The hero is a young general in the service of the Emperor Charles V. He arrives with his troops at Mantua, and there sees and falls in love with *Victoria*, the daughter of the Duke. She does not, in so many words, avow her passion, but asks him to defer his march for a day or two. He, of course, consents. Meanwhile, the battle of Pavia takes place; and *Basil* is ordered to lead his men into distant quarters. Regarding this as a disgrace, *Basil*, who is ambitious of military success, kills himself, and *Victoria* is left despairing.

Count Clermont. See BELL, ARCHIBALD.

Count Koenigsmark. A play translated by B. THOMPSON from the German of Reitzenstein, and published in 1800.

Count of Anjou (The). A musical romance in one act, performed at Drury Lane in May, 1816, with T. Cooke in the title part.

Count of Burgundy (The). A tragedy in five acts, translated from Kotzebue by ANN PLUMPTRE (1798), adapted to the English stage by ALEXANDER POPE, and performed at Covent Garden in April, 1799. This play was also translated by Charles Smith, and performed at New York in 1798.

Count of Narbonne (The). A tragedy by ROBERT JEPHSON, "evidently founded," says the 'Biographia Dramatica,' "on Horace Walpole's 'Castle of Otranto,'" and first performed at Covent Garden in November, 1781.

Counter Attraction. "A trifle" by WILLIAM HARRIES TILBURY (q.v.), first performed at the Strand Theatre, London,

on November 24, 1861, with a cast including the author, J. Reeve, Maskell, Hudspeth, R. Ewer, J. Rogers, Atwood, and Miss Marshall.

Counterfeit (The). (1) A farce by FRANKLIN, performed at Drury Lane in March 1804. (2) A drama in four acts, by DAVID FISHER, first performed at Brighton, Sussex, on October 4, 1886, with Miss Rollason (afterwards Mrs. Nye Chant) as *Lucy*.

Counterfeit Bridegroom (The); or, The Defeated Widow. See NO WIT LIKE A WOMAN.

Counterfeit Heiress (The). See LOVE FOR MONEY.

Counterfeits (The). A comedy, performed at Dorset Garden in 1678, "by some," says Langbaine, "ascribed to Leonard, but I believe it too good for his writing. It is founded on a translated Spanish novel called 'The Trappener Trapped.'" The cast included Smith (*Peralta*), Leigh, Betterton (*Vitalis*), Underhill, Harris, Medbourne, Mrs. Lee (*Elvira*), Mrs. G. (*him* etc. *Peralta* and *Vitalis* having exchanged portmanteaus by mistake, the former passes himself off as the latter, whence much confusion. *Elvira* has been seduced, but is ultimately married, by *Peralta*. See SHE WOULD AND SHE WOULD NOT. (2) A farce, taken from 'Gil Blas,' and performed at Drury Lane in May, 1764, with a cast including Kate Palmer, Baddeley, Mrs. Lee, Mrs. Bradshaw, etc.

Countess (The). (1) A drama in three acts, by Miss E. SCHIFF, Alfred Theatre, London, February 21, 1870. (2) A drama in three acts adapted by Lady MOUNTBATTON from Adolphe Bellet's 'Vengeance d'un Mari' (Paris, 1800), and first performed at Sir Percy Shelley's theatre, Chelsea, on June 2, 1862. See SHADOWS OF THE PAST.

Countess and the Dancer (The). See JEANETTE.

Countess de Casiac (The). A play by H. A. DE TOLCHET and C. T. VISCENT, performed in U.S.A.

Countess Guich (The). A comedy in three acts, adapted by AUGUSTIN DALY from the German of Franz von Schoonhan, and first performed at Daly's Theatre, New York, on January 28, 1896, with Miss Ada Rehan in the title part, Charles Richman as Bruno von Newhof, and James Lewis, Mrs. G. H. Gilbert, etc., in other parts, at the Comedy Theatre, London, July 11, 1896, cast as above.

Countess Roudine (The). A play by PAUL KLEIN and MINNIE MADDERN FISKE, first performed at the Chestnut Street Opera House, Philadelphia, January 8, 1892, first represented in New York at the Union Square Theatre, January 13, 1892.

Countess of Salisbury (The). A tragedy by HALL HARTSON, adapted from Dr. Leland's romance, 'Longwood, Earl of

Salisbury,' and acted first at Dublin in 1764. It was performed at the Haymarket in July and August, 1767, with Mrs. Dancer as the Countess and Barry as *Alwin* (her husband).

Countess Valeska. A romantic drama in four acts, adapted from 'Der Lange Preuss' of Rudolf Stratz (Berlin, December, 1896), and first performed at the Knickerbocker Theatre, New York, on January 10, 1899, with Miss Julia Marlowe in the title part, Russell Roe as 'the tall Prussian,' Alfred Kendrick as the *Marysue Von Sturm*, and G. W. Anson as *General Lamartine*.

Country Attorney (The). A comedy by RICHARD CUMBERLAND, first performed at the Haymarket Theatre in July, 1757. In an altered form it was produced at Covent Garden in 1780, under the title of 'The School for Widows.'

Country Captain (The). A comedy by the DUKE OF NEWCASTLE, acted at Black Friars, and printed at the Hague in 1648. Pepys saw it performed in 1661—"so silly a play as in all my life I never saw."

Country Circus (The). A play by CHARLES HANFORD and C. B. JEFFERSON, first performed at the Walnut Street Theatre, Philadelphia, October 26, 1891.

Country Coquette (The). A musical piece, printed in 1755.

Country Editor (The). A play by N. H. WAUGH, performed in U.S.A.

Country Fair (The). A "prelude," acted at the opening of Covent Garden Theatre on September 20, 1775.

Country Girl (The). (1) A comedy by 'T. H.' (Tony Brewer or Thomas Brewer), printed in 1647. It was acted in 1677 under the title of 'Country Innocence; or, The Chambermaid Turn'd Quaker.' (2) A comedy in five acts adapted by DAVID GARRICK from 'The Country Wife' (q.v.) of Wycherley (q.v.), and first performed at Drury Lane on October 25, 1706, with Miss Reynolds (afterwards Mrs. Saunders) as Peggy Mrs. Palmer as *Althea*, Miss Pope as *Lucy*, Holland as *Moody*, Catherley as *Belville*, Palmer as *Harcourt*, and Dodd as *Sparhawk*. 'Garrick,' writes (Green), "has borrowed *Sparhawk's* song, and several speeches from Leas alteration word for word. *Belville's* making of love to *Peggy* from the tavern window is borrowed from 'The Gentleman Dancing Master.'" 'The Country Girl' was revived at Drury Lane in October, 1783, with Mrs. Jordan as *Peggy*, King as *Moody*, and Hannister jun. as *Belville*, at Covent Garden on November 23, 1805, with Miss Modie as *Peggy*, Miss Brunton as *Althea*, Mrs. Mattocks as *Lucy*, Brunton as *Belville*, C. Kemble as *Harcourt*, Murray as *Moody*, and Farley as *Sparhawk*. ("Miss Modie appeared to be about eight years old. The audience soon began to testify their displeasure, and Miss Modie was not suffered to finish her part" (Green)); at the Lyceum Theatre in 1810-11,

with Mrs. Edwin as *Peggy*, Wroughton as *Moody*, Russell as *Sparkish*, and Mrs. Orger as *Althea*, at Covent Garden in May, 1811, with Miss S. Booth as *Peggy*, Mrs. Gibbs as *Lucy*, Munden as *Moody*, and Barrymore as *Harcourt*, at Drury Lane in November, 1815, with Mrs. Martyn as *Peggy*, Bartley as *Moody*, Wallace as *Harcourt*, and S. Penley as *Sparkish*, at Covent Garden in December, 1822, with Miss Nelson as *Peggy*, Mrs. Chatterley as *Althea*, and Fawcett as *Moody*, at the Gaiety Theatre, London, in January, 1831, with Miss Litton as *Miss Peggy*, Miss Helen Crewe as *Althea*, Miss M. Harris as *Maria*, W. Farron as *Moody*, E. F. Kugar as *Harcourt*, F. Everill as *Sparkish*, J. T. Stephens as *Betulle*, first performed in New York at Daly's Theatre on February 16, 1884, with Miss Ada Behan as *Peggy*, C. Fisher as *Moody*, J. Drew as *Betulle*, G. Parker as *Sparkish*, Miss Virginia Dreher as *Althea*, Miss Helen Leyton as *Lucy*, Yorkie Stephens as *Harcourt*, at the Strand Theatre, London, on the afternoon of June 19, 1887, with Miss A. Hewitt as *Peggy*, W. Farron as *Moody*, S. Valentine as *Harcourt*, M. Brulle as *Sparkish*, Fuller Mollish as *Betulle*, Miss G. Montrey as *Althea*, and Miss L. Harcourt as *Lucy*, at Daly's Theatre, London, January, 1894; at Terry's Theatre, London, in June, 1898, with Miss K. Vaughan. It has been played in the English provinces with W. Calvert and Miss Clara Cowper in the principal parts.

Country House (The). A farce translated by Sir JOHN VANBRUGH (q.v.), almost literally, from the 'Maison de Campagne' of D'Ancourt. It must have come out, says Giennet, between 1697 and 1703. The scene is laid in Normandy, and *Madame Bernard*, the wife of the owner of the Country House, was originally played by Mrs. Verbruggen. At Drury Lane in June, 1705, the part was taken by Mrs. Mountfort. The piece was revived at Covent Garden in 1755 and 1758.

Country Inn (The). A comedy by JOANNA BAILLIE (q.v.), printed in 1804.

Country Innocence. See COUNTRY GIRL.

Country Lassies (The); or, The Custom of the Manor. A comedy by CHARLES JOHNSON (q.v.) adapted from Fletcher's 'Custom of the Country' (q.v.) and Mrs. Behn's 'City Heiress' (q.v.), acted at Drury Lane in 1715; performed so lately as 1813 at Bath.

Country Madoap (The). See MISS LUCY FOWN.

Country Postmaster (The). A play by A. E. FANSHAW, performed in U.S.A.

Country Quarters. A farce with music by JOHN BARNETT (q.v.).

Country Squire (The). A drama in two acts, by CHARLES DANCE (q.v.), first performed at Covent Garden on January 19, 1837, with W. Farron as *Squire Broadlands*,

and other parts by J. Webster, Mrs. Glover, etc.

Country Wake (The). A comedy by THOMAS DOGGET (q.v.), acted at Lincoln's Inn Fields in 1696, with the author as young *Hob*, Betterton as *Woodrill*, Underhill as *Sir Thomas Testie*, Kynaston as *Friendly*, Mrs. Barry as *Lady Testie*, Mrs. Bracegirdle as *Flora*, Mrs. Bowman as *Lucia*, Mrs. Leigh as *Betty*, etc.; reduced to one act and played at Drury Lane in 1711; revived, as a farce, at Covent Garden in 1760; turned into a musical farce, under the title of 'Flora; or, Hob in the Well' (Drury Lane, 1767).

Country Wedding (The). (1) A piece performed at Drury Lane in July, 1714. (2) A "tragico-comic pastoral-farical opera" by EFFEX HAWKER, acted at Lincoln's Inn Fields in May, 1729. (3) A ballad farce in one act, acted at the Haymarket, and printed in 1749.

Country Wife (The). A comedy in five acts, by WILLIAM WYCHERLEY (q.v.), written about 1671-72, and performed by the King's Company at Lincoln's Inn Fields "some time between the early spring of 1672 and that of 1674," with Hart as *Horner*, Mohun as *Pinchwife*, Kynaston as *Harcourt*, Haynes as *Sparkish*, Cartwright as *Sir Jasper Fidget*, Lydal as *Dorland*, Shottel as *Quack*, Mrs. Bowtel as *Mrs. Pinchwife (Marjery)*, Mrs. Knapp as *Lady Fidget*, Mrs. James as *Althea*, Mrs. Corbet as *Dainty Fidget*, Mrs. Cory as *Lucy*, Mrs. Wyatt as *Mrs. Sycamiah*, and Mrs. Rutter as old *Lady Sycamiah*. The plot owes something both to Molière's 'L'Ecole des Femmes' and to his 'L'Ecole des Maris'. "From the former of these Wycherley derived his conception of the jealous man who keeps under close restraint a young and ignorant woman, with the vain hope of thereby securing her fidelity to him. *Agnes's* innocent confessions to *Arncliffe* of her lover's stratagems and her own esteem for him find a counterpart in the Country Wife's frankness on a similar occasion. From 'L'Ecole des Maris' again, Wycherley has borrowed one or two incidents: the imprisoned girl's device of making her would-be husband (in the English play, her actual husband) the bearer of a letter to her gallant, and the trick by which *Jessella* catches her tyrant, under the impression that she is another woman, to 'consign her with his own hands to his rival' (W. C. Ward). The comedy was revived at Drury Lane in April, 1700, with Mrs. Bicknell as *Marjery*, Mrs. Bradshaw as *Althea*, Wilks as *Horner*, Mills as *Harcourt*, Powell as *Pinchwife*, Clibber as *Sparkish*, Bullock as *Sir Jasper*, Ratcourt as *Quack*, at the same theatre in May, 1715, with Booth as *Pinchwife*, Norris as *Sir Jasper*, Ryan as *Dorland*, Mrs. Saunders as *Lady Fidget*, Mrs. Mantlow as *Althea*, Mrs. Bignall as *Marjery*, and Mrs. Younger as *Dainty*; at Lincoln's Inn Fields in October, 1725, with Ryan as

Horner, *Quin* as *Pinchwife*, *Walker* as *Harcourt*, *Mrs. Younger* as *Margery*, and *Mrs. Bailock* as *Lady Fidget*. at Drury Lane in February, 1735, with W. Mills as *Horner*, (liber, Jan. as *Sparkish*, *Griffin* as *Sir Jasper*, *Kitty* (live as *Margery*, and *Mrs. Pritchard* as *Lady Fidget*. at Covent Garden in January, 1762, with *Bridgewater* as *Pinchwife*, *Chapman* as *Sparkish*, *Mrs. Pritchard* as *Margery*, and *Mrs. Mullart* as *Lady Fidget*, and at Drury Lane in November, 1766, with *Palmer* as *Horner*, *Vaden* as *Sir Jasper*, and *Woodward* as *Sparkish*. (In April 26, 1765 there was produced at Drury Lane an arrangement of *Wycherley's* play, in two acts, the adapter being L. Z., who played *Pinchwife* in the *Sparkish* of King, the *Harcourt* of Parsons, the *Dorant* of Packer, the *Margery* of Miss Clark the *Athena* of Mrs. Hopkins. In this version *Horner* and *Sir Jasper* and *Lady Fidget* were omitted, *Dorant* being made the lover of *Mrs. Pinchwife*. The first act was practically *Wycherley's*, in the second the modifications of the original were very considerable. This adaptation was played at Covent Garden in 1766, 1776, and 1786. See COUNTRY GIRL, THE.

Country Wit (The). A comedy by J. CANNON (q.v.) owing a good deal to Molière's 'Scyllien, ou l'Amour Peintre,' and acted at the Duke's Theatre in 1675. We are told that it was "a great favourite with King Charles II." The "country wit" is one *Sir Manerly Shallop*.

Countryman (The). A play entered on the books of the Mathew's Company, September, 1653.

County (The). A play in four acts, by ESTELLE HENLEY (q.v.) and ARTHUR HENHAM (q.v.) first performed at Terry's Theatre London on June 1, 1897, with a cast including Miss Burney, Mrs. H. Waring, Miss A. Hughes, Miss H. Town, H. Waring, W. L. Abington, and H. V. Edmund.

County Councillor (The). A comedy in three acts, by H. GRAYSON produced at Ladbroke Hall London on October 17, 1861, at the Crystal Palace on November 17, 1862, and on the following afternoon at the Strand Theatre, London, with E. W. Garden in the title part, and other parts by Burke Stephens, W. Lestocq, E. Hendrie, and Miss F. Brough revived at the Trafalgar Square Theatre in February, 1868.

County Fair (The). A play by CHARLES HARRISON, first performed at Burlington, N.J., on October 6, 1898, with Neil Burgess as *Bigwig Price*, first represented in New York at Proctors Twenty-Third Street Theatre March 5, 1899 produced at Brixton Theatre, London on April 12, 1907, and at the Princess's Theatre, London, on June 5, 1907.

Coupeau, in CHARLES READE'S 'Drink' (q.v.), reappears in 'Another Drink' (q.v.).

Coupee. A dancing master in FIELDING'S 'Virgin Unmasked' (q.v.).

Coupler, in LEE'S 'Man of Quality' (q.v.) and HOLLIVELL'S 'Man of Quality'.

Coupon. A stockbroker in WALTER PHILLIPS'S 'Paper Wings' (q.v.).

Coupon Bonds. A play by J. T. THORNTON (q.v.), performed in U.S.A.

Cour du Roi Petard (La). See FLEUR DE LYS.

Courage. (1) A drama by HENRY GASCOIGNE, Marylebone Theatre, October 24, 1895. (2) A play by A. C. HUNTER (q.v.) performed in the United States.

Courageous Turk (The); or, Amurath the First. A play by THOMAS GODFREY (died 1675).

Couramont, Prosper. in J. PALGRAVE SIMPSON'S 'Mist of Paper' (q.v.) was afterwards rechristened *Colonel Blake* (q.v.).

Couroelles, Marie de, in Mrs. HODGKIN'S 'Republican Marriage' (q.v.).

Courier of Lyons (The). A drama in four acts by WM. MORRELL NIKARDIN, and DELACOUR, performed at the Gaité, Paris, on March 16, 1850, with M. Lacroix-mère in the dual rôle (*Joseph Lorrain* and *Dubois*), and at the St. James's Theatre, London, in 1859. Of this there have been several English adaptations. (1) By LEWIS PHILLIPS, performed in three acts at the Standard Theatre, London, on March 10, 1851, with J. Rayner and R. Honner as *Joseph Lorrain* and *Dubois*, and Mrs. R. Honner as *Jeanne*. (2) By EDWARD STIRLING (in three acts), at the Marylebone Theatre in 1852. (3) By CHARLES READE, first performed at the Princess's Theatre on June 26, 1854, with Charles Keane as *Joseph Lorrain* and *Dubois*, J. Vining as *Daubenton*, J. B. Cathcart as *Indre*, Miss Kate Terry as *Soliquet*, Ad. Bloom as *Chappard*, D. Fisher as *Courruet*, H. Baker as *Pinard*, Miss C. Leclercq as *Julie Lorrain*, and Miss Heath as *Jeanne*; revived at the Gaiety Theatre, London, on July 4, 1860, with H. Vestin as *Dubois* and *Lorrain*, R. Winton as *Courruet*, Miss Fane as *Julie*, Mrs. H. Leigh as *Janette*, Miss E. Parson as *Soliquet*. See LYONS MAIL. (4) At the Victoria Theatre on July 10, 1864, with E. P. Neville as *Joseph Lorrain* and *Dubois*, and Mrs. H. Vining as *Jeanne*. (5) At the Adelphi Theatre on July 17, 1864, with L. Murray as *Joseph Lorrain* and *Dubois*, D. Parrell as *Daubenton*, "O." Smith as *Jeanne Lorrain*, Paul Bedford as *Chappard*, Betty as *Courruet*, Charles as *Pinard*, Miss V. Maskell as *Julie*, and Mrs. L. Murray as *Jeanne*. (6) By JOHN COLEMAN (q.v.), performed at Northfield.

Courier of the Cesar (The). (1) A drama in four acts, by HUGH MARSTON, Standard Theatre, London May 21, 1877. (2) A drama in three acts, by CHARLES OSBORNE, Theatre Royal, Liverpool, May 14, 1877.

Court, Quality. A barrister in G. H. LEWIS'S 'Lawyers' (q.v.).

Court (The), the Prison, and the Scaffold. A drama by E. BELL, Bristol Theatre, London, November 30, 1874.

Court and Camp. An adaptation by G. ROBERTS from Paul Maurice's *Fanfan in Tulippe*, produced at the Princess's Theatre, London, in June, 1903. See KING'S BUTTERFLY.

Court and City. A comedy in five acts, adapted by R. B. PEAKE (q.v.) from scenes in Steele's *Tender Husband* (q.v.) and Mrs. Sheridan's *Discovery*, and first performed at Covent Garden on November 17, 1841, with a cast including W. Farren (as *Sir Paladin Scruple*), C. Mathews, W. Lacy, F. Matthews, A. Wigan (as *Lionel Scruple*), R. Honner, Diddiear, Bartley, Harley, Mrs. W. West, Mme. Vestris, Mrs. Nisbett, Mrs. W. Lacy, etc.

Court and Country; or, The Changelings. A ballad opera, printed in 1743.

Court Beauties (The). A dramatic sketch in one act, by J. R. PLANCHÉ (q.v.), first performed at the Olympic Theatre, London, on March 12, 1833, with Bland as *Buckingham*, J. Vining as *Sir George Hewitt*, F. Matthews as *Sir John Hunks*, W. Vining as *Sir Peter Lely*, Miss Page as *Miss Lawson*, Mme. Vestris as *Tiffany*, etc., revived at the Lyceum in June, 1851, with G. J. Vining as *Charles II*, C. J. Matthews as *Buckingham*, R. Roxby as *Hewitt*, F. Matthews in his original part, B. Baker as *Lely*, Miss M. Olfert as *Miss Lawson*, and Miss St. George as *Tiffany*. Planché admitted that he was indebted to Douglas Jerrold for the idea of the piece. An incident in Shirley's *Hyde Park* was also made use of. "The scene in which King Charles II's Beauties were represented in their frames, from the well-known pictures at Hampton Court, by ladies of the company, was a tableau vivant as novel as it was effective."

Court Beggar (The). A comedy by RICHARD BROME (q.v.) acted at the Cockpit in 1632 and printed in 1633. "This is one of Brome's most amusing comedies. The old knight turned speculator, *Sir Andrew Mendicant*, is a happy attempt in Jonson's manner. The projectors are diverting. . . . One of their schemes is a floating playhouse" (A. W. Ward).

Court Cards. A comic drama in two acts, adapted from the French by J. PATRICK SIMPSON (q.v.), and first performed at the Olympic Theatre, London on November 25, 1861, with H. Neville as *Prince Max of Altenfels*, G. Cooke as *Baron von Babstbert*, W. Gordon as *Conrad von Rosenkath*, H. Cooper as *Sergeant Brunner*, Mrs. Leigh Murray as the *Baroness Duchess of Altenfels*, and Miss Amy Sedgwick as *Princess Anna of Heidenhausen*. Henry Morley describes the piece as "a gaily complicated little drama of intrigue."

Court Favour; or, "Private and Confidential." A play by J. R. PLANCHÉ

(q.v.), first performed at the Olympic Theatre, London, on September 29, 1836, with Mme. Vestris, C. J. Matthews, F. Matthews, J. Vining, J. Brougham, Mrs. Macnamara, and Miss Goward (Mrs. Keeloy) in the cast, revived at the Strand Theatre, London, in August, 1858, with Miss Marie Wilton as *Lacy Morton*.

Court Fool (The); or, A King's Amusement. A tragic drama in three acts, adapted by W. F. HARTON from Hugo's *Le Roi s'Amuse* (q.v.) and first performed at Sadler's Wells on May 11, 1840, with H. Marton as *Triboulet* (the Court Fool), Mrs. R. Honner as *Blanche* (his daughter), and other parts by R. Honner, Mrs. R. Barnett.

Court Gallants. A comedy adapted by C. SELBY from the French, and first performed at the Royalty Theatre, London, on August 31, 1863, by a cast including Mrs. C. Selby, Miss Eliza Newton, Miss Lydia Maitland, Miss Pelham W. H. Stephens, David James, J. Hobbs, etc.

Court Jester (The). A comedieta adapted by C. J. MATHEWS from the French (q.v.), and first performed at the Haymarket in July, 1832.

Court Medley; or, Marriage by Proxy. A ballad opera in three acts, printed in 1723.

Court of Alexander (The). A baroque opera in two acts, attributed to G. A. STEVENS (q.v.), and printed in 1770.

Court of Honour (The). A play in three acts, by JOHN LARY and CHARLES DICKINSON, produced at the Royalty Theatre, London, in May, 1867, with a cast including Miss Eleanor Calhoun, Miss Nina Boucicault, Fred Terry, and W. L. Abingdon.

Court of Oberon; or, The Three Wishes. A dramatic entertainment by the COMPTONS of HARDWICK.

Court of Old Fritz (The). A burlesque, first performed at the Olympic Theatre, London, November, 1838, with W. Farren as *Frederick the Great* and *Pollux*.

Court of Queen's Bench (The). A vaudeville, with music by John Barnett, produced at the Lyceum Theatre, London, by Mme. Vestris (q.v.).

Court Scandal (The). A comedy in three acts, adapted by ALBERT BOUTICAULT and EDWARD SHILLINGFORD from *Les Premières Amées de Richelieu* of Bayard and Dumas (Palais Royal, Paris, December 1839), and first performed at the Court Theatre, London, on January 24, 1869, with a cast including Seymour Hicks, Allan Aynesworth, J. D. Beveridge, Miss Dorothea Baird, Miss Le Thiere, Miss F. Wood, Miss E. Matthews, Miss M. Clements, etc.; transferred to the Garrick Theatre on May 10, 1869.

Court Secret (The). A tragic comedy by JAMES SHIRLEY (q.v.), printed in 1663, and

acted, after the Restoration, by the King's Company. The secret is that of the *Duchess de Mende*, governess to Carlo, Crown Prince of Spain, who is supposed to have been stolen, the fact being that the *Duchess* had put her son *Julie* in his place.

Court Theatre. See LONDON THEATRE.

Courtial, Sir Francis. A character in TAVERNER'S 'Artful Wife' (q.v.).

Courtall, Captain. A character in BULLOCK'S 'Adventures of Half an Hour' (q.v.). (2) *Courtall*, in Mrs. COWLEY'S 'Helle's Stratagem' (q.v.), is a top and a libertine. (3) There is a *Sir Charles Courtall* in 'The Married Bachelor' (q.v.).

Courte, S. K. (nom-de-guerre). Playwright, author of 'The Great Pearl Case' (afterwards 'The Wife of Dives') (1894); 'Villon, Poet and Outthroat' (1894); 'The Average Man' (1894); and the libretto of 'The Royal Star' (1898).

Courted into Court. A farce comedy in three acts, by J. J. McNALLY, originally produced at Omaha, Nebraska, December 6, 1888, with Miss May Irwin in the chief part; first performed in New York City at the Bijou Theatre, December 29, 1888.

Courtenay, in TOM TAYLOR'S 'Twixt Ace and Crow' (q.v.).

Courtine, in ORWAY'S 'Soldier's Fortune' (q.v.), is in love with *Sylvia*. (2) *Courtine*, in BURNARD'S 'Lady's Visiting Day' (q.v.), marries *Lady Lowbury*.

Courtly. (1) A character in MILLER'S 'Art and Nature' (q.v.). (2) *Sir Charles Courtly*, in DUBOIS'S 'Farmer's Wife' (q.v.), abducts the heroine. (3) *Sir Harcourt Courtly*, in BOUICHAULT'S 'London Assurance' (q.v.), is an old beau, whose son *Charles* is the "jeune premier" of the piece. (4) There is a *Sir James Courtly* in Mrs. OWENLIVE'S 'Banquet-Table' (q.v.). A *Mrs. Courtly* figures (5) in 'Free and Easy' (q.v.), and (6) in O'BRIEN'S 'Generous Impostor' (q.v.).

Courtney, John. Actor and playwright, born 1812, died 1886, author of 'Aged Forty', 'Double-faced People', 'Estache Baudin', 'Old Joe and Young Joe', 'Time tries All', 'The Two Pells', 'Vadity', 'The Wicked Wife'.

Courtney, William Leonard. Dramatic and miscellaneous writer, author of 'Eli Marlowe' (1890), 'Orestes Rehearsal' (1893), 'Undine' (1903), which see; author, also, of 'The Idea of Tragedy in Ancient and Modern Drama' (1900), and of many criticisms of the theatre, in the *London Daily Telegraph* and elsewhere. See OXFORD.

Courtship; or, The Three Caskets. A comedy by H. J. BYRON (q.v.), first performed at the Court Theatre, London, on October 16, 1879, with C. F. Coghlan as Edward Frimham, Wilson Barrett as De Curry, G. W. Amos as Pádraic Gubbin,

A. Dacre as *Melline*, H. Reever Smith as Tom Lifford, Miss Amy Roselle as *Mellicand Fivian*, Miss E. Ormsby as *Fanny*, Mrs. Leigh Murray as *Mrs. McFoster*, Miss M. A. Giffard as a maid.

Courtship-à-la-Mode. A comedy by DAVID CRAT FURD, acted at Drury Lane in 1700.

Courtship of Leonie (The). A play by HENRY V. KENNED, first performed Parson's Theatre, Hartford, Ct., November 20, 1896, first represented in New York at the Lyceum Theatre, November 24, 1898.

Courtship of Miles Standish (The). A play by F. W. FENIMORE, performed in U.S.A. See MAID OF PLYMOUTH and MAYFLOWER.

Courtship of Morrice Buckler (The). A play in four acts, adapted by A. E. W. MASON and ISABEL BATEMAN (q.v.) from the former's novel of the same name, and produced at the Grand Theatre, Lillingdon, December 6, 1897.

Cousin from Australia (The). A farical comedy in three acts, by MIDNEY BLACKBURN, Opéra Comique, London, April 11, 1898.

Cousin Cherry. A farce by HENRY NEPHER (q.v.), performed at the Olympia Theatre, London, in 1848, with Mrs. Wirling in the title role.

Cousin Dick. A comedietta in one act, by J. H. PRINCE, R.A. (q.v.), first performed at the Court Theatre, London, on March 1, 1899, by Miss H. Pattison, Miss C. Grahame, and T. N. Wenman, revived at the Criterion Theatre, London, on July 3, 1906.

Cousin Grace. A play by J. DILLON and L. CLIFTON (q.v.), Gaity Theatre, London, December 4, 1894.

Cousin Jack. A comedy in three acts, adapted from the German of Rudolph Bomedix by HERMANN VETZ, and first performed at Worth on September 30, 1891, produced at the Opéra Comique Theatre, London, on the afternoon of November 18 in that year, with the adapter in the title part.

Cousin Johnny. A comedy in three acts, by J. F. NISSET (q.v.) and 'M. RAZ' (q.v.), first performed at the Strand Theatre, London, July 11, 1885, with J. S. Clarke in the title role supported by H. R. Teesdale, F. Wyatt, Crompton Clarke, H. Astley, Miss E. Bilton, Miss L. Buckstone, Miss M. Hudepeth, Miss C. Ewell, etc.

Cousin Kate. See ONE OF OUR GIRLS.

Cousin Lambkin. A farce by J. MASON MURTON (q.v.).

Cousin Peter. A farce in one act, by T. E. WILKS (q.v.), first performed at the Olympia Theatre, London, on October 11, 1841.

Cousin Tom. A comedietta in one act, by O. ROBERTS (q.v.), first performed at the

Princess's Theatre, London, on June 8, 1863, with G. Belmore as *Mr. Newington Cosway*, and other parts by Fitzjames, R. Cathcart, and Miss M. Oliver.

Cousin Zachary. A one-act play, performed in America in 1887, with Felix Morris in the title part.

Cousin Zack. A comedietta by HERBERT GARDNER (*q.v.*), first performed at the Theatre Royal, Windsor, November 28, 1883.

Cousins. A comedy in three acts, by HAMILTON AIDÉ (*q.v.*), first performed at the Shelley Theatre, Chelsea, London, December 18, 1882, with Miss Rosina Vokes (Mrs. Cecil Clay) as *Miss Vane*.

Cousins' Courtship. A "sketch" by MARY COLLETTE, Lyric Theatre, London, September 24, 1892.

Couteaux d'Or. See GOLDEN DAGGERS, THE.

Coutts, Mrs. See MELLON, HARRIETT.

Covenanters (The). A musical drama, performed at the English Opera House, London, in August, 1835, with music composed and selected by Edward Loder, and with Miss P. Horton in a leading rôle.

Coveney. Actor, born 1790, died 1881; made his London *début* at Drury Lane in September, 1815. He was connected with the Haymarket Theatre for nearly thirty years. Most of his children—notably Jane and Harriett Coveney (*q.v.*)—became members of the histrionic profession.

Coveney, Harriett (Mrs. Charles Jecks). Actress, born 1828, died 1892; made her professional *début* at Edinburgh in 1835. She continued for some years to play children's parts in the provinces and in London, where she made her first notable appearance as an adult at the Adelphi Theatre in 1849-50, as *Princess Agatha* in the Broughs' *'Frankenstein'* (*q.v.*). After this, she was the first representative of many parts in pantomime, and also of the following (and other) characters:—*Adolphe* in *'Falsacappa'* (Globe, 1871), the *Baroness* in *'La Vie Parisienne'* (Holborn, 1872), the *Marquise* in *'L'Œil Crevé'* (Opéra Comique, 1872), *Ima Nussa* in Burnand's *'Kissi-Kissi'* (Opéra Comique, 1873), *Clorinde* in *'La Jolie Parfumeuse'* (Royalty, 1878), *Madeline* in *'Over-Proof'* (Royalty, 1878), *Jane Garside* in Boucicault's *'Rescued'* (Adelphi, 1879), *Nanette* in Wills's *'Ninon'* (Adelphi, 1880), *Eliza Dabsey* in *'Billee Taylor'* (Imperial, 1880), *Mrs. Jeffs* in *'The Member for Slocum'* (Royalty, 1881), *Mrs. O'Gully* in *'The Great Mogul'* (Royalty, 1881), *Mistress Betty* in Solomon's *'Claude Duval'* (Olympic, 1881), *Lady Muggeridge* in *'Dust'* (Royalty, 1881), *Leila* in Solomon's *'Lord Bateman'* (Gaiety, 1882), *Sally Cowslip* in Solomon's *'Virginia and Paul'* (Gaiety, 1883), *Mrs. Timmins* in *'In the Ranks'* (Adelphi, 1883), *Mrs. No. 22* in *'The Last Chance'* (Adelphi, 1885), *Mrs. Primrose* in *'The Vicar of Widenwakefield'* (Gaiety, 1885), *Mrs. Sheppard* in *'Little Jack*

Sheppard' (Gaiety, 1885), and *Mrs. Privett* in Cellier's *'Dorothy'* (Gaiety, 1886). Among other parts played by her were those of *Betsy Trotwood* and *Flibbertigibbet* in revivals of *'Little Em'ly'* (Adelphi, 1876) and *'Amy Robsart'* (Drury Lane, 1877).

Coveney, Jane (Mrs. Larkins). Actress, born 1824, died 1900; played *Portia* in *'Julius Cæsar'* at the Surrey Theatre in 1851. Among other parts in which she distinguished herself in London or the provinces were *Mrs. Malaprop*, *Mrs. Floyd* in Tom Taylor's *'Mary Warner'*, *Jeremiah Blobs* in F. Harvey's *'Wages of Sin'*, etc. She acted with most of the "stars" from Macready to Mdle. Beatrice.

Covent Garden. A comedy by THOMAS NABBES (*q.v.*), first performed in 1632, but not printed till 1638.

Covent Garden Theatre. See LONDON THEATRES.

Covent Garden Tragedy (The). A burlesque in two acts, by HENRY FIELDING (*q.v.*), acted at Drury Lane in June, 1732, with Cibber, jun., as *Lovegirlo*, Mullart as *Captain Bulkum*, Miss Rafter as *Kissunda*, Mrs. Mullart as *Stormanda*, etc. It was a travesty of *'The Distressed Mother'* (*q.v.*).

Covent Garden Weeded (The). A play by R. BROME (*q.v.*), printed in 1650.

Coventry Plays (The), so called, are to be found in manuscript (dating about 1468) in the Cottonian collection in the British Museum. They are forty-two in number, and are associated with Coventry on the authority of an inscription by Dr. Richard James, Sir Robert Cotton's librarian (about 1630)—"Vulgo dicitur hic liber Ludus Coventriæ sive Ludus Corporis Christi." A. W. Pollard, however, expresses his belief that "further investigation will lead to the decisive connection of this cycle not with Coventry, but with the Eastern counties. As Professor Ten Brink has pointed out, the dialect and scribal peculiarities of these plays belong rather to the North-East Midlands than to the neighbourhood of Coventry" (*'English Miracle Plays'*). A passage at the close of the prologue suggests that the pieces were performed not only in Coventry but in other towns. "The practice was to perform the first twenty-eight plays, covering the period from Creation of the World to the Betrayal of Christ, one year, and the remaining plays, up to Doomsday, the next year." "In this cycle the didactic speeches elsewhere assigned to a 'Doctor' or 'Expositor' are delivered by an allegorical personage called Contemplacio. Death is personified, and a play on the Salutation is prefaced by a long prologue in heaven, in which the speakers are (besides Deus Pater and Deus Filius) Veritas, Misericordia, Justicia, and Pax. The tendency towards the personification of abstract ideas is a mark of late date in the history of the miracle plays, and helps to link this cycle to the earlier moralities" (Pollard). "I cannot but think" (says A.

W. Ward) "that in their composition the Coventry plays show signs not perhaps of ecclesiastical origin, but of the direct influence of ecclesiastical minds."

The Grey Friars of Coventry are known to have performed a cycle of Corpus Christi plays, but it is rather of internal evidence that I am speaking" ("English Dramatic Literature"). It may be added that miracle plays were acted by the various tradesmen of Coventry from an early date to 1580 when the performances stopped. An effort to revive them was made in 1864, but they had nearly outlived their day, and after 1861 they ceased altogether.

Coventry, Sir Roger de. See **SIR ROGER DE COVENTRY**.

Cow Doctor (The). A comedy in three acts, printed in 1810. "The Cow Doctor," says *Times*, "is the name given, by low and ignorant persons, to any practitioner on the vaccine system."

Coward Conscience. A play by A. WALLACK and A. C. BYRNE, performed in U.S.A. in 1898.

Cowardly Fox (A). A piece in one act, by WINA MILLER, performed at the Criterion Theatre, London, July 15, 1892.

Cowboy and the Lady (The). A comedy in three acts, by LYDIA FITCH (p. r.), performed originally at Philadelphia, U.S.A., on March 11, 1829, produced at the Duke of York's Theatre, London, June 5, 1880, with N. C. Goulden as *Teddy North*, Miss Maxine Elliott as *Miss Weston*, and Miss Gertrude Elliott as *Melcy*.

Cowell, Joseph Leathley. Actor, real name, Witchell; born in Devonshire, 1792, died 1863, was in the navy during his teens, joined the theatrical profession in January 1812 making his first appearance at Plymouth. After this came engagements at Richmond, Westwich (where he began work as a scene painter), and Brighton, with Faulkner on the Northern Circuit (where he first played *Crack* in "The Turnpike Gate") and with T. Robertson at Lincoln. His London debut was made at Drury Lane under the auspices of Stephen Kemble, as *Samson Kibbold* in "The Iron Chest." For a time he travelled the Lincoln Circuit with an entertainment called "Cowell Alone" or "A Trip to London." Later he was engaged successively at the Adelphi, Drury Lane (with Elliston), and Astley's. Invited to America, he made his first appearance there in October 1821, at the Park Theatre, New York, opening as *Crack* and in "The Foundling of the Forest." Leaving the Park in July, 1822, he entered upon a career of popularity throughout the States. In 1827 he became manager of a theatre at Wilmington Delaware. He was in England in 1846 and 1854. He returned there in 1863, in which year he died. He had published at New York in 1844 his account of "Thirty Years passed among the Players in England and America. By his second wife he had a daughter, Sidney

Frances, who became the wife of H. L. Estlin, p. r. See "Dictionary of National Biography" (1887).

Cowell, Lydia. Actress, has been the original representative of the following (and other) characters:—*Jo* in "Jo, the Outcast" (Margate, 1876), *Brasserie* in "Clockwork" (Olympic, London, 1877), *Punch* in "Little Cricket" (Hull, 1878), *Yob* in "The Lord of the Manor" (Imperial, London, 1880), *Rum* in "Devoré" (Vaudeville, 1881), *Kath Finch* in "Tom Pinch" (Vaudeville, 1881), *Grace Deland* in "Reclaimed" (Haymarket, 1881), *Winifred Wren* in "Out of the Hunt" (Royalty, 1881), *Lucinda* in "Gammon" (Vaudeville, 1882), *Lady Mamie* in "The Novel Reader" (Globe, 1882), *Mary Middleton* in "Lady Clare" (Globe, 1883), *Stridder* in "Harriet" (Strand, 1883), *Kitty Tweed* in "Homespun" (Novelty, 1884), *Lottie Kane* in "Lottie" (Novelty, 1884), *Louise* in "Wife" (Strand, 1884), *Isabella* in "Old Sinners" (Novelty, 1885), *Harry Jeffcott* in "Hard Hit" (Haymarket, 1887), *Isabelle* in "The Allerman" (Criterion, 1887), *Melida* in "Oh these Widows" (Terry's, 1888), *Folly* in "Queen's Counsel" (Comedy, 1888), *Emma* in "Nerves" (Comedy, 1888), *Jane* in "May and December" (Comedy, 1888), *Amelia* in "The Gifted Lady" (Avenue, 1888). Other parts played by Miss Cowell include *Virginia* in "Virginia" (with Trevelick at the Surrey in October, 1888, and with McCallough at Drury Lane in May, 1888), *Cordelia* in "King Lear" (with Signor Rossi at Her Majesty's, 1888), *Jenny* in "The Queen's Shilling" (St James's, 1888), *Isabella* in "The Money Spinner" (St James's, 1888), *Sarah* in "Heartsease" (Olympic, 1887), *Miss Percival* in "Pink Dominoes" (Comedy, 1888), *Sally* in "The Clockmaker's Hat" (Comedy, 1888).

Cowell, Samuel Houghton. Actor and vocalist, born in London 1820, died March 1884, son of J. L. Cowell (p. r.), first appeared on the stage in 1829 at Boston, U.S.A., as *Crack* in "The Turnpike Gate," and thereafter figured throughout the States as "the young American Roscius." Coming back to England, he acted at the Theatre Royal, Edinburgh, before making his debut on the London stage at the Adelphi under Henry Webster. In July, 1846, he was seen at the Surrey Theatre as *Alonso* in "La Sonnambula." After this "he sang in grand opera, under Bann's management, at Covent Garden, and was at various times engaged at the Adelphi, the Princess's, and the Olympic Theatres, in the capacity of a light comedian." The success with which he sang, at the Grecian a buffo song in E. L. Blanchard's "Nobody in London" (p. r.), led to his leaving the stage for the music halls, where he became exceedingly popular. Among his best known ditties were "Billie Barlow," "William and his Dinah," "The Rat-catcher's Daughter," and "Alonso the Brave." In 1869 he fulfilled an engagement in the United States. Four years later he died of consumption. See the memoir

prefixed to 'Sam Cowell's Comic Songs' (1851), and 'Dictionary of National Biography' (1897). His daughter, FLORENCE COWELL, was in the original casts of 'Fair Miners' (Birmingham, 1891) and 'By Land and Sea' (Birmingham, 1896). At the Opera Comique, London, in 1897 she played *Julia* in 'The Rivals'. She has had much and varied experience as an actress in London, the English provinces, America, India, and Australia.

Cowen, Frederic Hymen. Musical composer and director, born 1852, at Kingston, Jamaica; wrote the music of the following operas: 'Pauline' (1878), 'Thorgrim' (1890), and 'Harold' (1895), all of which see.

Cowen, Henrietta. Actress, was the original representative of *Miss Teasman* in the English version of 'Hedda Gabler' (1891), of *Mrs. Havers* in Parker's 'Chris' (1892), of *Lacy Pinner* in Miss Hursey's 'The County' (1892), etc.; she was also in the cast of the English version of 'Leida' (1893).

Cowley, Abraham. Poet and prose-writer, born 1618, died 1667, was the author of 'Love's Riddle' a pastoral drama (1638), 'Neutragium Joculare,' a Latin comedy (1638), and 'The Guardian' (afterwards 'The Coffer of Coleman Street'), a comedy (1641), all of which see. See, also, Langbaine's 'Dramatic Poets,' Genest's 'English Stage' (1832), etc.

Cowley, Mrs. Hannah (née Parkhouse), Dramatic writer, born 1743, died 1809, author of the following plays, all of which see: 'The Runaway' (1776), 'Who's the Dupe?' (1779), 'Albina, Countess of Richmond' (1779), 'The Belle's Stratagem' (1780), 'The School for Eloquence' (1780), 'The World as it Goes' (Second Thoughts are Best' (1781), 'Which is the Man?' (1782), 'A Bold Stroke for a Husband' (1783), 'More Ways than One' (1783), 'A School for Greybeards' (1786), 'The Fate of Sparta' (1784), 'A Day in Turkey' (1791), and 'The Town before You' (1794). Most of these were included in the edition of Mrs. Cowley's Works published (with a Life) in 1813. See Oulton's 'History of the Theatres of London' (1796), the 'Biographia Dramatica' (1812), the 'Garrick Correspondence' (1832), Genest's 'English Stage' (1832), etc. Mrs. Cowley's comedy of the 'Belle's Stratagem' 'Who's the Dupe?' and others, are, says Hazlitt, 'of the second or third class, they are rather *répétitions* of the characters, incidents, and materials of former writers, got up with considerable liveliness and ingenuity, than original compositions with marked qualities of their own' ('English Comic Writers').

Cowper, Clara. Actress, daughter of J. Cowper (q.v.), made her first appearance on the stage at Boston, U.S.A. Her London debut was at the Vandenhoe Theatre in 1800. She has been the original representative of *Jessie* in 'Darby and Joan' (1855), *Kate* in 'The Churchwarden' (1866),

Mrs. Jay in 'The Woman Hater' (1867), *Blanchette* in 'Blanche Farren' (1890), etc. In the English provinces she has played *Desdemona*, *Hero*, *Nerissa*, and many other parts in the "legitimate" and modern repertory.

Cowper, John Curtis. Actor, born 1837, died 1895, real name, Curtis; after some experience as an amateur made his professional debut at the Theatre Royal, Manchester, as *Romeo*, afterwards playing "leading business" at the Theatre Royal, Liverpool. He first appeared in London at the Duke's Theatre in December, 1862, as *Duke Ferrando* in 'The Honeymoon'. He was afterwards in the original casts of 'A Long Strike' (1866), 'The Great City' (1867), 'The Doge of Venice' (1867), 'Blow for Blow' (1868), 'Mabel's Life' (1872), etc. He was seen in London as *Romeo* at Her Majesty's Theatre in 1865. At Drury Lane in 1873 he was *Moharra* in a revival of 'The Cataract of the Ganges' (q.v.), at the same theatre in 1875 he played the old *Shepherd* in 'The Winter's Tale' and *Belarius* in 'Cymbeline'. At the Princess's in 1879 he was *Isaac Levi* in a revival of 'It's Never Too Late to Mend' (q.v.). See COWPER, CLARA.

Cox, Harry (Oliver James Rumley), Actor, born 1841, died 1903; made his London debut at the Prince of Wales's Theatre on April 15, 1865, as the *Virtuous Peasant* in H. J. Byron's 'La Sonnambula' (q.v.). After being seen at the St. James's as *Seignior* in 'Jenny Lind at Last' (1871), he played at the Strand Theatre the following (and other) original parts: *Pygmalion* in 'The Lady at the Lane' (1872), *Ben* in Roscoe's 'May' (1874), *Trotter* in 'Weak Woman' (1877), *King Portico* in 'Princess Tolo' (1878), *Job* in 'Cremorne' (1878), *Quince the Black* in 'The Red Rover' (1877), *Mr. Beauclerc* in 'Dora and Diogenes' (1878), *Uncle John* in 'The Snow-bell' (1879), *Biancetto* in 'Madame Favart' (1879), and *Cosquettin* in 'Olivette' (1880). He was also seen in London as *Dandelon* in Burnand's 'White Pawn' (1882), *Isaac* in Byron's 'Maid and the Magpie' (1877), etc.

Cox, Robert. An actor (temp. Charles I.) who, when the Puritans suppressed the theatres distinguished himself by appearing at country wakes and fairs, and surreptitiously even in playhouses, in a series of "drolls" or farces occasionally written or devised by himself but more often extracted from plays popular at the time. "He was a great favourite not only in the country but also in London, and at the universities themselves." It is generally admitted that he was the author of 'Acton and Diana' (q.v.). See, also, 'Biographia Dramatica' (1812).

Cox and Box. A musical comediella, adapted by F. C. BURMAN from the 'Box and Cox' (q.v.) of J. M. Morton, and set to music by Sir Arthur Sullivan. In this version Mrs. Bouncer is transformed into a man, and appears as *Sergeant Bouncer*. The

piece was first performed at the Adelphi Theatre, London, in 1868, as part of a benefit entertainment. Mr. George du Maurier representing *Doc*, Mr. Harold Power *Cox*, and Mr. Arthur Cecil (Hunt) (who was not then a professional actor) *Bourner*. 'Cox and Boz' was transferred to the regular stage at Easter, 1869, when it was performed at the German Road's Gallery of Illustration, with Arthur Cecil as *Doc*, T. German Road as *Cox*, and J. Seymour as *Bourner*. It was played at the Gaiety in January, 1877, and again on July 21, 1898, with A. Cecil as *Doc*, George Grossmith as *Cox*, and Corney Grain as *Bourner*, and at the Haymarket Theatre, London, in 1894, with M. R. Morand as *Cox*, Scott Russell as *Doc*, and R. Temple as *Bourner*. At Pontreuslan, in 1878-9, it was performed for the benefit of a Church fund, by Arthur Cecil as *Doc*, Joseph Barnby as *Bourner*, and Mr. Arthur Sullivan as *Cox*.

Coxcomb (The). A comedy by BRADWORTH and FLETCHER, revived at the Theatre Royal, "namingly before the Union" (Osmund), performed at Court about 1622, and acted at the King's Playhouse in 1616. "Anania, who gives the name to it, is an envious and foolish that though his friend, Mercury, tells him he is in love with his wife, yet he insists on his not leaving her, and lays plans to facilitate their intimacy. The main plot concerns *Rosario*. He is in love with *Feda*, and persuades her to elope with him. When he comes to the place of appointment, he is so drunk that he does not know her. She runs off to avoid him. *Rosario*, on recovering his senses, is truly penitent. He at last finds *Feda*, and they are reconciled." The comedy was revived by the Illustrations Stage Society (q.v.) in the Inner Temple Hall, London, on February 16, 1908.

Coxcombe (The). A farce by FRANCIS GENTLEMAN (q.v.), adapted from JOSHUA'S 'Epitaphs' (q.v.), and acted once at the Haymarket in 1771.

Coyne, Joseph Stirling. Journalist and dramatic writer, born 1803, died 1868, first figured as a playwright in 1826, when his farce, 'The Phrenologist', was performed in Dublin. This was followed in 1828 by 'Honest Chasle', 'The Pair Lovers', and 'The Quaker Subject'. Coyne was also the author of the following pieces, all of which see: 'Binks the Bagman', 'Black Sheep', 'Box and Cox Married and Settled', 'The Broken Hearted Club', 'Catching a Maid', 'Did you ever send your Wife to Chamberwell?', 'Deck Hunting', 'Everybody's Friend' (afterwards 'The Widow Hunt'), 'The Home Wreck', 'The Hope of the Family', 'How to Settle Accounts with your Landlady', 'The Little Rebel', 'The Man of Many Friends', 'My Wife's Daughter', 'Nothing Venture, Nothing Win', 'The Old Chateau', 'Pas de Fascination', 'Samuel in Search of Himself', 'The Secret Agent', 'A Separate Maintenance', 'A Terrible Secret',

'That Affair at Finchley', 'An Unprotected Female', 'Urgent Private Affairs', 'Wanted, 100 Young Milliners', 'Water Witching', 'What will they say at Brighton?', 'The Woman of the World'. He wrote criticisms of the theatre for 'The Sunday Times', and was secretary of the Dramatic Authors Society from 1856 till his death. Edmund Yates describes Coyne as "an indefatigable Irishman, who, by the aid of a French dictionary and a knowledge of the requirements of the stage and the tastes of a London audience, for a series of years provided managers with dramatic wares, more or less good, but nearly always popular. His broad farces, full of quaint verbal and practical jokes, were, taken for what they were, very amusing."

Cosensore (The). A comedy in three acts, by SAMUEL FOOTER (q.v.), first performed at the Haymarket Theatre in July, 1774, with the author as *Arsenault*, Weston as *Fedy* (his son), J. Aikin as *Captain Corget*, Mrs. Williams as *Phoebe*, Wilson as *Flam*, etc. *Flam* and *Phoebe* are the Cosensores, who pretend to have great social influence. The former receives from *Arsenault* a considerable sum to arrange a marriage between *Fedy* and *Phoebe*'s supposed niece. *Corget* unmasks the pretenders.

Cosensure. A comic piece by SAMUEL BRADLEY (q.v.), first performed at Covent Garden on May 23, 1810, with F. Yates as *Richard Stickle* (q.v.). The piece was written to enable Yates to figure in a number of separate impersonations, and, so far, bears resemblance to 'The Actor of All Work' (q.v.). See TWELVE PRECISELY.

Cosens, Captain. Leader of "The Knights of the Round Table" in PLANCHIFF'S comedy so named (q.v.).

Cosimo. Duke of Florence, in MAXIMILIAN'S 'Great Duke of Florence' (q.v.).

Crab. (1) A country fellow in D'URSEY'S 'Bath' (q.v.). (2) Christopher Crab is one of the persons in STEPHENS'S and MOLOMON'S 'Hilary Taylor' (q.v.). (3) A *Mrs. Crab* figures in DANCE'S 'Hush Money' (q.v.).

Crabtree. Uncle to *Mr. Benjamin Crabtree* in SHERIDAN'S 'School for Scandal' (q.v.).

Crabtree, Lotta. See LOTTA.

Crack. The name of characters in CROWNE'S 'Mr. Courty Kiss' (q.v.), and in KNIGHT'S 'Turnpike Gate' (q.v.).

Crack me this Nut. A play performed at the Rose Theatre in September, 1598, and afterwards.

Cracked Heads. A burlesque of Oliphant's 'Broken Hearts' (q.v.), written by ARTHUR CLEMENTS (q.v.) and FREDERICK HAY (q.v.), and first performed at the Strand Theatre, London, on February 2, 1874, with Edward Terry as *Heute*, Harry Cox as *Prince Dorion*, Miss Lottie Venn as *Fidia*, and Miss Angelina Claude as *Fayal*.

Cradle (The). A domestic incident, adapted by A. T. DE MATTOS from the Finnish of Emil von Hoothem, and performed at St. George's Hall, London, July 24, 1880, by Miss Alice Kingsley and T. Kingston.

Cradle of Security (The). An interlude, circa 1860-1870, of which an account appears in Willis's 'Mount Tabur' (1889).

Cradock, Joseph. Author of 'Zebulon,' a tragedy, adapted from 'Les Huit' of Voltaire, and printed in 1771; also, of a play called 'The Car' (q.v.).

Craft. A drama, in a prologue and four acts, by ARTHUR BUTCHLEY (q.v.), produced at the Theatre Royal, Leicester, August 19, 1891.

Craft upon Subtlety's Back. An interlude entered on the books of the Stationers' Company in January, 1600.

Crafty Kerochant (The). A play attributed to MARSHON in Warburton's list, but ascribed by Fleay to William Bonen.

Craig, Edward Gordon. Actor; made his debut at the Lyceum Theatre, London, in September, 1886, as Arthur de St. Valery in 'The Dead Heart.' He was afterwards seen there as Cromwell in 'Henry VIII,' Oswald in 'King Lear,' Lorenzo in 'The Merchant of Venice,' Henry Ashton in Merivale's 'Ravenswood,' the youngest Knight Templar in 'Becket,' Messie in 'Othello,' etc.—His sister Edith has played small parts at the Lyceum and elsewhere.

Craigengelt, Captain. Figure in all the adaptations of Scott's 'Bride of Lammermoor' (q.v.).

Crambo. A character in GILBERT's 'Topsy-turvydom' (q.v.).

Cramond Brig; or, The Gademan o' Ballantraich. A comic drama in two acts, adapted from 'The Miller of Mansfield' by W. H. MURRAY (q.v.), and first performed at the Theatre Royal, Edinburgh, on February 27, 1836, with Mackay as Jack Howison, Denham as James V., Harrold as James Birnie, Collier as Tom Maxwell, Mrs. Nicol as Fiddie Howison, and Miss Nicol as Marion Howison. Referring to the rumour that the piece was by J. O. Lockhart, Sir Walter Scott wrote in his diary "I cannot think it his, there are so few good things in it, and so much prating transferred from that mine of marvellous morality, called 'The Miller of Mansfield.' Yet it pleases." The piece was produced at the Lyceum Theatre, London, in November, 1884, with some interpolated Scotch airs "delightfully varnished by Wilson."

Cranbournells, The Count di. Figure in M. J. Byron's 'Pilgrim of Love' (q.v.).

Crane, Ichabod. In O. F. ROWE's 'Wolfert's Host' (q.v.), is "a sort of levitable Paul Pry, or a sprightly and energetic Benjamin Hampson" (W. Winter). (S) *Nice*

Miscellaneous Crane Figures in TOM TAYLOR's 'Victims' (q.v.).

Crane, William H. An American comedian, who has made special success in such pieces as 'The Senator' (q.v.), 'Evangeline' (1877), 'The Governor of Kentucky' (1886), 'A Virginia Courtship' (1886), etc.

Cranky. A character in 'The Son-in-Law' (q.v.). There are (3) a Colonel Cranky in J. H. MORTON's 'Three Cuckoos' (q.v.), (3) a Jasper Cranky in SMILEY BROOKS's 'Guardian Angel' (q.v.), and (4) a Tom Cranky in HOLLINGSHEAD's 'Birthplace of Pedgery' (q.v.).

Crape. A chambermaid in T. PARRY's 'P. P.' (q.v.).

Craquer. A character in MORTON's 'Blasphemy and Craquer' (q.v.).

Cratchit, Bob, clerk to Scrooge, figure, with his wife, in the various dramatizations of DICKENS's 'Christmas Carol' (q.v.).

Cranford, J. E. Actor, born 1846; made his professional debut at the Princess's Theatre, Edinburgh, in 1874, and his first appearance in London at the Mirror Theatre in 1876. He was the original Lord Almsdale in 'All for Her' (1876), and afterwards was in the first casts of Burnand's 'Ourselves' (1880), Wingfield's 'Marie Stuart' (1880), Dillay and Clifton's 'Tom Finch' (1881), Sims's 'Half way Home' (1882), Derrick's 'Confusion' (1883), Byron's 'Open House' (1886), Coghlan's 'Enemies' (1887), 'Methuselah,' etc. In 1888 and 1889 he fulfilled engagements in America.

Cranford, David. Historiographer of Scotland; author of two comedies—'Courtship is a Mode' (1700) and 'Love at First Sight' (1706).

Craven, Countess of. See BURTON, LOUISE.

Craven, Hawes. Scenic artist; painted the scenery for 'The Frozen Deep,' Olympic Theatre, 1886. His brush was employed upon all, or nearly all, of Henry Irving's productions at the Lyceum Theatre, beginning with that of 'The Bells' in 1871.

Craven, Henry Thornton. Dramatic writer and actor (born February 18th, author of the following pieces: 'Bertrand the Avenger' (1843), 'Miserrimus' (1843), 'The Card Case' (1844), 'Dane Brown' (1845), 'Not to be Done' (1845), 'The Village Nightingale' (1851), 'Our Nelly' (1853), 'The Post Boy' (1850), 'Howled Out' (1850), 'The Chimney Corner' (1851), 'Miriam's Crime' (1853), 'My Preserver' (1853), 'Milky White' (1853), 'The Needful' (1854), 'One True Hill' (1856), 'Mega's Diversion' (1856), 'Harwin's Book' (1856), 'A Tale of Fire' (1871), 'Philomel' (1870), 'The True' (1876), 'My Imaginative Debut' (1876), 'Lucky Brins', etc. His debut as an actor was made at York, whence he went, in 1841, to the Sunderland circuit. His London debut was afterwards made at Miss Fanny Kelly's Theatre in Dean Street. In 1842 he joined the Adelphi company,

appearing as *Randolph Craven* in 'The Miser's Daughter' (q.v.). After this, he played engagements at the Strand, Covent Garden (1847), the Lyceum (1848), the Marylebone (1849), the Princess's (1849), Drury Lane (1850) appearing as *Orlando* and *Malcolm*, and various provincial houses. From October, 1851, to May 1857 he was in Australia. In 1864 he figured at Liverpool in the first case of his piece, 'The Yeastful and 'Milly White,' in which he afterwards appeared in London at the Strand and the St. James's. At the Royalty in 1866, and at the Court in 1871 he was in the original casts of *His Meg's Inversion* and 'Tales of Fire' respectively. His last provincial tour was made in 1873, and in 1876 he appeared for the last time on any stage in his play, 'Too True' (q.v.). 'Mr. H. T. Craven in his original plays, 'Milly White,' 'Meg's Inversion,' 'The Post Boy,' 'The Chimney Corner' has given us examples of dramatic construction in the most essential qualities (than John Gifford's). Mr. Craven's construction is imperfect and his dialogue is vitiated by bad puns but in all literature I know not a more effective situation than that in 'Meg's Inversion,' where Jasper Padgug a humble mechanic, finds that his brother, who has been educated as a gentleman is loved by the woman he himself adores. The circumstantial conduct of Jasper under the circumstances has never been surpassed' (Dramatists of the Present Day, 1871).

Craven, Tom. Dramatic writer and actor, son of H. T. Craven (q.v.), has produced the following plays: 'The Snow away' (1864), 'Grasping a Shadow' (1868), 'The Waiting Girl' (1869), 'The Fugitive' (1871), 'The Miser's Will' (1880), 'The Workbox' (1880), 'The Ballad Singer' (1891), 'Time the Avenger' (1891), 'Half Mast High' (1893), 'Aladdin in Luck' (1893), 'The Bonnie Babes in the Wood' (1894), also (with E. Nelson), 'Mumps the Master' (1894) and (with G. Conquest) 'The Village Forge' (1895).

Craven, Walter Stokes. Actor, vocalist, and playwright, was in the original cast of 'Le Petit Duc' (q.v.) at the Globe, and of 'Melita' (q.v.) at the Novello. After experience in South Africa, India, and Australia, he became stage manager of the Grand Opera House, San Francisco, where he dramatized Haggard's 'Alias Quatermain.' Many touring engagements in America followed. He is the author of the following plays, all seen in England:—'Hedwigs,' 'An Innocent Abroad' (1886), 'The Cruel Law' (1886), 'Four Little Girls' (1887), 'No Appear' (1887), and 'The Future Mrs. Skilling' (1887). Also, of 'The Medium' ('Der Bibliothekar'), 'Mixed,' 'Bad Lads,' 'Hide and Seek,' etc.

Cravenmeyer, Captain. A character in MILDENHALL'S 'Foot of Honour' (q.v.).

Crawford, F. Marion. Author (with H. M. Mann) of a dramatization of his novel, 'Dr. Claudius' (1897).

Crawford, Mrs. Ann (née Street). Actress, born at Bath 1734, died November, 1801, is said to have "offended her family by going on the stage" her mother had such a contempt for the profession that she left her a weekly pension, as she would have done to a pauper or dependant. This she was to forfeit if she continued on the stage, she enjoyed it, however, to her dying day, as the relation who might have claimed the reversion waived his claim. She was thrice married first to Harmer (q.v.), next to Spranger Barry (q.v.), and lastly to a man much younger than herself, named Crawford. It was as Mrs. Harmer that she acted in Dublin between 1774 and 1787, appearing as *Cordelia*, *Juliet*, *Desdemona*, *Helena* (All's Well that Ends Well), *Isabella*, *All for Love*, *Manana Beltramo*, *Jack Sherr*, *Almira*, *Melchior*, *Mrs. Sullen*, *Bransel*, *The Ruyter*, *Angelica*, *Love for Love*, *Polly Peachum*, etc. and figuring as the first representative of *Mrs. Ingham* in 'The True-born Irishman' (q.v.). She was at the Haymarket in 1767, and at Drury Lane from that year till 1774. At the latter house she enacted *Kosmin*, *Lady Macbeth*, *Portia* ('The Merchant of Venice'), *Imogen*, *Constance* ('King John'), *Chryseis* ('All for Love'), *Lady Randolph*, *Isabella*, *Mrs. Bowley*, *Lady Fanny*, *Lady Brutus*, etc. besides being in the first casts of 'False Delicacy,' 'Zenobia,' 'Almida,' 'Alonso,' 'Edward and Leonora,' etc. At Covent Garden, between 1774 and 1780 she played *Beatrice* and *Iris*, besides several new characters. In 1780 at she was at Drury Lane, in 1783-84 at Covent Garden. In and after 1786 she played as Mrs. Barry and in and after 1788 as Mrs. Crawford. She retired in 1794. "In her best days," says one of her critics, "she was a first rate tragic actress, but she played so well in comedy that if she had never spoken one line of blank verse she would have been at the head of her profession." Arriving to Charles Dibdin, she had more of Garrick's merit in tragedy, and was equal to quickness, passion, rage, and an expiation of all the terrible and furibund passions. Common grief was too tame for her expression. "she knew not how to insinuate herself into the heart, her mode was to seize it. Admiration was not enough; she must begot astonishment. This difficult effect, it must be confessed, her acting very often produced." See GOSSET'S 'English Stage' (1891), Campbell's 'Life of Mrs. Siddons,' Bantson's 'Life of Kemble,' etc.

Crawley. (1) A lawyer in SHIRLEY BROWN'S 'Daughter of the Stars' (q.v.). (2) An attorney's clerk in CHARLES READE'S 'Gold' (q.v.).

Crazed. A musical absurdity by ALFRED R. PHILLIPS, in which W. J. Hill played *Northorn Brown*, an eccentric musician.

Crazy. A character in 'Peeping Tom' (q.v.).

Crazy Patch. A play by A. C. GUNTER, first performed in U.S.A.

Creation of Eve (The). A "mystery" performed by the Guild of Grocers at Norwich, temp. Henry VIII.

Creation of the World (The). The subject of the following dramatic pieces:— (1) A play performed at Skipton's Well in the reign of Richard II. (2) A play by WILLIAM JORDAN, written in 16.1 in the Cornish dialect, and first printed in 1827, printed again in Norris's *Ancient Cornish Drama* (1850), and translated into English in 1867 by John Keigwin as *Harleian M.M.1*. (3) A play licensed in 1614. This, says W. C. Hazlitt, "perhaps had some connection" with a "droll" performed at Bartholomew Fair at the close of the seventeenth and beginning of the eighteenth century, referred to in 'Wit and Drollery' (1683) as 'The World's Creation' (*Manual of Old English Plays*). The Creation was also the subject of plays in the Chester, Towneley, and York series.

Creations of Impulse. A "fairy tale" founded by W. R. GILBERT (q.v.) on his own 'Story about a Strange Old Lady' and first performed at the Court Theatre, London, on April 15, 1871, with Miss Maggie Brennan as *Frier*, Miss Kate Bishop as *Pipette*, Miss Lucy Franklin as the *Strange Old Lady*, E. E. Roughton as *Bombichard*, produced at the Park Theatre, New York, in 1878, with Laclercq as *Bombichard*, revived at the Vanderbilt Theatre, London, in 1874, with E. Roughton and Miss Bishop in their original characters, W. H. Wallace as *Kilowyer*, Laclercq as *Jacques* and Miss Emily Richards as the *Strange Old Lady*. The piece has been played in the English provinces by Ben Greet's company.

**Credulous, Justice, Father of Lew-
wits in SHAKESPEARE'S 'No. Patrick's Day'
(q.v.).** (3) Sir Ralph and Laura *Credulous*
are characters in G. WOOD'S 'Irish Doctor'
(q.v.).

Creed Play (The). bequeathed in 1466 to the Corpus Christi Guild at York, "seems to have been so novelty at this date" (A. W. Ward). "It was regularly performed about Lammastide, once in every tenth year, between 1463 and 1535. It was finally suppressed about a generation later. It was a composition of considerable length."

Oregon, Hardress, and Mrs. figure not only in DOUGLASS'S 'Colleen Bawn' (q.v.), but also in the various burlesques of that play. See ELLY O'CONNOR.

Oremation. A farce by R. HIGHT, St. James's Hall, Liverpool, July 14, 1878.

Oremorne. A farcical comedy in three acts, by T. A. PALMER (q.v.), performed at the Strand Theatre, London, on November 27, 1878, with W. H. Vernon as *Roderick Wildick*, J. G. Taylor as *Bob Jackson*, Miss Lottie Venn as *Mary Anne Stubbs*, and other roles by H. Cox, H. J. Turner, and Miss Nellie Turner.

Oremorne, Adolphus de, in T. J. WILLIAMS'S 'Race for a Widow' (q.v.).

Oreole (The); or, Love's Fetters. A drama in three acts, by SAMUEL HANCOCK (q.v.), first performed at the Lyceum Theatre, London, on April 8, 1841, with Henry as *Anthony Latour* (the crosser), Leigh Murray as *Alphonse de Lyon*, Miss May as *Louise Pernel*, F. Matthews as *Demetrius*, Keeley as *Robert*, Miss M. Keeley as *Virginia Demetrius*, and Mrs. Keeley as *Belinda St. Mary* ("an excellent melodrama" written Edmund Yates). "The hero finely played by Emory," revived at the Marylebone Theatre in December, 1856, with M. Emory in his original part, at the St. James's Theatre, London, in June, 1876, with Mrs. John Wood as the *Vivandiere*, Miss Emily Cross in the title part and other roles by H. Forrester, F. Leather, F. Merrin, and W. H. Stephens. (2) 'The Oreole' a comic opera in one act and five tableaux, music by Offenbach, libretto by H. BECK and H. B. FARRIS (from the French of Millard), first performed at Brighton on September 3, 1877, produced at the Folly Theatre, London, on September 15 in that year, with Miss K. Munro in the title part, E. C. Miss N. Humeley as *Gene*, Miss Violet Cameron as *Antoinette*, J. H. W. W. W. Patastra, Dudley Thomas as *Frontin*, etc. revived (in the original three acts) at the Avenue Theatre on the afternoon of May 10, 1886, under the title of 'The Commodore,' with Laurel Brough in the title part, Miss V. Cameron as *Gene*, Miss M. Shirley as *Antoinette*, Edith Cornelia D'Anka as *Gene*, and other parts by E. J. Lomen and S. Wilkinson. The original was brought out at the Bouffes Parisiennes, with Jodie as *Gene* and Daubray as the *Commodore*.

Oreon, King of Corinth in HENRY'S 'Medea' (q.v.), reappears in R. R. BROWN'S 'Medea Burlesque' (q.v.).

Cressida, in 'Troilus and Cressida,' is "a giddy girl, an unpractised jilt, who falls in love with Troilus, as she afterwards deserts him, from mere levity and thoughtlessness of temper" (Hazlitt). She figures in R. BROWN'S 'Siege of Troy' (q.v.).

Cresswell, Helen. Actress, was the original *Alice Wendick* in 'Youth' at Drury Lane in 1841. She has appeared at various London theatres as *Celia* in 'As You Like It' (1840), in 'Old English comedy parts,' as the *Princess* in 'Adrienne Lecouvreur,' as *Louise* in 'Frou Frou,' as *Cynthia* in 'Pygmalion and Galatea,' and so forth. In the provinces she has played *Portia*, *Cordelia*, and other Shakespearean parts, *Emily Herbert*, *Merry Merrick* in 'The New Magdalen,' *Mrs. MacDonald* in 'Impulse,' *Mrs. Ralston* in 'Jim the Penman,' etc.

Cresswick, William. Actor, born December, 1813, died June, 1900, made his first professional appearance in 1831, at a theatre in Commercial Road, London. He afterwards gained experience in Suffolk and on the Kentish and York circuits, returning

to London in February, 1825, when he figured at the Queen's Theatre as *Horace Mordaunt* in 'Schindellows' (q.v.). Working once more on the York circuit, he became the first representative in the provinces of the role of *Jon* (q.v.). In 1830 he had a short engagement at the Lyceum, London. This was followed by a visit to America and Canada, where he remained for nearly four years. After this came the performance of "leading business" at Newcastle, Liverpool, and Birmingham, which led in 1846 to his appearance at Sadler's Wells under the management of Phelps. His first part there was that of *Hotspur* in 'Henry IV.' his second that of *Master Walter* in 'The Hunchback.' Then came *Cassius*, *Matthew Ayrmer* in 'Love's Sacrifice', *Romeo*, *Pierre* in 'Venice Preserved', *Pythias* in 'Damon and Pythias', and *Jon*. In 1847 he appeared at the Princess's, London, in support first of Fanny Kemble and afterwards of Macready. He next joined the company at the Haymarket, playing *Claude Melnotte* and *Truworth* (in 'The Love Chase'), and also representing *Isaac Temple* in the first performance of Westland Marston's 'Heart of the World' (q.v.). At the same theatre, towards the end of 1848, he enacted *Mordant* in a revival of 'The Patrician's Daughter' (q.v.), and *Proetus* in a revival of 'The Two Gentlemen of Verona' (q.v.). In March, 1849, he was seen there as *Cassio*. In September, 1849, began the first of his two managerial enterprises at the Surrey Theatre, in each of which he was associated with R. Shephard (q.v.), and during which, to quote Westland Marston, he "became, to transposing London, an apostle of Shakspeare, as Phelps was to north London." (Our Recent Actors.) Between September 1849 and September, 1852, when he retired from direction of the Surrey, Cheswick was the original performer of the following (and other) parts: *Le Rague* in Charley's 'Old Love and New Fortune' (1850), the hero in a version of 'David Copperfield' (1850), the hero in Phillips's 'Dred' (1850), the hero in Phillips's 'Cromwell' (1850), and *Adam Bede* in a version of George Eliot's novel (1852). He was also seen as *Alonso* in 'The Rose of Arragon' (1848), *Perigotus* in Knowles's play (1848), *Bowdley* in 'The Stranger' (1848), *Nicholas* in Bulwer's play (1849), *Hansel* (1849), *Damon* in 'Damon and Pythias' (1850), etc. After leaving the Surrey, Cheswick "starred" for a time both in London and in the provinces. At the Pavilion in 1854 he played *Jaguar* in 'As You Like It', at Drury Lane in the same year he appeared as *Othello*, *Jago*, *Macbeth*, and *Iachimo*. He played *Joseph Surface* at Drury Lane for the benefit of the Surrey company in 1855. In September 1855, he rejoined Shephard as lessee and manager of the Surrey, opening with 'Horn' 'True to the Core,' in which he was the original representative of *Martin Truogold*. Among other new parts played there by him may be named *Joe* in Watts Phillips's 'Nobody's Child,' and *Richard Horne* in the

same author's 'Land Rats and Water Rats' (1856). In 1857 he revisited America, where he figured in association with Charlotte Cushman and Edwin Booth. On his return he was seen in 1853 as *King John* at the Queen's, in 1874 as *Richard Vernon* in Halliday's 'Amy Robsart' (q.v.), and in 1875 as *Cromwell* in Willis's 'Buckingham' (q.v.). To 1877-80 belong his performances as a "star" in various parts of Australia. In October, 1880, he was acting at the Standard, London. His last appearance on the stage was made at Drury Lane on October 29, 1883, when he figured in a scene from 'King Lear.' See the 'Era' for June, 1883, Pascoe's 'Dramatic List' (1880), R. L. Blanchard's 'Diary' (1881), etc.

Grélin (La) de la Montagne. See LOIST OF THE MOUNTAIN

Cressa, Queen of Athens. A tragedy by WILLIAM WHITEHEAD (q.v.), founded on the 'Ion' of Euripides, and first performed at Drury Lane on April 23, 1754, with Mrs. Pritchard in the title part, Miss Macklin as *Iphigene*, Garrick as *Aleas*, Henry as *Kalchas*, Mordaunt as *Phorbas* (an old Athenian), etc. Horace Walpole wrote of the play: "It is the only new tragedy that I ever saw and really liked. The circumstance of so much distress being brought on by characters, every one good, yet acting consistently with their principles towards the misfortune of the drama, is quite new and pleasing." "This is not absolutely a bad play," says tieneest, "but it is wretchedly inferior to the Greek tragedy." Cressa Agnes also in HERON'S 'Medon' (q.v.), and in R. B. BACON'S burlesque so named (q.v.).

Cribbism. A character in M. and H. BARNETT'S 'Out on the Loose' (q.v.).

Orickton. An extravaganza by R. H. EDGAR (q.v.), first performed at the Charing Cross Theatre, London, August 30, 1871, with Miss H. Coreney in the title part, Miss Rita as *Reclarmunde*, F. Glover as *Calherine de Medice*, etc. See ADMIRABLE CRICKTON and DRAGON KNIGHT.

Cricket Match (The). A farce by ALFRED LESLIE, Theatre Royal, Norwich, May 12, 1870.

Oricket on our own Hearth (The). See CRICKET ON THE HEARTH.

Cricket on the Hearth (The). A tale by CHARLES DICKENS, which has supplied the materials and the name for the following dramatic pieces: (1) A drama in three acts, adapted (by permission) by ALBERT SMITH (q.v.), and first produced at the Lyceum Theatre, London, on December 20, 1843, with S. Kneery as *Pearyngale*, Keeley as *Calce*, Miss L. Howard as *Map*, Miss M. Keeley as *Bertha*, Miss Turner as *Tilly*, and Mrs. Keeley as *Dot*. (2) A play in two "chirps," adapted by EDWARD STIRLING (q.v.), and first performed at the Adelphi Theatre, London, on December 31, 1843, with "O." Smith as *John Pearyngale*.

Callenford as *Tockleton*, Lambert as *Caleb*, Selby as the *Stranger*, T. F. Matthews as *Dot's* father, Mrs. McWilliam as *Dot*, Miss Woolgar as *Bertha*, Miss Taylor as *May Furling*, E. Wright as *Tilly Stowboy*, Miss E. Chaplin as *Spirit of the Cricket*. (3) A play first performed at the Princess's on January 1, 1946, with Mrs. Stirling as *Dot*, Miss Marshall as *Bertha*, Compton as *Caleb*, Ryder as *Perrybangle*, Miss Souers as *Tilly*, and other parts by Leigh Murray and Mrs. Youbrooke. (4) A play in three "chirps," adapted by W. T. Townshead (q.v.), and first represented at the City of London Theatre, January 6, 1946, with Mrs. Honner as *Dot* and R. Honner as *Caleb*. (5) A play by BENJAMIN KERNET (q.v.) first performed at the Haymarket on January 6, 1946, with Webster as *John Perrybangle*, W. Farrin as *Caleb*, J. B. Ruckstone as *Tilly Stowboy*, Tillybur as *Tockleton*, Mrs. Seymour as *Bertha*, Miss Fortescue as *Dot*, Miss Julia Bennett as *May*, Mrs. Clifford as *Mrs. Furling*. (6) A play on the subject was produced at the Grecian Theatre on January 13, 1946, with Miss Mears as *Dot*. (7, 8, 9, 10, 11, 12) Other dramatizations of the story were produced in January, 1946, at the Victoria and Albert, the Pavilion, and Albert and Henry Salmons. (13) A burlesque on the above adaptations, by E. L. Blanchard, was produced on January 15, 1946, at the Olympic Theatre, under the title of 'The Crim in a Row'. Miss Kate Howard played *Dot* and Homer was *Tockleton*, but the travesty, Blanchard admitted, was a 'failure'. (14) 'Dot' (q.v.) by Dion Boucicault (1862). (15) A dramatic version of the story in three acts, by J. Jefferson, was produced at the Union Square Theatre, New York, in October, 1933, with Jefferson as *Caleb*, F. Robinson as *John Perrybangle*, and Miss Corbella Jackson as *Tilly Stowboy*. Miss Minnie Palmer played *Dot* in New York in 1877-8.

Crime; or, The Black Heart. A drama by L. O. Kean, Victoria Theatre, London, August 6, 1877. (2) 'Crime and Its Atonement' a drama by DON F. COLON, Amphitheatre, Leeds, November 15, 1875. (3) 'Crime and Christening' a farce by RICHARD HENRY, Opera Comique Theatre, London, on March 10, 1891. (4) 'Crime and Justice' a drama by BUFORD DELANNO and NORMAN HARRY Sadler & Wells, December 15, 1902 (first time in London). (5) 'Crime and Virtue' a drama by BUTLER STANHOPE, Adelphi Theatre, Liverpool, June 30, 1871. (6) 'Crime from Ambition' a play translated from the German of IMMAN, and printed in 1910.

Crimeless Criminal (A). A farce by MARTIN BEAHER, first performed at the Herod Theatre, London, April 20, 1974, with W. Terris and Miss Fanny Hughes in the cast.

Crimes of Paris (The). A melodrama in six acts, by PAUL MERITT (q.v.) and GEORGE CONQUEST (q.v.), first performed at

the Herby Theatre, London, October 22, 1903.

Criminal (The). A drama in five acts, Royal Clarence Theatre, Dover, December 15, 1884 - 'Criminals', or, 'Fashion and Famine' a drama in five acts, by J. H. CLINCH, Great Grimsby, June 29, 1885.

Criminal Couple (A). A farce by F. HERBERT, Princess's Theatre, London, June 29, 1871.

Crimp, Maid to Laers in DOUGLAS JESSOLD's 'Paul Pry' (q.v.).

Crimson Cross (The). A drama by CLAUDE SCOTT (q.v.) and E. MARSH, first performed at the Adelphi Theatre, London, on February 27, 1879, with Miss Neilson as *Queen Isabella*, Miss Clara Jocke as *Leonora*, Miss Compton as *Jacqueline*, C. P. Flockton as *Charles VI*, H. Neville as *Permet*, Hermann Vain as *D'Armagnac*, Forbes Robertson as *De Boverdon*.

Crimson Mask (The). A romantic drama in three acts, by HENRY COURTENAY, suggested by Captain Marryat's novel 'The Pouchet', and first performed at the Opera House, Northampton, July 25, 1892.

Crimson Rock (The). A drama in three acts, by JILLIAN CROSS, Pavilion Theatre, London, May 31, 1879.

Crimson Scarf (The). A comic opera, words by H. H. PARKIE (q.v.), music by J. E. Legault, first performed at the Alhambra Theatre, London, April 24, 1871, with a cast including E. J. Odell, Miss St. Ange, etc.; revived at the Haymarket Theatre, November, 1873.

Cringe, Sir Lively and Lady. Characters in BERNARD'S 'Modish Husband' (q.v.).

Cringle, Tom. Bo'sun of 'The Billy Budd', in BAYLE BERNARD'S 'Middy Ashore' (q.v.). See, also, TOM CRINGOLE.

Crisoline. A farce in one act, by R. B. BROUGHTON (q.v.), first performed at the Olympic Theatre, London, on December 12, 1936, with F. Robinson and Miss Mackell as *Mr and Mrs Goodbody*, G. Vining, H. Cooper, H. Danvers, Miss Marston (and, later, Miss Bromley) as *Bella*, Miss Stephens, and J. Rogers as *Nancy Butters*. See FRILLS OF CRISOLINE.

Cripple, Sir Christopher, in FOOT'S 'Maid of Bath' (q.v.).

Cripple of Fenchurch (The), in Haywood's 'Fair Maid of the Exchange' (q.v.). In, says Charles Lamb, "an excellent fellow, and the hero of the comedy. He is described (albeit a tradesman, yet wealthy withal) with heroic qualities of mind and body, the latter of which he evinces by rescuing his mistress (the Fair Maid) from three robbers by the main force of one crutch lustily applied, and the former by his foregoing the advantages which this action gave him in her good opinion, and bestowing his wit and finances in procuring for her a husband,

in the person of his friend Golding, more worthy of her beauty than he could conceive his own maimed and halting limbs to be."

Crisis (La). See **LADY BROWN'S DIARY.**

Crisis (The), or, Love and Fear. A comic opera by **THOMAS HOLCROFT** (q.v.), first performed at Drury Lane in May, 1778. (2) 'The Crisis' a comedy in four acts, adapted by **JAMES ALBERT** (q.v.) from 'Les Fourchambault' of **Emile Augier** (q.v.), and first performed at the Haymarket Theatre, London, on December 2, 1878, with H. Howe as *Mr. Denham*, Mrs. John Wood as *Mrs. Denham*, W. Terriss as *Fawley Denham*, Miss Lucy Buckstone as *Blanche Denham*, D. Fisher, jun., as *Lord Wilham Whitehead*, C. Kelly as *John Goring*, Miss Louisa Moodie as *Mrs. Goring*, and Miss Eastlake as *Hedra Burnside*, revived at the Court Theatre in February, 1895, as 'The Denhamas,' with J. Clayton as *Goring* and Mrs. Wood as before.

Crisp, Samuel. Author of 'Virginia' (q.v.), a tragedy printed in 1764.

Crispin. Servant to young *Gerald*, in **HAYWARD'S 'Anatomist'** (q.v.).

Crispin and Crispianus. An old play, often performed by the Guilds of Shoemakers.

Crispinus, Ruf. Lab., in Jonson's 'Poetaster' (q.v.), is intended for John Marston (q.v.).

Crispus. Son of the emperor in **N. Lee's 'Constantine the Great'** (q.v.).

Critic (The); or, A Tragedy Rehearsed. A "dramatic piece" in two acts, by **RICHARD BRINSLEY SHERIDAN** (q.v.), first performed at Drury Lane on October 29, 1779, with Parsons as *Sir Prefect Plagiat*, King as *Puff*, Ikidd as *Dangle*, Palmer as *Sneer*, Mrs. Hopkins as *Mrs. Dangle*, and (in the "tragedy") Moody as *Lord Burleigh*, Wright as the *Governor of Tilbury Fort*, Farren as *Karl of Leicester*, Horton as *Sir Walter Raleigh*, Waldron as *Sir Christopher Hatton*, Kenny as *Master of the Horse*, Wright as the *Beefeater*, Hannister jun. as *Don Pedro Whisker-and-los*, Miss Pope as *Tilburina*, and Mrs. Brailshaw as the *Confidant*, revived at the Haymarket in 1785 at Covent Garden in 1797, at Drury Lane in 1797, at Covent Garden in 1800, 1809, 1818, and 1826, at Drury Lane in 1827, at Covent Garden in 1840, with C. Matthews as *Puff*, W. Farren as *Plagiat*, Hemming as *Dangle*, Cooper as *Sneer*, Mrs. Brougham as *Mrs. Dangle*, and (in the "tragedy") F. Matthews as the *Governor*, J. Bland as *Leicester*, Meadows as *Raleigh*, Brendal as *Hatton*, Granly as *Master of Horse*, W. H. Payne as the *Beefeater*, Harley as *Whisker-and-los*, Mrs. Unger as *Tilburina*, and Mrs. C. Jones as the *Confidant*, at the Haymarket Theatre in 1843, with C. J. Matthews as *Puff*, at the Lyceum Theatre in 1848, with Mrs. Yates as *Tilburina*, at the Princess's, October, 1855, with F. Matthews as *Sir Prefect*, Walter Lacy as *Puff*, Mrs. Winstanley as *Tilburina*, and Harley, Meadows, H. J.

Turner, etc., in other parts; at the Haymarket in November, 1858, and October, 1860, at the Gaiety in October, 1872, June, 1874, February, 1877, December, 1882, and August, 1893, revived at the Fifth Avenue Theatre, New York, October, 1874, condensed by Augustin Daly into one act, with Miss V. Davenport as *Tilburina*, J. Lewis as *Puff*, W. Davidge as *Whisker-and-los*; the same version was given at Daly's Theatre, New York, on December, 1888, with Miss A. Behan as *Tilburina*. The second act of 'The Critic' has of late years been frequently performed at "benefits" with especially strong casts. See **REHEARSING A TRAGEDY**.

Critic upon Critic. A "dramatic medley," printed in 1792. This is a "satirical piece," in which Sheridan, Tickle, Mrs. Cowley, Mrs. Hannah More, and others, are introduced with fictitious names. In an edition of 1792 the piece is ascribed to **LEONARD McNALLY** (q.v.).

Croaker, in **GOLDSMITH'S 'Good-natured Man'** (q.v.), is guardian to the heroine, and "a poor, fretful soul." His son, *Leontine*, is in love with *Olivia Woudville*. (2) *Mrs. Croaker* is a character in **BROOKS and HALLIDAY'S 'Aren Belle'** (q.v.).

Crochets du Père Martin (Les). A play by **CERSON and GRANGE** (Gymnasts, Paris, August, 1888), adapted to the English stage as 'The Porter's Knot' (q.v.).

Crock of Gold (The). A melodrama in two acts, based by **EDWARD FITZBALL** on the story by **Martin F. Tupper**, and first performed at the City of London Theatre, May, 1848, with a cast including R. Hooper, K. F. Savile, Mrs. R. Barnett, and Mrs. R. Honner.

Crockery, in 'Exit by Mistake' (q.v.), is a foolish fat servant.

Crockett, Davy. See **DAVY CROCKETT.**

Crocodile, Lady Kitty. See **CAPUCHIN, THE.**

Crocodile (The); or, Accused of Murder. A domestic drama by **WILLIAM LOWE**, Theatre Royal, Cardiff, March 4, 1882.

Crossus. A tragedy by **WILLIAM ALEXANDER**, Earl of Stirling, first printed in 1604. The plot is borrowed from *Herodotus*, *Justin*, and *Plutarch*, with an episode in the fifth act from *Xenophon's 'Cyropaids'*. ('Biographia Dramatica'.)

Crofton, Ceall. Actor and playwright; has written, with F. Hiri, 'Eric's Good Angel' (1894), and, with H. Brooke, 'Mr. Dick's Hair'.

Croker, John Wilson. Politician and miscellaneous writer, born 1780, died 1857, author of 'Familiar Epistles on the State of the Irish Stage' (1804).

Croker, Thomas Crofton, born 1798, died 1861, wrote for the Adelphi Theatre, London, in 1875 a Christmas piece on the subject of *Daniel O'Mourka*. He also edited

Manning's 'Believe as you List' for the Percy Society in 1848.

Croly, George. Clergyman, poet, and miscellaneous writer, born 1780, died 1860, author of 'Catiline,' a tragedy printed in 1832. See memoir prefixed to his 'Book of Job' (1863) and R. Herring's 'Personal Reminiscences' (1861).

Cromwell, Oliver, is the central figure in the following dramatic pieces (printed or acted).—(1) 'Crafty Cromwell,' or, Oliver ordering out new State, 'a "tragi-comedy" in five short acts, printed in 1662. (2) 'Cromwell's Conspiracy,' a tragi-comedy, "beginning at the death of King Charles I., and ending with the happy restoration of King Charles II.," written by "a person of quality" and printed in 1660. (3) 'Cromwell,' a tragedy by F. PHILLIPS, founded on Victor Hugo's play so named (1827), and first performed at the Surrey Theatre, London, in February, 1829. (4) A drama in five acts, by ALFRED BATE RICHARDS (q.v.), first performed at the Queen's Theatre, London, on December 21, 1872, with George Hignold in the title part, J. Ryder as Iton, Miss Wallace as Elizabeth Cromwell, and other parts by W. Bedford, G. F. Neville, Cathcart, etc. (5) 'Cromwell,' a play in four acts, by Sir CHARLES VOLSON.—*Oliver Cromwell* is one of the personae in HAYWARD'S 'Charles I.' (q.v.), in WILLIS'S 'Charles I.' (q.v.), in WILLIS'S 'Buckingham' (q.v.), in SIMS and BICHAM'S 'White Rose' (q.v.), in R. DODSON'S 'Two Hundred Years Ago' (q.v.), and in PATERSON'S 'Colonel Cromwell' (1900). See DAYS OF CROMWELL.

Cromwell, Thomas, Lord, The Life and Death of. A play registered in 1602 and reprinted in 1613 as the work of one 'W. M.' whom Schlegel accepts as William Shakespeare, while Professor A. W. Ward suggests that more probably he was Wentworth Smith (q.v.). Farmer ascribed the piece to Heywood. "As a series of biographical scenes which are connected by means of a chorus it may have produced a considerable effect. For materials the author seems, besides Foxes 'Book of Martyrs,' to have used a novel of Bandello's" (Ward).

Croodles, Baron, in PINERO'S 'Money Spinner' (q.v.).

Crook, John. Musical composer and orchestral director has written the music for the following dramatic pieces.—'Hage and Onions' (1890), 'The King's Dragoon' (1890), 'Quits' (1895), 'Little Bopop' (1893), 'Helen of Troy Up to Date' (1893), 'The Lady Mary' (1893), 'The New Harlequin' (1895), 'The Transferred Ghost' (1895), 'Black and White' (1898), 'Oh, What a Night' (1899), 'Breaking It Off' (1899). He has also contributed musical numbers to 'Claude Duval' (1894), 'King Kodak' (1894), 'On the March' (1898), 'One of the Girls' (1899).

Crooked Mile (A). A play in three

acts, by CLARA LEMORE (q.v.), first performed at the Comedy Theatre, Manchester, January 23, 1896.

Crookpath, Christopher, in DE WALDEN'S 'Upper Ten and Lower Twenty' (q.v.).

Croote, Mother. A rich old woman in LUTONS'S 'All for Money' (q.v.).

Crop. (1) A farmer in HOARR'S 'No Room, no Supper.' (2) A barber in (1) ASHOTT & BLAKETT'S 'Figaro in London' (q.v.).

Cropland, Sir Charles. A dissolute country gentleman and man of fashion in COLMAN'S 'Poor Gentleman' (q.v.).

Cropley. A farmer in KEVNEY'S 'The Touchstone' (q.v.).

Croquet. (1) A comediante in three acts, by PIERRE LE CLERC, Assembly Rooms, Mortimer Street, Cavendish Square, November 19, 1866. (2) A comedy by N. SHRETON, Theatre Royal, Cheltenham, June 20, 1877.

Cross, Emily. Actress and vocalist; made her professional debut at Newcastle, her first part being *Lucy Revere* in 'Jay Mannering.' Her first appearance in London was at Drury Lane in March, 1867, as *Theresa Bernes* in 'Bob Roy.' She was the original representative in London of *Ruth* in 'The Pirates of Penzance' (1890), the *Duchess of Rivers* in 'An Adamless Eden' (1892), *Mrs. Kantiak* in 'The Schoolmistress' (1895), etc. Her American debut took place at Abbey's Theatre, New York, in January, 1896, as *Mme. Dannenberg* in 'The Red Lump.'

Cross, James C. Actor and playwright began his career in the latter capacity by writing 'The Divertissement' (1790), a framework for the introduction of songs by Dibdin. Among his other dramatic products (of which the 'Biograph Drammatica' names over forty) were 'Homage of Brighton' (1792), 'British Fortitude and Hibernian Friendship' (1794), 'The Way to get Unmarried' (1796), 'In Love, In Debt, and In Liquor' (1797), 'Joan of Arc' (1799), 'Sir Francis Drake and the Iron Arm' (1800), 'King Lear' (1801), 'Rinaldo Rinaldini' (1801), 'Gonzalvo de Cordova' (1802), 'John Bull and Buonaparte' (1803), 'Number Nip' (1803), and 'Black Beard' (1809). Cross, after acting at Covent Garden and the Haymarket, became, by marriage, part proprietor of the Royal Circus, now the Surrey Theatre, for which he wrote many of his pieces.

Cross, Julian. Actor and playwright, born 1861, made his London debut in the former capacity at the Cabinet Theatre in 1889. In 1870 he was with Mrs. John Wood at the Court Theatre, in 1872, with Augustus Daly at the Grand Opera House, New York. He was in the original casts of 'Mother-in-Law' (Liverpool, 1881), 'The Crimes of Paris' (Surrey, 1883), 'A Trip to the Moon' (Haymarket Theatre 1883), 'A Dark Secret' (Surrey Theatre, 1890), 'The Noble Vagabond' (Princess's, 1895), 'Mr. Barnes of New York' (Olympic, 1898), 'She' (Galaxy,

1885), 'In Danger' (Vanderbilt, 1887), 'Hands Across the Sea' (Princess's, 1888), 'A Sailor's Knot' (Drury Lane, 1891), 'Uncle John' (Vanderbilt, 1893), 'Mrs. Othello' (Toules, 1893). He is the author of the following pieces: 'Heinrich' (1874), 'The Crimson Rink' (1879), 'Current Coin' (1879), 'Outcast Poor' (1884), 'Boiling Water' (1885), 'A Miser' (1887), 'The Penalty' (1890), 'Sweet Cupid's Net' (1892).

Cross, Mrs. Actress; was the original representative of *Alcindore* in the third part of 'Don Quixote' (1896), *Miss Haydon* in 'The Relapse' (1897), *Mrs. Clermont* in 'The Tender Husband' (1708), *Lady Sedgely* in 'The Double Gallant' (1707), *Miranda* in 'The Ruyblady' (1708), etc. Among her other rôles were *Ophelia*, *Mrs. Ford*, *Melantha* in 'Marriage à la Mode', *Belinda* in 'The Old Bachelor', and *Olivia* in 'The Plain Dealer'. She seems to have retired in 1724.

Cross and the Crescent (The). A drama by DANIEL RAYDMAN, Theatre Royal, Huddersfield, September 16, 1876.

Cross for Valour (The). A military drama in four acts, by JOHN DOUGLASS and FRANK BATHMAN, Grand Theatre, Croydon, July 5, 1897, Britton Theatre, London, July 12, 1897.

Cross of Honour (The). See **FALST WITNESS**.

Cross of St. John's (The). A drama in three acts, by W. T. LUCAS (q.v.).

Cross Partners. A comedy "by a lady," first performed at the Haymarket Theatre in August, 1792. "This seems to be taken partly from a novel called 'The Kentish Maid' and partly from a French piece of Destouches" ('Biographia Dramatica').

Cross Purposes. A farce adapted by O'BRIEN from 'Les Trois Femmes Rivaux' of Lafont, and first performed at Covent Garden in December, 1772, with a cast including Shuter and Quick. (2) A comediella adapted by M. PAKESLLE (q.v.) from the French, and first performed at the Strand Theatre in March, 1886, with a cast including the author and Miss M. Palmer.

Cross Roads of Life (The). A play based on Sue's 'Mystères de Paris,' but with the locale transferred to England and the characters Anglicized, performed at Sadler's Wells Theatre, November 13, 1843, with a cast including H. Marston, C. J. Smith, Miss C. Bankley, etc. Plays with this title, performed in U.S.A., are credited to THOMPSON and COLLIER, and to M. LEFFIN, WELL.—'The Cross Roads': a drama in three acts, by JOHN MARGENT, Royal Clarence Theatre, Dover, July 13, 1886. 'Cross Roads': a one-act drama by J. J. DILLEY (q.v.).

Crossing the Line, or, Crowded Houses. A comic drama in two acts, by GEORGE ALMAN, first performed at the Surrey Theatre in December, 1822, with a

cast including Dibdin Pitt, Vale, Miss Vincent, etc.

Crosstree, Captain, square in DOUGLAS JERROLD'S 'Black-eyed Susan' (q.v.), in BURNARD'S burlesque of that play (q.v.), in WILLIS'S 'William and Susan' (q.v.), and also in 'Blue-eyed Susan' (q.v.).

Crotchets. (1) A character in 'The Box Laid by Challenge' (q.v.). (2) *Mr. and Mrs. Crotchets*, in L. BUCKINGHAM'S 'Don't Load your Umbrella' (q.v.). (3) *Pompey Brutus Crotchets*, in Mrs. PHILLIPS'S 'Uncle Crotchets' (q.v.).

Crotchets Lodge. A farce by THOMAS H. ALSTONE, performed at Covent Garden in February, 1796.

Crotchets. A farce by FREDERICK HAY, Strand Theatre, London, June 10, 1878.

Crouch, Anna Maria (née Phillips). Vocalist and actress, born 1763, died 1806; daughter of a solicitor and public reader; was early trained for the profession, and in 1790 married to Thomas Linley, of Drury Lane, where she made her debut in November, 1790, as *Mendace* in Arne's 'Artaxerxes' (q.v.). In the following year she was seen as the heroine of 'Lionel and Clarissa' (q.v.), later, after engagements in Ireland, she appeared in London as *Emily* in 'The Double Deceiver' (q.v.). In 1793 she married a naval lieutenant named Crouch, from whom she separated in 1791. From that point onwards she was closely associated with Michael Kelly, the composer and vocalist (q.v.). She made several appearances in drama—noticeably as *Ophelia*, *Olivia* ('Twelfth Night'), and *Celia* ('As You Like It'). She retired from the stage in 1801, and thereafter devoted herself to teaching, among her pupils being Mrs. Liston and Mrs. Charles Mathews. "Mrs. Crouch," writes William Robson, "was one of those lovely women of whom letters and poets often rave and write, but such as people in sober earnest seldom see; and the quality of which we have here to treat was very nearly equal to her personal charms—she was really a delightful singer" ('The Old Playgoer'). See Young's 'Memoirs of Mrs. Crouch' (1806), Giberney's 'Dramatic Biography' (1836), Kelly's 'Reminiscences,' T. J. Dibdin's 'Reminiscences,' 'The Theatrical Dictionary'.

Crow, Jim, was an old and deformed slave employed by the proprietor of a livery stable at Cincinnati, whose name he had (as was the custom) adopted. This negro was wont to indulge in a quaint song and dance, each verse of the former ending with—

"Wheel about, turn about,
In Jim's
An' cherry time I wheel about,
I jump Jim Crow."

T. D. Rice, the actor (q.v.), heard the ditty sung, and made it the basis of the song and dance afterwards so famous on both sides of the Atlantic. See the *New York Times*,

June 6, 1881. Other versions of the origin of 'Jim Crow' are given by F. C. Wernys in his *Autobiography* (1843) and B. P. Nevins in 'The Atlantic Monthly' (November, 1887). "'Sol' Smith says that the character was first seen in a piece by Solon Robinson called 'The Rise' (L. Hutton, 'Curiosities of the American Stage').

Crowdero. A servant of *Contato* in 'Bayes' Opera' (q.v.).

Crowe, Sidney. Actress; made her professional debut, as a child, at Birmingham in 1876, when she played little *Leah* to the *Leah* of her mother (Miss Kate Bateman). In 1887 she joined the Edward Compton Comedy Company, with which, since 1894, she has played *Kate Hardcastle*, *Lady Tracie*, *Lydia Lantrush*, *Clara Douglas* in 'Money', etc. She was the original representative of *Lady Lindome* in E. Pemberton's 'Edmund Kean' (q.v.).

Crowing Hen (The). An adaptation of Audran's 'Le Serment d'Amour,' performed at Wallack's Theatre, New York, in May, 1896, with Signor Perugini, Madame Costrelli, and others in the cast. See *BRIDAL TRAP*.

Crown Diamonds (The). An opera by Anber (q.v.), first performed with an English libretto at the Princess's Theatre, London, on May 2, 1844, with Miss Anna Thillon as *Catarina* and Paul Bedford as *Robellino*, played in September, 1857, at the Lyceum Theatre. It has been burlesqued by ROBERT HENCK in the piece called 'The Half-Crown Diamonds' (q.v.).

Crown for Love (A). An historical play in five acts, by Miss J. EVELYN, produced at the Princess's Theatre, Edinburgh, June 17, 1874, Gaiety Theatre, London, October 16, 1875.

Crown of Thorns (A). A drama in four acts, by GILBERT ELLIOTT, Eden Theatre, Brighton, September 7, 1896; Olympic Theatre, London, October 10, 1896.

Crown Prince (The); or, The Buckle of Brilliants. A drama in two acts, by T. K. WILKS (q.v.), first performed at Sadler's Wells on July 16, 1838, with R. Hooper in the title part, and other parts by J. Webster, D. Pitt, Miss K. Honner, and Mrs. J. F. Saville.

Crowne, John. Dramatist, died († 1703); was the author of the following dramatic pieces, printed in the years named:— 'Juliana' (1671), 'Charles VIII. of France' (1673), 'The Country Wit' (1675), 'Andromache' (1675), 'Callisto' (1675), 'City Politiques' (1675), 'The Destruction of Jerusalem' (1677), 'The Ambitious Statesman' (1679), 'The Misery of Civil War' (1680), 'Henry VI., Part 1' (1681), 'Thyestes' (1681), 'Sir Courtly Nice' (1683), 'Larius' (1688), 'The English Friar' (1690), 'Regulus' (1694), 'The Married Beau' (1694), 'Calligula' (1698), and 'Justice Busy' (q.v.). There is uncertainty about both Crowne's parentage and birthplace, but he seems to have

been educated in Nova Scotia, and to have begun life in England as "gentleman-servant" to a rich old lady. Becoming play-wright, he enjoyed the patronage of the Earl of Rochester, and afterwards of Charles II. The exact date of his death is not known. An edition of his works appeared in 1873. See Langhaine's 'Dramatick Poets,' the 'Biographia Dramatica,' Genest's 'English Stage,' etc. Professor Ward says of Crowne: "His dramatic efforts were extremely varied in style and species. As a writer of tragedy he holds a conspicuous place among the followers of several styles, for he can hardly be said to have a style of his own. Often happy in the choice and ingenious in the construction of his plots, he possesses a certain power of course but not ineffective characterization. But he entirely lacks not only refinement, but elevation of sentiment" ('English Dramatic Literature').

Crucifixion (The). See CHESTER PLATE, TOWNLEY PLATE.

Cruel Brother (The). A prose tragedy by Sir WILLIAM D'AVENANT (q.v.), presented at Black Friars, and printed in 1630. "The play is a commonplace story of cruel lust. The figure of Castruccio is a disgraceful libel" (Ward).

Cruel Carmen; or, The Demented Dragoon and the Terrible Toreador. A burlesque by J. WILTON JONES of Bizet's opera, Princess's Theatre, Manchester, March 29, 1880. See CARMEN.

Cruel City (The); or, London by Night. A drama in four acts, by GEORGE WARDEN and WILTON JONES, Surrey Theatre, London, October 5, 1896.

Cruel Debtor (The). An interlude by WILLIAM WAGNER, licensed in 1565-6. "Among the characters are *Barious*, *Flattery*, *Reynour*, and *Simulation*" (W. C. Hazlitt).

Cruel Gift (The); or, The Royal Resentment. A tragedy by Mrs. CANTLIVAR (q.v.), acted at Drury Lane in December, 1711, with a cast including Booth, Ryan, Mills, Quin, Mrs. Oldfield, and Mrs. Porter. "The design is founded on the story of Sigismunda and Othello, which is to be met with in Boccaccio's novels" ('Biographia Dramatica').

Cruel Kindness (The). A play in five acts, by Mrs. CROWE (q.v.), first performed at the Haymarket Theatre on June 6, 1868, with H. Howe as *Duke of Urbino*, Harry Sullivan and W. Farren as his sons *Giulio* and *Carlo*, Miss Reynolds as *Florentia* (secretly married to *Giulio*), Mrs. L. Buckingham as *Fiola* (beloved by *Carlo*), and other parts by Mrs. Fitzwilliam, Miss Chaplin, Rogers, and Buckstone. The "cruel kindness" is that of *Giulio* when he denies that he is wedded to *Florentia*, thus saving her from immediate harm.

Cruel Law (A). A comedy drama in four acts, by WALTER B. CRAVEN, first

performed at the Theatre Royal, Stratford, London, December 16, 1895, with a cast including Miss Louise Mondie, Miss Kaez Dane, Miss Marion Land, and Henry Vibart.

Cruel London. A play by FRANK HARTLEY. First performed at the Theatre Royal, Oldham, March 22, 1888, re-christened 'Wicked London,' and first performed in London and San Francisco in February, 1900.

Cruel to be Kind. A farce in one act, by T. J. WILLIAMS and A. HARRIS (q.v.), first performed at the Princess's Theatre, London, on March 6, 1880, with A. Harris as *Crematius Brown*, F. Matthews as *Cognome Blackstone* and other parts by Misses Carlotta and Rose Leclercq.

Cruelties of the Spaniards in Peru (The). "expressed by instrumental and vocal music, and by art of perspective in scenes," by Sir WILLIAM D'AVENANT, produced at the Cockpit, Drury Lane, "apparently towards the close of 1658," in which year it was published. "This exhibition was contrived in order to evade the prosecutions against acting and actors."

Cruelty of a Stepmother (The). A play performed at Court by the Lord Chamberlain's servants in December, 1578.

Cruise to China (A). An adaptation of 'Le Voyage en Chine' first performed at the Garrick Theatre, Whitechapel, London, on June 5, 1879, with a cast including Miss Adelaide Newton, Wilfrid Edmund, H. Beerbohm Tree, etc.

Cruiser, Atalanta. In BOUCCICALLY'S 'How she Loves him' (q.v.), is in love with Dick Heartily. (B) There is a *Captain Cruiser, R.N.*, in WOOLEN'S 'Did I dream it?' (q.v.).

Crummy, Mr. A character in J. M. MORTON'S 'Belay Baker' (q.v.).

Crusade (The). An historical romance by FREDERIC REYNOLDS first performed at Covent Garden in May, 1790.

Crusader and the Craven (The). A "medieval" opera in one act, words by W. ALLISON, music by Percy Keefe, first performed at the Globe Theatre, London, on October 7, 1900.

Crusaders (The). (1) An opera, music by Sir Julius Benedict, libretto by ALFRED BROWN and ST. GEORGES, produced at Drury Lane about 1846. (2) A drama, chiefly in blank verse, by J. ENSWORTH, first performed at the Marylebone Theatre in November, 1849. (3) A "comedy of modern London life," in three acts, by HENRY ARTHUR JONES, first performed at the Avenue Theatre, London, on November 2, 1901, with Arthur Cecil as *Lord Burnham*, Yorke Stephens as *Dick Rupper* (his son), Lewis Waller as *Philo Ingarfield*, H. Kemble as *Mr. Buroo Jaurie*, Miss Winifred Emery as *Cynthia Greenleaf*, Lady Monckton as *Mrs. Campden Blake*, Miss Olga Brandon as *Una Bell*, and other parts

by Wooden Groomsmith, Sant Matthews, A. Aynsworth, etc.

Crushed Tragedian (The). See PROMPTER'S BOX.

Crusoe, Robinson. See HOW I FOUND CRUSOE AND ROBINSON CRUSOE.

Crusoe the Cruiser. A burlesque opera in two acts, words by J. WILSON JONES, music by A. Christensen and M. Connolly, produced at the Parkhurst Theatre, London.

Crusoe, The Female. See HANNAH HEWITT.

Crusoes, The Cruise of the. A comic operetta, libretto by E. BRAM WYER, music by Edward Williams, Queen's Theatre, Manchester, August 9, 1891.

Crust of Society (The). An adaptation by LOUISE J. GUNN of Dumas' 'Le Demi-Monde,' first performed at Proctor's Opera House, Hartford, Connecticut, December 7, 1892. See FRIDGE OF SOCIETY.

Crutch and Toothpick. A "comedy of the day," by G. R. SIMS (q.v.), suggested by Labiche's 'Les Petits Malins,' and first performed at the Royalty Theatre, London, on April 14, 1879, with Edgar Bruce as *Guy Deveraux*, Lytton Sothern as *Cecil Leighton*, Charles Groves as *Abderraman Jones*, W. E. Penley as *Jellicoe*, Miss Rose Cullen as *Dolly*, and Miss Lottie Venn as *Amy Jones* (later in the first run *Jellicoe* was played by Fred Solomon and G. Honey, and *Amy* by Miss Nellie Bromley), performed at the Gaiety in November, 1879.

Cry To-day and Laugh To-morrow. A comic piece in two acts, words by E. P. KNIGHT, music by T. Cooke, first performed at Drury Lane in November, 1816.

Cryptoconchoisymphonostomata. A farce by CHARLES COLLETTE (q.v.), performed, with the author as *Plantagenet Smith*, at the Opera Comique, London, November, 1876.

Crystal Palace. See LONDON THEATRES.

Crystal Slipper (The); or, Prince Prettywitt and Little Cinderella. A musical piece, written by ALFRED THOMPSON, composed by Harry B. Smith, and performed in U.S.A. in 1888.

Cuba. (1) A play by A. C. GUNTER (q.v.), performed in U.S.A. (2) A play by HARRIS and HARBOLD, also performed in the United States. 'Cuba's Vows,' a play by J. J. McLOMKEY, and 'The Cuban Patriot,' a play by J. F. MILLIKEN, have also been produced in America.

Cuckold's Haven. A farce by NATHAN TATE, acted at Dorset Garden, and printed in 1655. "The plot is borrowed partly from 'Fastward Hoe' and partly from 'The Devil's an Ass' of Ben Jonson."—"The Cuckold in Council," a comedy by Sir JOHN

VANBRUGH (*q.v.*), freely translated from Molière's 'Cocu Imaginaire,' and acted at the Queen's Theatre in the Haymarket in 1706. — 'The Cuck-Queans and Cuckolds Errant,' a comedy by WILLIAM PERCY (1601), reprinted in 1824.

Cuckoo (The). (1) A comediotta in one act, by WALTER HELMORE (*q.v.*), first performed at the Criterion Theatre, London, October 5, 1887. (2) A farce in three acts, by HENRY GUY CARLETON (*q.v.*), first performed at Baltimore, U.S.A., on September 12, 1898. (3) A comedy in three acts, adapted by C. H. E. BROOKFIELD from Meilhac's 'Décoré,' and first performed at the Avenue Theatre, London, on March 2, 1899, with a cast including C. H. Hawtrey, A. Williams, C. E. Stevens, Miss Constance Collier (*Lady Alexandra Park*), Miss Fannie Ward, and Miss Vane Featherston; produced at Wallack's Theatre, New York, April 8, 1899.

Cuckoo, Squire. A character in CAREY'S 'Contrivances' (*q.v.*).

"Cuckoo-buds of yellow hue." — 'Love's Labour's Lost,' act v. sc. 2.

"Cuckoo, cuckoo, — O word of fear." See "WHEN DAISIES PIED."

Cudlip, Paul and Rose. Characters in ALBERY'S 'Forgiven' (*q.v.*).

Cuisla-ma-Chree. A play by DION BOUCICAULT (*q.v.*), mainly adapted from 'Guy Mannering' (*q.v.*), and first performed at Boston, U.S.A., in February, 1888, with the author as *Andy Dolan*, and Miss Eytinge and Mrs. Barker in other parts. See CUSHLA-MA-CHREE.

Cullen, Rose [Mrs. Albert Tuck]. Actress, died December, 1888; after some practice in the English provinces, made her London *début* at the Lyceum on January 22, 1870, as the page in 'Chilperic' (*q.v.*). Among the characters of which she was afterwards the original representative were—*Jenny Jones* in Reece's 'Vampire' (Strand, 1872), *Jenny* in Matthison and Wyndham's 'Tantalus' (Folly, 1878), *Dolly Devereux* in Sims's 'Crutch and Toothpick' (Royalty, 1879), and *Honoria Trinkett* in 'Themis' (Royalty, 1880).

Cully, Sir Nicholas. A character in F.THEREGE'S 'Comical Revenge' (*q.v.*).

Culprit (The). A farce in one act, by THOMAS HAYNES BAYLY (*q.v.*), first performed at the St. James's Theatre, London, on January 18, 1838, with a cast including Harley, Madame Sala, and Mrs. Stirling. — 'Culprits,' a farcical play in three acts, by ARTHUR LAW (*q.v.*), first performed at the Prince of Wales's Theatre, Liverpool, August 29, 1890.

Culture. A comedy in three acts, adapted from Pailleron's 'Le Monde où l'on s'ennuie' (1881), by SEBASTIAN EVANS and FRANK EVANS, and first performed at Bournemouth on December 5, 1884; produced at the Gaiety Theatre, London, on the afternoon of May 5, 1885, with a cast

including Frank Evans, F. M. Paget, Arthur Dillon, Miss M. Ayrton, Miss V. Noad, and Miss Lenore.

Cumberland, John, born 1787, died 1866, was the publisher of the series of printed plays known as 'Cumberland's British and Minor Theatre.' See DANIEL, GEORGE.

Cumberland, Richard. Dramatic and miscellaneous writer, born February, 1782, died May, 1811; son of Dr. Denison Cumberland, Bishop of Kilmore; educated at Westminster and Cambridge; and successively private secretary to Lord Halifax, Crown agent for Nova Scotia, assistant-secretary (and afterwards secretary) to the Board of Trade. The following pieces contributed by him to the stage are named in the order in which they were published:— 'The Banishment of Cicero' (1761), 'The Summer's Tale' (1765), 'Amelia' (1768), 'The Brothers' (1769), 'The West Indian' (1771), 'The Fashionable Lover' (1772), 'The Note of Hand' (1774), 'The Cholerick Man' (1775), 'The Battle of Hastings' (1778), 'Calypso' (1779), 'The Widow of Delphi' (songs, 1780), 'The Mysterious Husband' (1783), 'The Carmelite' (1784), 'The Natural Son' (1785), 'The Impostors' (1789), 'The Box-Lobby Challenge' (1794), 'The Jew' (1794), 'The Wheel of Fortune' (1795), 'First Love' (1795), 'Don Pedro' (1798), 'The Days of Yore' (1796), 'The Last of the Family' (1797), 'False Impressions' (1797), 'The Clouds' (1797), 'Joanna of Montfaucon' (1800), 'The Sailor's Daughter' (1804), 'Hints to Husbands' (1806), and 'The Jew of Mogadore' (1808). Cumberland was the author, also, of the following pieces:— 'The Princess of Parma' (1778), 'The Election' (1778), 'The Walloons' (1782), 'The Arab' (1785), 'The Country Attorney' (1787), 'The School for Widows' (1789), 'The Armourer' (1793), 'The Dependant' (1796), 'The Eccentric Lover' (1798), 'A Word for Nature' (1798), 'Lovers' Resolutions' (1802), 'Victory and Death of Lord Nelson' (1806), 'The Robber' (1809), 'The Widow's only Son' (1810), 'Alcanor,' 'The False Demetrius,' 'The Passive Husband,' 'The Sibyl,' 'Tiberius in Capree,' 'Torrendal.' He was responsible, further, for adaptations of 'Timon of Athens' (1771), 'The Bondman' (1779), and 'The Duke of Milan' (1779). A volume of dramatic works by him was published in 1813. See the 'Memoir of Richard Cumberland, Written by Himself, Containing an Account of his Life and Writings' (1806), and William Mudford's 'Life of Richard Cumberland, Esq.' (1812). In his 'Retaliation' Goldsmith wrote—

"Here Cumberland lies, having acted his parts,
The Terence of England, the mender of hearts;
A flattering painter who made it his care
To draw men as they ought to be, not as they are.
His gallants are all faultless, his women divine,
And Comedy wonders at being so fine;
Like a tragedy queen he has dizen'd her out,
Or, rather, like Tragedy giving a rout.
His fools have their follies so lost in a crowd
Of virtues and feelings, that Folly grows proud;
And coxcombs, alike in their failings alone,
Adopting his portraits are proud of their own."

"Mr Cumberland," wrote Thomas Davies, "is unquestionably a man of very great abilities, it is his misfortune to rate them greatly above their value." "He wrote some good comedies," says Sir Egerton Brydges, "and was a miscellaneous writer of some popularity, but in every department he was of a secondary class—in none had he originality." See *PLAGIARY*, *SIR FRETVELL*.

Cumberland '61. A melodrama in four acts, by FRANKLIN FYLES, Fourteenth Street Theatre, New York, October 18, 1897.

Cunégonde. A country lass in 'Dagobert' (q.v.).

Cunning Lovers (The). A comedy by ALEXANDER BROME (q.v.), acted at Drury Lane, circa 1630, and printed in 1664.

Cunning Man (The). A musical entertainment by Dr. BUNNEY, translated from Rousseau's 'Devin du Village,' acted at Drury Lane and printed in 1768.

Cunningham, John. Actor and miscellaneous writer, born 1729, died 1778; author of a farce called 'Love in the Mist' (1747).

Cunningham, Lieut.-Col. Francis. See MARLOWE and MASSINGER.

Cunningham, Peter. Antiquary and miscellaneous writer, author of 'The Story of Nell Gwynn,' first published in 1852, and reprinted in 1892; also, editor of the Works of Goldsmith.

Cunopos. The jailer in D'AVENANT'S 'Rivals' (q.v.).

Cup (The). A tragedy in two acts, by ALFRED, Lord TENNYSON, first performed at the Lyceum Theatre, London on January 3, 1891, with H. Irving as *Symon*, W. Terriss as *Sinnatus*, Miss Ellen Terry as *Camilla*, and Miss Pauncefort and F. Tyars in other parts.

Cup and the Lip (The). A drama based on 'Le Testament de César Girodot,' and performed in New York in October, 1891, with a cast including C. Walcut, sen. and jun., W. Davidge, sen., Mrs. C. Walcut, etc.

Cup of Tea (A). A comediella adapted from 'Une Tasse de Thé,' and first performed at the Princess's Theatre, London, February 15, 1890, with Madlle. Beatrice as *Lady Clara Seymour*, W. Hignold as *Sir Charles Seymour*, and Dominick Murray as *Scroogine*, revived at the Gaiety Theatre, London, March, 1893.

Cupboard Love. (1) A farce by FREDERICK HAY (q.v.), first performed at the Vandeville Theatre, London, on April 18, 1870. (2) A farce in three acts, by H. V. KEMOND, first performed at the Court Theatre, London, December 3, 1898 with a cast including Herbert Stauding, Seymour Hicks, Dion G. Boucicault, Miss May Whitty, Miss N. Boucicault, Miss S. Carlisle, and Miss M. A. Victor.

Cupid has given his name to several

dramatic pieces notably to (1) A masque by THOMAS MIDDLETON, printed in 1613. (2) A burlesque performed at the Adelphi Theatre, London, in 1833, with John Reeve in the cast. "The obesity of Mr. Reeve," says Westland Marston, "was the chief point of humour in his assumption of Cupid." (3) A burlesque by JOSEPH GRAVES, performed in 1837 at the Queen's and Strand Theatres, with Wild and Miss Malcolm at the former house, and Hammond and Miss Daly at the other, as the god of love and his beloved. In this piece Cupid figured as a gay deceiver who has promised marriage to *Psyche*, but refuses to fulfil the promise. Thereon *Jupiter* declares that Cupid shall be shot dead by *Psyche*, but she shoots only with the god's own arrows, and so transfixes him with the love she yearns for. (4) A burlesque by H. P. STEPHENS and C. HARRIS, produced at the Royalty Theatre, London on April 26, 1890, with Miss Amalia in the title part, F. Irving as *Jupiter*, C. Ashford as *Neidon*, D. Fisher, jun., as *Strophon*, Miss Marie Williams as *Mercury*, Miss Agnes Hewitt as *Venus*, Miss Kate Lawler as *Psyche*, and Miss Alma Stanley as *Philander*. (5) A musical comedy by H. A. DUFFY, Theatre Royal, Southampton, April 14, 1892.—*Cupid* figures, further, in MARLOWE'S 'Indo, Queen of Carthage' (q.v.), in JONSON'S 'Cynthia's Revels' (q.v.), in 'The Birthday' (q.v.), in O'HARA'S 'Midas' (q.v.), in PLANCHÉ'S 'Orphans in the Haymarket,' in R. BROTH'S 'Siege of Troy' (q.v.), in W. BROTH'S 'Pygmalion' (q.v.), in TAITFOLDS'S 'Atalanta' (q.v.). See following paragraphs and *EROS*.

Cupid, Doctor. See DOCTOR CUPID.

Cupid, St. See ST. CUPID.

Cupid and Co. A musical farce in three acts, written by HORACE LEXNARD, and produced at the City Theatre, Sheffield, in August, 1894.

Cupid and Death. A masque by JAMES SHIRLEY, printed in 1660, performed before the Portuguese Ambassador, with music by Matthew Lock and Christopher Gibbons, on March 26, 1623.

Cupid and Hymen. A masque by J. HUGHES, printed about 1717.

"Cupid and my Campaspe played." First line of a song in LYTTEL'S 'Alexander and Campaspe' (q.v.).

'At last he set her both his eyes,
She won, and Cupid bled the rose.'

Cupid and Psyche. (1) A masque by THOMAS HAYWOOD (q.v.), this seems to have been known also under the name of 'Cupid's Mistress.' (2) A "ballot entertainment," performed at Drury Lane in 1797. (3) A pantomime by CHARLES SELBY, first performed at the Adelphi Theatre, London, in December, 1857, with Miss Marie Wilton as *Cupid* and *Harlequin*, Miss Mary Keeley as *Psyche* and *Columbine*, Mrs. John Billington as *Venus*, Paul Bedford as

Jupiter. (4) A burlesque by F. C. BURNAND (*q.v.*), first performed at the Olympic Theatre, London, in December, 1864. (5) A musical sketch by MARY RIGHTON, Bijou Theatre, Bayswater, April, 1895. See *BRIDE OF LOVE*.

Cupid from Jewry. A comedy in three acts, by J. A. MASON, Kilburn, London, May 3, 1817.

Cupid in Camp. A comic drama in two acts, adapted from the French of Scribe by G. C. VERNON (*q.v.*), and first performed at the Criterion Theatre, London, on May 22, 1882, with a cast including W. Blakeley, H. H. Astley, Lytton Sothorn, Miss M. Rorke, and Miss Rose Saker. See *FLYING COLOURS*.

Cupid in Ermine. A comedietta by ELLEN LANCASTER WALLIS, Princess of Wales's Theatre, Kennington, March 27, 1899.

Cupid in Waiting. A comedy in two acts, by BLANCHARD JERROLD (*q.v.*), first performed at the Royalty Theatre, London, on July 22, 1871.

"Cupid, pardon what is past."
First line of the prayer to Cupid in BEAUMONT and FLETCHER's 'Cupid's Revenge'—

"We will be coy no more,
And your deity adore."

Cupid's Banishment. A masque by ROBERT WHITE, "presented to Her Majesty by young gentlewomen of the Ladies' Hall in Deptford at Greenwich," May 4, 1617.—'Cupid, his Coronation:' a masque performed "at the Spittle" in 1654.

Cupid's Ladder. A two-act drama by LEICESTER BUCKINGHAM (*q.v.*), first performed at the St. James's Theatre, London, October 20, 1859, with a cast including Miss Lydia Thompson, Miss Nelly Moore, and Charles Young.

Cupid's Messenger. A blank-verse play in one act, by ALFRED C. CALMOUR (*q.v.*), first performed at the Novelty Theatre, London (under the title of 'Love's Messenger'), on the afternoon of July 22, 1884, with Miss Kate Rorke as *Mary Sidney*, Miss Maud Milton as *Lady Constance Howard*, Miss Lesley Bell as *Lucette*, and F. H. Macklin as *Sir Philip Sidney*; revived at the Vaudeville Theatre, 1885, with Miss Kate Rorke as before, Miss Maud Millett as *Lady Constance*, and W. Everard as *Sir Philip*; at the Vaudeville on December 2, 1887, with Miss Rorke, Miss Millett, E. W. Gardiner, and Miss Florence Perry; performed in New York in October, 1891.

Cupid's Odds and Ends. A comedy in three acts, by CATHERINE LEWIS, performed "for copyright purposes" at the Parkhurst Theatre, Holloway, London.

Cupid's Revenge. (1) A tragedy by BEAUMONT and FLETCHER, first performed by the Children of the Revels on January 1, 1612-13, and first printed in 1615. It was played after the Restoration under the name of 'Love Despised.' (2) A musical

pastoral in two acts, by F. GENTLEMAN, Haymarket Theatre, June 12, 1772.

Cupid's Whirligig. A play acted by the Children of the King's Majesty's Revels, licensed in 1607 and also printed in that year.

Cupps, Mrs., in ALBERRY's 'Two Roses' (*q.v.*), is *Digby Grant's* landlady.

Cups and Saucers. An operetta by GEORGE GROSSMITH (*q.v.*), performed at the Opéra Comique Theatre, London, August 5, 1878, by Richard Temple and Miss Emily Cross.

Curan. A courtier in 'King Lear' (*q.v.*).

Curate (The). A comedy-drama, in five acts and one tableau, by RASS CHALLIS, Prince of Wales's Theatre, Great Grimsby, May 3, 1886.

Cure for a Coxcomb (A); or, The Beau Be-Devil'd. A musical piece performed at Covent Garden in May, 1792.

Cure for a Cuckold (A). A comedy by JOHN WEBSTER (*q.v.*) and WILLIAM ROWLEY (*q.v.*), printed in 1661. The "cure" is for the husband to divorce his wife and marry again. The central figure of the play is one, *Compass*, a sailor, who has been absent from his home for four years, and, on his return, finds his wife the mother of a three-months-old child. See *LOVE'S GRADUATE*.

Cure for a Scold (A). A ballad opera by JAMES WORSDALE, adapted from 'The Taming of the Shrew' (*q.v.*), acted at Drury Lane in 1735.

Cure for Coquettes (A). See *ALMA MATER*.

Cure for Jealousy (A). A comedy by JOHN COREY, acted at Lincoln's Inn Fields, and printed in 1701.

Cure for Love (A). A comedy in two acts, by TOM PARRY (*q.v.*), first performed at the Haymarket Theatre on November 29, 1842, with J. B. Buckstone as *Richard Sadgrove*, Farren as *Felix Trimmer*, H. Widdicombe as *Switch*, Mrs. Raymond as *Mrs. Trimmer*, Mrs. F. Matthews as *Mrs. Tubbs*, and other parts by Howe, Tilbury, Mrs. Glover, etc.; revived in 1863, with Buckstone in his original part, supported by W. H. Chippendale, Miss E. Chaplin, Mrs. Poynter, etc.

Cure for the Fidgets (A). A farce by T. J. WILLIAMS (*q.v.*), first performed at the Surrey Theatre, London, on September 14, 1867, with Edward Terry as *Finnikin Fussleton*; revived at the Gaiety Theatre in September, 1876.

Cure for the Heartache (A). A comedy in five acts, by THOMAS MORTON (*q.v.*), first performed at Covent Garden on January 10, 1797, with Munden as old *Rapid*, Lewis as young *Rapid*, Quick as *Vortex* (a nabob), Murray as *Sir Hubert Stanley*, Pope

as *Charles Stanley*, *Waddy* as *Farmer Outland*, *Fawcett* as *Frank Outland* (his son), *Farley* as *Bronze* (servant to *Vortex*), *Mrs. Matlocks* as *Miss Vortex*, *Mrs. Pope* as *Ellen Vortex*, and *Miss Wallis* as *Jessie Outland*, revived at the City of London Theatre in 1846, at the Marylebone Theatre in October, 1853, at Drury Lane Theatre in March, 1857, with *Mrs. Keeley* as *Frank Outlands*, at Sadler's Wells in March, 1858, with *Phelps* as *Young Rapod*, at the Royalty in September, 1872, with *C. Harcourt* as *Young Rapod*, which was also one of *Barry Sullivan's* parts. "For broad humour and humorous situation we may go back," says *Percy Fitzgerald*, "to *Mortons* pleasant 'Cure for the Heart-ache.' The two *Rapods* father and son, the 'push on, keep moving' are perfect traditions, with the nabob, who was so unlucky as to get no one to listen to the great speech he was preparing" ('Principles of Comedy,' 1870).

Cureheart, Doctor. A character in *Mrs. Phillips's* 'An Organic Affection' (q.v.).

Curfew (The). A play in five acts, by *JOHN TUBIN* (q.v.), first performed, with music by *Attwood* at Drury Lane on February 19, 1807, with *Barrymore* as *Hugh de Treacy*, *Bannister* as *Robert* (his son), *Cooke* as *Dunstan*, *Mrs. Powell* as *Matilda* (De Treacy's wife), *Hollins* as *Fitzharding* (a captain of robbers), etc. *Geness* thought this "a very happy imitation of the old dramatic writers."

Curio. Attendant on the *Duke of Myrris* in 'Twelfth Night.'

Curiosity. (1) A comedy by *W. C. CRITTON* (q.v.), acted at Smock Alley, Dublin, in 1780. (2) A play from the German (ascribed to *GUSTAVUS King of Sweden*), and performed at Covent Garden in April, 1798. (3) A comedy in three acts, translated by *FRANCIS LATHOM* from the French of *Mme. Genlis*, and performed at Norwich in 1801. (4) A comedy in three acts, by *JOSEPH DERRICK* (q.v.), first performed at the Vandeville Theatre, London on September 14, 1806, with a cast including *E. Righton*, *R. J. Henley*, *J. C. Buckstone*, *Miss Sophie Larkin*, *Miss Z. Tilbury*, *Miss K. James*, etc.

Curiosity Cured. A drama by *J. B. BUCKSTONK* (q.v.), first performed at Drury Lane in July, 1825.

Curious Case (A). A comic drama in two acts, first performed at the Princess's Theatre, London, in 1846, with *C. J. Mathews* as *Twiggton*, and other parts by *J. Vining*, *C. Fisher*, *Bonner*, and *Mrs. Stirling* (afterwards by *Miss Cooper*), revived at the Lyceum Theatre in 1873, with *C. J. Mathews* and *Bonner* in their original rôles, and *Miss M. Oliver* in *Mrs. Stirling's*, and at the Gaiety in October 1872, with *Mathews* as before and *Miss Fanny Brough* as *Mrs. Ashbury*.

Curious, Sir Peter, is J. DENT's 'The Telegraph' (q.v.).

Curll, Edmund. Publisher; author of 'The Life of that Eminent Comedian, Robert Wilks' (1732).

Current Cash. A drama in five acts, by *C. A. CLARKE*, first performed at North Shields on May 3, 1806, produced at the Surrey Theatre, London, on July 25, 1807; first performed in America at Nible's Garden, New York, in October, 1802.

Current Coin. A comedy in three acts, by *JULIAN ROSA*, Theatre Royal, Bristol, February 28, 1879.

Curricombo. In *BURNARD's* and *STEWART's* 'Balloonary' (q.v.).

Curry, Sir Christopher. In 'Inkle and Yarico' (q.v.). (2) *Colonel* and *Fanny Curry* are characters in *E. MORTON's* 'Eton Boy' (q.v.).

Curtain Theatre. See LONDON THEATRE.

Curtis. Servant to *Petruchio* in 'The Taming of the Shrew.'

Curtleax. A sergeant in *MIDDLETON's* 'Roaring Girl' (q.v.).

Cushla-ma-Cree. A drama in three acts, by *JOHN LEEVEY*, Adelphi Theatre, Liverpool, September 1, 1873, Marylebone Theatre, London, October 18, 1873. See CUBLA-MA-CREE.

Cushman, Charlotte Saunders. Actress born at Boston, U.S.A., July, 1816, began her professional career as an operatic vocalist, making her debut at the Tremont Theatre in April, 1835, as the *Countess* in 'The Marriage of Figaro.' She was engaged as "leading singing lady" at the St. Charles Theatre, New Orleans, but was lost, by her anxiety to excel, into overstraining and so ruining her voice, with the result that she was compelled to devote herself to acting only. Her first dramatic rôle was that of *Lady Macbeth*, in which she appeared in New Orleans, repeating the performance in September, 1836, at the Bowery, New York where she was also seen as *Alice* in 'Jane Shore,' *Mrs. Haller*, and *Helen Macgregor*. In the summer of 1837 she figured at Boston as *Portia* in 'The Merchant of Venice' and *Henry* in 'Speed the Plough.' From September, 1837, to September, 1840, she was engaged at the Park Theatre, New York. During this period she enacted *Kunoo*, *General* in 'Lear,' the *Queen* in 'Hamlet,' *Brutus* in 'Othello,' *Belshazzar* in 'Venice Preserved,' and *Julia* in 'The Hunchback,' but her most conspicuous successes were made as *Meg Merrilies* in 'Guy Mannering' and *Nancy Sime* in 'Oliver Twist'—assumptions which raised very considerably her status as an artist. Says *Mrs. Clement* her biographer: "While *Miss Cushman* was at the Park Theatre, her sister *Niman* made an unfortunate marriage, and by the desertion of her husband was left in destitute circumstances with a

child. Through the influence of Charlotte she was led to cultivate her talent for the stage and was engaged at a small price by the managers with whom her sister made contracts. Nanna's debut was made at the Park in April, 1837, her second part being *Desdemona* to the *Othello* of Vandenhoff. Her best roles seem to have included *Pauline* in 'The Lady of Lyons,' *Julia de Mortemar*, *Grace Harkness*, and *Lady Alice Hawthorn*. At the Park, in August, 1841 Charlotte appeared in 'A Midsummer Night's Dream' as *Heron* to *Bumma Helena*. In October, at the same theatre, Charlotte played *Lady Gay Spender* in the first American representation of 'London Assurance' (q.v.). In 1842 she began a season as manager as well as "star" at the Walnut Street Theatre, Philadelphia. "She displayed at that day," says George Vandenhoff, "a rude, strong, uncultivated talent. It was not till after she had seen and acted with Mr. Macready—which she did the next season—that she really brought artistic study and finish to her performances." At New York, in October, 1843, she played *Lady Macbeth* to Macready's *Macbeth*, and the actor wrote in his diary that she "interested him much." "She has to learn her art, but she showed mind and sympathy with me." In December she played *Fradine* to Macready's *Melantius* in 'The Bridal' (q.v.). *Beatrice* to his *Benedit*, and *Angelina* to his *Marino Faliero*. At Boston later she played *Julia de Mortemar* and *Lady Oak* with 'The Jealous Wife'. After some performances at the Park in October, 1844 Charlotte set sail for England, encouraged by the advice of Macready. Her English debut took place at the Princess's London on February 13, 1845, and in the role of *Bianca* in 'Fazio', in which she made a marked impression upon both press and public. Her engagement, which was brilliant throughout, lasted till July 15 and in the course of it she appeared successively as *Rosalind* in 'Othello', *Lady Macbeth*, *Rosalind*, *Mrs. Heller Beecher* in 'Much Ado About Nothing', *Julia* in 'The Hunchback', the *Duchess of Bracciano* in a new play by James Kenney called 'Infatuation' (q.v.), *Portia* in 'The Merchant of Venice', *Mrs. Merriwell*, *Juliana* in 'The Honey Moon', and *Mariana* in 'The Wife'. In December, 1845, she opened at the Haymarket as *Rosalind* to her sister's *Julia*, and the play which secured triumph for both sisters had a run of eighty nights. After this (1846-47) came professional visits to Dublin, Liverpool, and other provincial centres. In March, 1847, Susan (Mrs. Merriwell) married for the second time, the bridegroom being an Englishman named Muspratt. Later in the year, at Drury Lane Charlotte played *Queen Katherine* to the *Henry* of Macready for the latter's benefit. In October, 1849, she made her *re-debut* in America at the Broadway New York where she was seen for the first time on that side of the Atlantic as *Queen Katherine* and *Nance*. In 1850, at the same theatre, she enacted *Claudia Melanthe* for

the first time on any stage. In 1852 she decided to retire, and gave a farewell performance at Boston. In the same year she made the first of many visits to Italy. In March 1854 at the Haymarket, she created the title part of H. V. Chorley's 'Duchess Elisor' (q.v.), which, however, expired after its second representation. In 1855 she acted both in London and in the provinces, and in 1857 she reappeared in New York, where, at Burton's Theatre in November, she gave her first impersonation of *Cardinal Wolsey*. In June, 1856, came another "farewell," followed in May, 1856, by the death of Mrs. Muspratt. In 1860 and 1861 Charlotte was again acting in New York. In 1869 she was discovered to be suffering from cancer in the breast, for which she underwent more than one operation without any permanently good result. As a Shakespearean reader she appeared in America in 1873 and in the following year she acted at Booth's Theatre. Her last performance in New York took place at that playhouse on November 7, 1874, her last appearance on any stage, at Boston on May 1, 1875. She died of pneumonia at Boston on February 14, 1876. In addition to the parts noted above, she had figured as *Phedra*, *Hamlet*, *Constance* in 'The Love Chase', the *Countess* in 'Love, Son, and Madge Reddifer', *For* biography, see Emma Stabbins' 'Charlotte Cushman: her Letters and Memoirs of her Life' (1878), Dutton Cook's 'Hours with the Players' (1901), Mrs. Clements' 'Charlotte Cushman' (1902), W. Winters' 'Shadows of the Stage' (1903), and 'Actors and Actresses of Great Britain and America' for criticism consult J. E. Murdoch's 'The Stage', W. W. Chapp's 'Boston Stage', F. C. Wemyss's 'Theatrical Biography', G. Vandenhoff's 'Actors' Note-Book', L. Hutton's 'Plays and Players', and H. Morley's 'London Players'. Gilbert & Beckett wrote of Charlotte—

"What I gave to that which appears on the scene?

"To Madame Macready. How unknown, I guess,
What a dream-mystery is the walk on the stage,
The elegant, short, to other feet, none
The hand of the hand, the slight move of the lip,
The frown on the forehead, the hand on the hip,
In the chin, in the voice, in the eyes, in a smile,
Miss Cushman in *Madame Macready* in *Italy*."

"Charlotte Cushman," writes Dutton Cook, "may assuredly be accounted an actress of genius in right of her originality, her vivid power of depicting emotion, the vehemence and intensity of her histrionic manner. Her best successes were obtained in tragedy, although she possessed a keen sense of humour and could deliver the witty speeches of *Rosalind* or of *Beatrice* with excellent point and effect. Her *Mrs. Merriwell* will probably be remembered as her most impressive achievement. It was really, as she played it, a character of her own invention; but, in truth, it taxed her intellectual resources far less than her *Bianca*, her *Queen Katherine*, or her *Lady Macbeth*. Her physical peculiarities no doubt limited the range of her efforts. . . . Her performances lacked femininity, to use Coleridge's word."

but in power to stir an audience, to touch their sympathies, to kindle their enthusiasm, and compel their applause, she takes rank among the finest players."

Custance, Christian. A rich widow in UDALL'S 'Ralph Roister Doister' (q.v.).

Custom House (The). A farcical comedy in three acts, by L. A. D. MONTAGUE, first performed at the Vandeville Theatre, London, March 24, 1862.

Custom of the Country (The). A comedy by JOHN FLETCHER (and, apparently, another but unknown writer), founded in the main on Cervantes' romance of 'Persiles de Sigismunda' (1616), an English translation of which appeared in 1619. The play, when performed in 1619, was described as "old." It was printed in 1644, and revived at the Theatre Royal in 1667, when its second performance was witnessed by Pepys. "Knipp," he writes, "does the widow wail, but of all the plays that ever I did see, the worst, having neither plot, language, nor anything on the earth that is acceptable." Dryden wrote of it that "There is more indecency in 'The Custom of the Country' than in all our plays together; yet this has been often acted on the stage in my remembrance." "The Custom which gives the name to this comedy—namely, that the lord or master should have the first night's bulging with every woman married to his tenant or bondman—is said by Havel to have prevailed at one time in Italy, till it was properly suppressed by some Cardinal's Genest. The leading male figures in the story are Arnolphe and Antioch, two brothers the former of whom is on the point of marrying Zenobia. To avoid the 'custom of the country' they leave Italy, and enter upon a series of adventures which end happily in the union of Zenobia and her lover. Fletcher's play formed part of the foundation of Gibber's 'Love makes a Man' (q.v.) and of Johnson's 'Country Ladies' (q.v.) See BICKENSTAFF'S BURIAL.

Cut and Come Again. A farce by ROBERT BOUTAR, Olympic Theatre, London, August 9, 1879.

Cut for Partners. A farce in one act, by J. BRITTON, first performed at the Princess's Theatre, London in April, 1845, with Crosby and Miss Sala as Mr. and Mrs. Wheary, and other parts by Higgin, Wright, Osberry, and Miss E. Hooper.

Cut off with a Shilling. A comedy-ette by S. FISHER SMITH (q.v.), first performed at the Prince of Wales's, London, April 10, 1871, with a cast including Charles Collette, H. W. Montgomery, and Miss Charlotte Addison, revived at the Gaiety in December, 1876.

Outboard. A barber in JONSON'S 'Epicoene' (q.v.).

Outbody, Caleb. Assistant surgeon in HAINES'S 'Wizard of the Wave.'

Cute, Alderman. Figure in A. BAKER'S

and LEWIS'S adaptation of 'The Chinese' (q.v.). (2) *Mr. Abel Cute*, in L. ANN'S 'Sharp Practice' (q.v.), is an attorney.

Outbert, Cyril. The hero of BYRON'S 'Cyril's Success' (q.v.).

Outlack. A play performed by the Lord Admiral's Servants in May, 1804, and afterwards, the title part being represented by Edward Alleyn (q.v.).

Outler, Kate. Actress and vocalist; made her London debut at Toole's Theatre in 1898 as *Lucy* in Lacocq's 'Pepita.' She was the original representative of *Malagras* in Planquette's 'Paul Jones' (1899), *Lady Editha* in 'A Society Girl' (1903), *Conna* in 'All About' (1905), *Dorothy* in 'Monte Carlo' (1906), the title character in 'A Modern Trilby' (1906), 'The French Maid' (1907), and 'Little Miss Nobody' (1908), and *Angela* in 'Florodora' (1909).

Outlet. A "sentimental butcher" in LAKE'S 'Pawnbroker's Daughter' (q.v.).

Outpurse, Moll. One of the characters in FIELD'S 'Amends for Ladies' (q.v.). See ROARING GULL.

Outter, Captain. in PALGRAVE SIMPSON'S 'That Ol'ious Captain Outter' (q.v.).

Outter of Coleman Street. See GUARDIAN, THE.

Cuttle, Captain. figure in HALLIDAY'S 'Heart's Delight' (q.v.) and other adaptations of Dickens's 'Dombey and Son' (q.v.). See CAPTAIN CUTTLE. (2) *Cuttle* is the name of a character in L. S. BUCKINGHAM'S 'Take that Girl away' (q.v.).

Cutwell. A play performed by the Earl of Warwick's Men at the Bell, in Gracechurch Street (London), in February, 1577.

Cycling. A comedi-ette in one act, by ALBERT CHREVALIER (q.v.), first performed at the Strand Theatre, London, on July 11, 1884, by C. M. Fawcett and Miss Alice Atherton. See BUTTLE.

Cydaria. in 'The Indian Emperor' (q.v.), is the daughter of *Montermae*.

Cyguetta. in EDWARDS and KENNEY'S 'The Swan and Edgar' (q.v.).

Cylena. One of "the captives" in GAY'S drama so named (q.v.).

Cymbeline. The Tragedy of, by WILLIAM SHAKESPEARE (q.v.) was first printed in the Folio of 1623. It was certainly acted before September, 1611, because that was the death date of Dr. Simon Forman (q.v.), the astrologer, who makes mention of 'Cymbeline' in his 'Book of Places and Notes thereof.' The story of Imogen and Posthumus was derived by Shakespeare mainly from a widely circulated tale which figures, in one of its forms, in the 'Decameron' (Day 11), and, in another form, in 'Westward for Smelts' (published in 1620). From Holinshed's histories of England and of Scotland he obtained the historical background of the play. As to

the period at which 'Cymbeline' was written, we have no precise information. See, on this point, the various theories of Tieck, Coleridge, Charles Knight, C. M. Ingleby, and F. G. Fleay. An adaptation of the play, made by T. d'Urfey (*q.v.*), and entitled 'The Injured Princess; or, The Fatal Wager,' was performed at the Theatre Royal in 1682. The names of some of the characters were changed: *Pisanio* was turned into a lord, and made the father of *Clarissa*; the part of *Guiderius* was given to *Arviragus*, and so forth. "This," says Genest, "is a vile alteration, but still enough of the original is retained to prevent the play from being a bad one." This adaptation was performed at Lincoln's Inn Fields in January, 1720, under the title of 'Cymbeline; or, The Fatal Wager,' with Leigh as *Cymbeline*, Ryan as *Ursaces* [*Posthumus*], C. Bullock as *Shattilion* [a Frenchman, who takes the part of *Iachimo*], Mrs. Bullock as *Eugenia* [*Imogen*], Boheme as *Pisanio*, H. Bullock as *Cloten*, and Mrs. Giffard as the *Queen*; it was also represented at Covent Garden in March, 1738, with Ryan as *Cymbeline*, Delane as *Ursaces*, Walker as *Shattilion*, Chapman as *Cloten*, Mrs. Templar as *Eugenia*, and Mrs. Hallam as the *Queen*. Genest records a performance of 'Cymbeline' (promoted by T. Cibber) at the Haymarket in November, 1744, but whether or no the play was Shakespeare's is not known. A similar uncertainty attaches to the 'Cymbeline' performed for Woodward's benefit at Covent Garden on April 7, 1746, with Ryan as *Posthumus*, Hale as *Iachimo*, Bridgewater as *Pisanio*, Mrs. Pritchard as *Imogen*, and the beneficaire as *Guiderius*. The year 1755 saw the publication of an adaptation of 'Cymbeline' by one Charles Marsh. In February, 1759, the management of Covent Garden produced a version of 'Cymbeline' made by William Hawkins (Professor of Poetry at Oxford), in which the adapter sought to reduce Shakespeare's work to "the regularity of a modern tragedy." "The character of *Iachimo* is totally omitted, and the first part of that of *Posthumus*. The *Queen* is spoken of as lately dead. *Cloten* is made a serious character," and so forth (see Genest). In this production the *Imogen* was Mrs. Vincent (Mrs. Bellamy having declined the part), and Ross was *Posthumus*. At Drury Lane in November, 1761, Garrick produced Shakespeare's play with alterations (consisting of omissions, transpositions, and some few words added), which Genest pronounces "most judicious." Garrick himself undertook *Posthumus*, with Holland as *Iachimo*, King as *Cloten*, and Miss Bride as *Imogen*. The piece was performed sixteen times. 'Cymbeline' was revived at Covent Garden in December, 1767, with Powell as *Posthumus*, Smith as *Iachimo*, Yates as *Cloten*, and Mrs. Yates as *Imogen*; and at Drury Lane in December, 1770, with Reddish as *Posthumus*, Palmer as *Iachimo*, Dodd as *Cloten*, and Mrs. Barry (followed by Mrs. Baddeley) as *Imogen*. An adaptation of 'Cymbeline' by Henry Brooke (*q.v.*) was

published in 1778. Revivals of the play took place at the Haymarket in August, 1782, with Bannister, jun., as *Posthumus*, Edwin as *Cloten*, and Mrs. Baddeley as *Imogen*; at Covent Garden in October, 1784, with Henderson as *Posthumus*, Wroughton as *Iachimo*, Quick as *Cloten*, and Miss Younge as *Imogen*; at Drury Lane in November, 1785, with J. P. Kemble as *Posthumus*, Smith as *Iachimo*, and Mrs. Jordan as *Imogen*; at the same theatre in January, 1787, with Mrs. Siddons as *Imogen*; and at Covent Garden in May, 1800, with Holman as *Posthumus*, Pope as *Iachimo*, Betterton as *Cloten*, and Mrs. Pope as *Imogen*. An arrangement of 'Cymbeline' prepared by J. P. Kemble, in which *Belarius*, *Guiderius*, and *Arviragus* figured on the bills as *Morgan*, *Polydore*, and *Cadical*, was performed at Covent Garden in January, 1806, with Cooke as *Iachimo*, Farley as *Cloten*, and Miss Smith as *Imogen*; in June, 1812, with Young as *Iachimo*, Charles Kemble as *Polydore*, and Mrs. H. Johnston as *Imogen*; and in May, 1816, with Terry as *Morgan*, Liston as *Cloten*, and Miss Stephens as *Imogen*. Other revivals at Covent Garden were those of March, 1817, with Booth as *Posthumus* and Miss Costello as *Imogen*; of June, 1818, with Macready as *Posthumus* and Miss Booth as *Imogen*; and of June, 1825, with C. Kemble as *Posthumus* and Miss Foote as *Imogen*. 'Cymbeline' was played at Drury Lane in February, 1829, with Young as *Posthumus*, Cooper as *Iachimo*, J. Vining as *Guiderius*, and Miss Phillips as *Imogen*. It was seen at Covent Garden in May, 1837, with Miss Helen Faucit as *Imogen*; at the same theatre in September, 1838, with Phelps as *Posthumus*, Vandenhoff as *Iachimo*, G. Bennett as *Pisanio*, Vining as *Cloten*, J. R. Anderson as *Arviragus*, Elton as *Guiderius*, H. Howe as *Philario*, Miss Faucit as *Imogen*, and Miss P. Horton in a singing part; at Drury Lane in January, 1843, with J. R. Anderson as *Posthumus*, Macready as *Iachimo*, Miss Faucit as *Imogen*, Phelps as *Belarius*, Compton as *Cloten*, Ryder as *Cymbeline*; in the English provinces in 1846, with Miss Helen Faucit as *Imogen* and G. V. Brooke as *Posthumus*; at Sadler's Wells, London, in August, 1847, with Phelps as *Posthumus*, Marston as *Iachimo*, G. Bennett as *Belarius*, Hoskins as *Guiderius*, Miss Laura Addison as *Imogen*; at the Marylebone Theatre, London, in 1849, with Mrs. Mowatt as *Imogen*, Davenport as *Posthumus*, and G. Cooke as *Belarius*; at Sadler's Wells Theatre in September, 1854, with Phelps and Marston as before, Miss Cooper as *Imogen*, Lewis Ball as *Cloten*, and F. Robinson as *Arviragus*; at Sadler's Wells in September, 1857, with Mrs. H. Vezin as *Imogen*, Rayner as *Belarius*, and Phelps, Marston, Ball, and Robinson as before; at Liverpool in July, 1863, with G. V. Brooke as *Posthumus*, Cowper as *Iachimo*, and Miss Avonia Jones as *Imogen*; at Drury Lane in October, 1864, with Miss Atkinson as the *Queen*, Miss Faucit as *Imogen*, Phelps as *Posthumus*, Creswick as *Iachimo*, Alfred Rayner

as *Cymbeline*, and Walter Lacy as *Cloten* (see H. Morley's *Journal of a London Playgoer*); in March, 1863 at the same theatre, with Anderson as *Iachimo*, Walter Montgomerie as *Posthumus*, H. Marston as *Belarius*, E. Phelps as *Flavius*, and Miss Fancit, Miss Atkinson, and W. Lacy as before, at Queen's Theatre, London, in March, 1872 with Miss Riggs as *Posthumus*, J. Ryder as *Iachimo*, H. Marston as *Belarius*, Lewis Ball as *Cloten*, Miss H. Holman as *Imogen*, and Miss Hubbard as the *Queen* (see Dutt's *Look's Nights at the Play*); at Drury Lane in 1876 at the Fifth Avenue Theatre, New York, in May, 1877, with Miss Adelaide Nelson as *Imogen*, Mrs. G. H. Gilbert as the *Queen*, John Drew as *Cloten*, Eben Plympton as *Posthumus*, C. Fisher as *Belarius*, Joseph Haworth as *Flavius*, J. B. Studley as *Iachimo*, etc., in the English provinces in 1877, with Miss Eliza Mainery as *Imogen* at Drury Lane on December 3, 1878 with Miss Wallis as *Imogen*, Edward Clampton as *Posthumus*, J. Ryder as *Iachimo*, J. C. Cooper as *Belarius*, F. Harshy as *Cloten*, and Howard Russell as *Cymbeline*, at the Gaiety Theatre, London, on the afternoon of March 23, 1883, with Miss Wallis as *Imogen*, E. S. Willard as *Iachimo*, J. H. Barnes as *Posthumus*, G. Alexander as *Flavius*, W. H. Stephens as *Belarius*, C. Groves as *Cloten*, Ben Street as *Caius Lucius*, and Miss Fanny Robertson as the *Queen* in the United States in 1888, with Miss M. M. M. M. M. as *Imogen*, at St. George's Hall, London, on February 1, 1888, by members of the Irving Association, with F. K. Buckley as *Iachimo* and Miss O. Kennett as *Imogen*, at the Lyceum Theatre, London, on September 22, 1890, with Henry Irving as *Iachimo*, F. H. Macklin as *Cymbeline*, N. Forbes as *Cloten*, Frank Cooper as *Posthumus*, F. M. M. M. as *Belarius*, Ben Webster as *Flavius*, Gordon Craig as *Arricanus*, F. M. M. M. as *Philo*, H. C. Cooper as *Caius Lucius*, Miss Genevieve Ward as the *Queen*, and Miss Eliza Terry as *Imogen*. Miss Fancit (Lady Marlow) writes: "I have heard the plot of *Cymbeline* severely censured. The play certainly wants the concentration which is essential for stage representation, and which Shakespeare himself would probably have given to it had it been written after he had gained that exquisite cunning in construction skill which is apparent in *Macbeth*, *Romeo and Juliet*, *Much Ado about Nothing*, and some of his other plays. But the plot itself is clear enough, and sufficiently full of sustained interest to engage the attention of the audience, and keep it in suspense to the close. The play, in fact, is of only too instant growth, such as a little judicious chopping removes without prejudice to it as an acting drama. Its occasional diffuseness is plainly caused by an extreme anxiety to leave nothing obscure either in the action or the characters. But the genius of the great dramatist is apparent in the skill with which the story of *Imogen's* trials is interwoven with traditional tales of the

ancient Britons and their relations to Rome, who give to it the vivid interest of a grand historical background. The incident on which the play hinges—the wager between *Iachimo* and *Posthumus*—seems to have been taken from Boccaccio's story, simply because it was familiar to the theatre-going public, and because Shakespeare saw in it a great opportunity for introducing characters and incidents well fitted to develop, in a manner 'unattempted yet in prose or rhyme,' the character of a noble, cultivated, loving woman and wife at her best. The play might indeed be fitly called '*Imogen, Princess of Britain*,' for it is upon her, her trials and her triumph, that it turns."

Cymbia, or, The Magic Thimble. A comic opera in three acts, libretto by HARRY PATTON, music by Florian Pascal, first performed at the Strand Theatre, London, on March 24, 1882, with Miss L. D. D. in the title part, H. Paulton as King Arthur, H. Walsingham as Carver, and other parts by F. Galliard, W. O. Bedford, C. A. White, etc.

Cymon. A "dramatic romance" in five acts, founded by David Garrick (q.v.) on Dryden's *Cymon and Iphigenia*, and first performed at Drury Lane on January 2, 1767, with Bensley as *Merlin*, Mrs. Raddley as *Urgenda*, Vernon as *Cymon*, Mrs. Arne as *Sylva*, Mrs. Abington as *Felina* (*Urgenda's* attendant), Parsons as *Dorus* (a magistrate), King as *Imon*, and other parts by Fawcett, Mrs. Brinkshaw, etc. *Merlin* is in love with *Urgenda* (*Urgenda* with *Cymon*, and *Cymon* with *Sylva*). *Urgenda* shuts *Sylva* up in a tower, from which *Merlin* releases her. *Sylva* and *Cymon* then marry. The piece was revived at Covent Garden in three (and afterwards two) acts in 1800, with Barret as *Cymon*, Fawcett as *Imon*, Egerton as *Merlin*, Lucas as *Dorus*, Miss M. M. M. as *Sylva*, Miss Hughes as *Urgenda*, and Mrs. Little as *Felina*, and again at the same theatre in 1817 with Miss Vestris as *Cymon*, Farrow as *Dorus*, Miss Paton as *Sylva*, Miss Toward (Mrs. Keeley) as *Imon*, etc. The play next appeared in the form of a lyrical, comical pastoral in one act, altered from the text of Garrick by J. R. Planché, and rechristened '*Cymon and Iphigenia*.' This was first performed, with the music by Michael Arne, at the Lyceum Theatre, London, on April 1, 1880 with J. Mathews as *April the First*, Miss Rance as *Love*, Miss Julia St. George as *Cymon*, Harley as *Dorus*, R. Kenby as *Imon*, F. Matthews as *Dorus*, Mrs. Homby as *Felina*, Miss M. Oliver as *Phoebe*, and Miss Mansers as *Iphigenia*.

Cymon and Iphigenia. See *Cymon*.

Cynic (The). See *MOORE FAULT*.

Cynic, Sir Solomon, in '*My Grandfather's Will*' (q.v.).

Cynic's Defeat (The); or, All is Vanity. A comédie by ALFRED THOMPSON, adapted from *Le Renard de l'île*, and first performed at the Prince of Wales's

Theatre, Liverpool, August 19, 1878, with Miss Ellen Terry as *Iris* and Charles Kelly as *Dugenes*, produced at the Haymarket Theatre on April 9, 1879, with Miss Terry and C. Kelly in their original parts.

Cynick (The). A play so named was performed at Goodman Fields in 1731, with Huddy as *Dugenes*, Giffard as *Apollon*, Havard as *Hephestion*, Mrs. Giffard as *Campaspe*, etc. Giffard assumes this to have been an adaptation of Lyly's 'Alexander and Campaspe.' See **ALEXANDER THE GREAT**.

Cynicea. The wife of *Pygmalion* in GILBERT'S 'Pygmalion and Galatea' (q.v.).

Cynthia. (1) A character in the masque in HEALMONT and FLITWICK'S 'Maids Tragedy' (q.v.). (2) A goddess in JOHNSON'S 'Cynthia's Revels' (q.v.). (3) Daughter of Sir Paul Pliant in (JOHNSON'S) 'Double Dealer' (q.v.). (4) The heroine of BILLY-STONER'S 'Flowers of the Forest' (q.v.).

Cynthia and Endymion; or, The Loves of the Deities. A dramatic opera, in rhyme and five acts, by THOMAS D'UVERNEY printed in 1697. "This piece was designed to be acted at court before Queen Mary II. and after her death was performed at the Theatre Royal, where it met with good success. The story is taken from Ovid's 'Metamorphoses,' and 'Psyche' in Apuleius's 'Golden Ass.' In this piece Dogget acted *Celos*, a country fellow.

Cynthia's Lovers. A play by CHARLES BARNARD, Stamford, Connecticut, February 18, 1697, afterwards entitled 'Spooks.'

Cynthia's Revels; or, The Fountain of Self-Love. A "comical satire" by BEN JOHNSON (q.v.), acted in 1600 by the children of Queen Elizabeth's chapel. "It has little of no plot, and the persons of the play are rather vices or passions personified than characters copied from real life." In the goddess Cynthia, Johnson's idea seems to have been to compliment Elizabeth. Professor Ward suggests that in *Antony and Cleopatra* the dramatist may have portrayed Emma and Lady Arabella Stuart. In *Critias* we may detect a "projection" of himself. Nathan Field was in the original cast.

Cynthia's Revenge; or, Menander's Ecstasy. A tragedy by JOHN SWALLOW printed in 1611, and "one of the longest dramatic pieces ever written." The plot is from Lucian's 'Pharos' and Ovid's 'Metamorphoses.'

Cypher, Dick. In POCCOCK'S 'Hit or Miss' (q.v.), is an attorney by profession, and a coachman by occupation.

Cyrano de Bergerac. A play in five acts, by FEMINE ROSTRANT (Paris, Varietes, May, 1898), of which several English versions have been performed. (1) A translation by HOWARD TRAYER KINGSLEY first performed at the Garden Theatre, New York, on October 1, 1898, with Richard Mansfield in the title part and Miss Margaret Anglin

as *Rosane*. (2) An adaptation by AUGUSTIN DALY, first performed at the Chestnut Street Opera House, Philadelphia, on October 3, 1898, with Miss Ada Rehan as *Rosane*, Mrs. O. H. Gilbert as the *Ducane* and C. Richmond as *Cyrano*. (3) A translation by HOWARD M. TICKNOR, first performed at the Castle Square Theatre, Boston, U.S.A., October 24, 1898. (4) An adaptation, first performed at the Third Avenue Theatre, New York, October 31, 1898. (5) A translation by MURRAY OGILVIE and LOTIE PARKER, first performed at Blackpool on March 5, 1900, with Charles Wyndham as *Cyrano* and Miss Mary Moore as *Rosane*, produced at Wyndham's Theatre, London, April 19, 1900, with C. Wyndham and Miss Moore in their original parts. An opera comique entitled 'Cyrano de Bergerac' written by MURRAY KILN and H. B. SMITH, and composed by Victor Herbert, was produced at the Academy of Music, Montreal, on September 11, 1899, and at the Knickerbocker Theatre, New York on September 18, 1899 with Francis Wilson in the title part. A burlesque of Rostand's play, called 'Sir Amle de Boot-jack' written by RICHARD (AKT) and composed by A. E. Aarons was introduced into P. In Gotham at Koster and Bial's Music Hall, New York (October 17, 1900). Another travesty, entitled 'Cyrano de Bric a Brac,' written by H. B. SMITH and EDWARD SMITH, and composed by John Stromberg, was produced at Weber and Fields's Music Hall, New York, November 3, 1898.

Cyrano. A "dramatic fancy" in three acts, by ALFRED C. CALVERT produced at the Avenue Theatre, London, on the afternoon of June 27, 1900, with a cast including Miss Marion Terry, Henry Neville, and Arthur Stirling.

Cyril's Success; an Everyday Story. A comedy in five acts, by H. J. BROWN (q.v.), first performed at the Globe Theatre, London, on November 28, 1866, with W. H. Vernon as Cyril Cuthbert, David Fisher as *Major Treherne*, John Clarke as *Matthew Fincher*, C. Warner as *Emmett Glynn*, Miss Maggie Brennan as the *Hon. Fred Tuteby*, Miss Henrade as *Mrs. Cyril Cuthbert*, Miss Hughes as *Mrs. Stansfield Bliss*, and Mrs. Stephens as *Miss Trimmitt*; revived at the Globe Theatre on October 6, 1872, with H. J. Montagu as Cyril, Conplan as *Fincher*, Miss Kate Maxey as the *Hon. Fred*, Miss Carlotta Adlington as *Mrs. Cuthbert*, and David Fisher and Miss Hughes as before, at the Imperial Theatre on April, 1877, with Miss M. Brennan as before and other parts by Miss Kate Egan, Miss H. Henri, C. Warner, F. H. Marklin, W. Belford, and J. Egan, at Toole's Theatre on January 17, 1880, with H. J. Brown as *Fincher*, F. D. Ward as Cyril, J. B.ington as *Treherne*, Miss Roland Phillips as *Tuteby*, Miss Lillian Cavalier as *Mrs. Cuthbert*, Miss Elsie Liston as *Mrs. Bliss*, and Miss Emily Thorne as *Miss Trimmitt*, at the Criterion Theatre on January 28, 1880, with Leonard

Boyes as *Cyrus*, A. Elwood as *Treherne*, D. James as *Pincher*, Miss Olga Brandon as *Mrs. Culbert*, Miss Compton as *Mrs. Ellis*, Miss F. Frances as *Tillyboy*, and Miss E. Brunton as *Miss Grennett*.

Cyrus. A tragedy adapted by HOOLE (q.v.) from an opera by Metastasio, which, in its turn, was based upon the first book of Herodotus. 'Cyrus' was first performed at Covent Garden on December 3, 1763, with Powell as the hero (son of *Cambyses* and *Mandane*), Smith as *Cambyses*, Bensley as *Mithras*, Clarke as *Astages* (King of Media), Hull as *Harpago*, Mrs. Yates as *Mandane* (daughter of *Astages*), and Mrs. Mattocks as *Aspasia* (daughter of *Harpago*).

Cyrus the Great; or, The Tragedy of Love. A play by JOHN BANKS (q.v.) based probably on Mlle de Scudéry's famous romance, and performed at Lincoln's Inn Fields in 1693, with Belserion in the

title part, Smith as *Cyrus* (King of Media), Hudson as *Abasdetas* (King of Susa), Kynaston as *Hystaspes*, Bowman as *Cyrus* (King of Lydia), Thurmond as *Ariabazus*, Mrs. Barry as *Panthen*, Mrs. Bracegirdle as *Lausaris*, and Mrs. Bowtell as *Thomyris* (Queen of Scythia).

Csar (The). (1) A comic opera in three acts, by JOHN O'KEEFE (q.v.), performed at Covent Garden in March, 1790. It was based on the well known fact that Peter the Great had worked incognito in our dockyards, in order to acquire a knowledge of shipbuilding. It was afterwards reduced to the dimensions of a farce, and performed under the title of 'The Pugitive'. (2) An historical tragedy in five acts, by JOSEPH CRADOCK, printed in 1824. 'The Csar of Muscovy' a tragedy by Mrs. MARY PIN (q.v.), acted at Lincoln's Inn Fields and printed in 1701. It is founded on incidents in the life of Peter the Great (q.v.). See PETER THE GREAT.

D

D'Alroy, Hon. George. The hero of ROBERTSON's 'Cato' (q.v.).

D'Ambois, Bussy. See Bussy D'AMBOIS and REVENGE OF Bussy D'AMBOIS.

D'Amville. The hero of TOURNEUR's 'Albani's Tragedy' (q.v.).

D'Anka, Cornelia. Actress and vocalist, made her London debut at the Globe Theatre, April 22, 1871, as *Princess of Babo* in 'Falmecappa' (q.v.). See FILLIS DE MADAME ANGOT.

D'Arblay, Madame (Fanny Burney). Miscellaneous writer, born 1752, died 1840; author of 'Edwin and Elgitha' (q.v.), a tragedy, produced at Drury Lane in 1793.

D'Arental, Count. The villainous hero of PLANCHÉ's 'Day of Reckoning' (q.v.).

D'Artagnan and the Three Musketeers. A drama in four acts, adapted by BRIAN DALY and JOHN M. EAST from the 'Three Musketeers' of Dumas, and first performed at the Lyric Theatre, Hammer-smith, on November 7, 1893, with C. Glenney as *D'Artagnan*, E. Leicester as *Buckingham*, Mrs. Bennett as *Anne of Austria*, and Miss L. Marlborough as *Milady*.—*D'Artagnan*, of course, figures in all the dramatizations of 'The Three Musketeers' (q.v.).

D'Arville, Camilla. Actress and vocalist; was the first representative of the heroine in 'Cymbia' (Strand Theatre, London, 1893), *Gabrielle* in 'La Vie' (Avenue Theatre, 1893), *Katrine* in 'Myndee Jan' (Comedy Theatre, 1897), *Il Capitano Maraschino* in 'Frankenstein' (Gaiety Theatre, 1897), the heroine in 'Babette' (Strand Theatre, 1898) and in 'Carina' (Opera Comique, 1898). She was also in the cast of 'Chilperic' at the Empire in 1894, and

played the heroine in 'Marjorie' (Prince of Wales's, 1897).

D'Aulnay. Husband of *Clarice* in GILBERT's 'Comedy and Tragedy' (q.v.).

D'Autreval, The Countess. A character in 'Ladies' Battle' (q.v.).

D'Avenant, Charles. Miscellaneous writer, born 1655, died 1714, son of Sir William D'Avenant (q.v.); was for some time inspector of plays; and wrote, when nineteen, a tragedy called 'Circus,' published in 1677.

D'Avenant, Sir William. Dramatist, miscellaneous writer, and theatrical manager; born at Oxford, 1606, died 1683; son of John D'Avenant, a vintner and mayor of Oxford, educated privately and at Lincoln College, Oxford; began life as a member of the household of the first Duchess of Richmond, whence he passed into that of Fulke Greville, Lord Brooke. These appointments brought him into touch with the Court, and led to many valuable friendships. In 1639 he published his first play, 'Albion, King of the Lombards' (q.v.). In 1637 he was made Poet Laureate in succession to Ben Jonson, and, two years later, director of the King and Queen's Company "at the Cockpit in Drury Lane." Taking the side of King Charles in the contest between Crown and Parliament, D'Avenant had to fly to France, but, returning, he engaged in active military service, for which he was knighted at the siege of Gloucester in 1643. Towards the end of the Commonwealth, "having obtained the countenance of persons of rank, he got permission," says the 'Biographie Dramatique,' "to open a sort of theatre at Rutland House, in Charter House Yard, where he began with

a representation which he called an Opera.

... This meeting with encouragement, he still proceeded, till at length, growing bolder by success, he wrote, and caused to be acted, several regular plays. For admission to these performances money was taken, and to that extent they may be called public. One of the pieces produced was D'Avenant's own play *The Siege of Rhodes* (1656), in which Mrs. Coleman, the first English professional actress (see ACTRESS), made her appearance. In 1658 D'Avenant opened the Cockpit. Two years afterwards (the Restoration having intervened) D'Avenant obtained a licence to form a company of players (called the Duke's, after his patron, the Duke of York), and this, headed by Hottenrope, started operations at the theatre in Salisbury Court, Throu, in 1662. It migrated to a new playhouse in Lincoln's Inn Fields, where, six years afterwards, D'Avenant died, in lodgings which formed part of the theatre. In addition to the two plays above named, D'Avenant was the author of the following printed in the years stated—

The Great Brother (1659), *The Just Italian* (1660), *The Temple of Love*, unique (1661), *The Triumph of the Prince of Amour* (1662), *The Platonic Lovers* (1663), *The Wit* (1665), *Britannia Triumphans*, unique (1667), *Belshazzar's Feast* (1668), *The Fortunate Lovers* (1668) and *Love and Honour* (1669). At the Cockpit he produced *The Cruelty of the Spaniards in Peru* (1660) and *The History of Sir Francis Drake* (1665) at Lincoln's Inn Fields, the first and second parts of *The Siege of Rhodes* (elaborated from the first sketch of 1656) (1665), *Man's the Master* (1665) and *The Playhouse to Let* (q.v.). Plays called *The Fair Penitent* (1673), *News from Plymouth* (1675), *The Siege* (1675), *The Distress* (1675), and *The Colonel* (q.v.) are also ascribed to D'Avenant, who was further guilty of some adaptations from Shakespeare—*Lavagant Lovers*, *The Tempus* (with Dryden), and *Macbeth*, all of which are, and of one from *The Two Noble Kinsmen*—*The Illusion* (q.v.). The dramatic works of D'Avenant were edited by Laing and Malinowski, with a memoir in 1873-4. See also WOLF's *Athena Oxoniensis*, Ashby's *Life*, Longhain's *Dramatic Poets*, Olney's *Diary Malone's English Stage*, Gifford's *English Stage*, *Biographia Dramatica*. Mr. Walter Scott records having purchased "a few pages of Will D'Avenant, who was as fond of having it supposed that Shakespeare intruded with his mother. I think the supposition can only be treated as fiction was, according to Fielding's farce—

"Dabbie, by all the odds thou'rt to be dabbled
For the old's own, just dabbled 'em to be dabbled."

"As a dramatist," says Professor Ward, "D'Avenant may, in the earlier series of his plays, be described as a limb of Fletcher, whom he resembled in his exuberant choice of subjects, in his writing rather than in his flights of fancy, and in his love of warm descriptive colouring. On occasion he re-

sembles some traces of the tenderness and even of the poetic feeling of his predecessor, but of the humour in which Fletcher abounded D'Avenant seems to me to possess little or nothing. With all his shortcomings and eccentricities, D'Avenant must remain in the annals of our drama the historical position which he secured by his opportune energy and resources—of forming the chief connecting link between two periods of our dramatic literature."

Dabbie. A dentist in Cowley's *Humourist* (q.v.).

Dabbie, O. H. B. Physician and dramatic writer, author of the following plays: *Black Wall* (1871), *The Understudy* (1871), *The Intruder* (1872), *Popey* (1873), *His Own Witness* (1874), *The Village* (1875), *The Fair* (1876), *Punchinello* (1877), *The Jewels* (1878), *The Bird Song* (1879) and, with Edward Haghton, *Our Angels* (1881), *Our Fair Impassioned and Impassioned* (1882).

Daborn, Robert. Dancer of *Lincoln* (1881) and dramatic writer. Author of *A Christian turned Turk* (1881), *The Poor Man's Comfort*, tragedy (1882), and *The Poor Man's Comfort*, tragedy (1882), also, of *The Ballman of London*, *The Owl*, *Macbeth* and the Devil, and, with Cyril Townsend, *The Arrangement of London* (q.v.). He seems to have collaborated with Field and Mangins.

Dabney, Elias. In STEPHENS and SOLONSON'S *Illino Taylor* (q.v.).

Dacre, Arthur. Actor and writer, Culver James, died 1825, began life as a doctor. His first part seems to have been Captain *Styphens* in *The Shagbush*, played by him during the American era of the piece. In September, 1875, he appeared at the Court Theatre, London, as Quoten in a revival of *Fernando*. After that date he played in London the following original parts: *Lord Capet* in *A Terrible Error* (1876), *Mr. Wallace* in *Courtesy* (1876), *Harold Kemper* in *The Old Love and the New* (1876), *Armand Duval* in *Hamlet* (1880), *Guy Fawcett* in *The Cycle* (see *Modern Poets*) (1880), *Father de Rod* in *Impulse* (1880), *Tom Fetter* in *The Blue Shield* (1880), *James Arden* in *Jim the Poorman* (1880), *Paul Hargrave* in *Harvest* (1880), *Gaylord Colburn* in *Hard Hill* (1880), *Captain Hargrave* in *Civil War* (1880), *Henry Vandell* in *Neither Son nor* (1880), *Darius Chalmers* in *The Royal Oak* (1880), *William Fremont* in *Man and Woman* (1880), *Captain Chander* in *A Life of Pleasure* (1880). He was also seen in London as *Brutus* in *Mark and Rome* (Haymarket, 1881), *Cumille Dujardin* in *The Double Marriage* (Prince of Wales, 1882), *Samuel M'Cool* in *Archibald* (Princess's, 1882), etc. See ROSSIE, 1887.

Dactyl, My. A poet in POOL'S *Poet* (q.v.).

Dad. A comedy in three acts, by F. A. ST. DAMORE, Theatre Royal, Belfast, November 22, 1882.

Daddy Gray. A drama in three acts, by ANDREW HALLIDAY (q.v.), first performed at the New Royalty Theatre, London, on February 1, 1866, with F. Dowar in the title role, Miss Charlotte Addison as *Jessie Bell*, Miss M. Oliver as *Kitty Clatterby*, K. Danvers as *Jinks*, and Mrs. J. Rouse as *Mrs. Bell*; first performed in New York at the Fifth Avenue Theatre, December, 1860, with E. L. Davenport as *Gray*, J. Lewis as *Jinks*, Miss Agnes Ethel as *Jessie*, and Mrs. Wilkins as *Mrs. Bell*.

Daddy Hardacre. A drama in two acts, adapted by J. PALGRAVE SIMPSON from Bayard and Dupont's 'La Fille de L'Avaré,' first performed at the Olympic Theatre, London, on March 26, 1867, with F. Hobson as *Daddy*, Miss Hughes (Mrs. Gaston Murray) as his daughter, and G. Vinling, Cooke, and Mrs. Stephens in other parts. The story is that of an old miser who 'loves his daughter and his gold, and handles and hugs them with equal affection.'

Daddy Longlegs. A pantomime by F. ROWYER (q.v.), Britannia Theatre, London, December 20, 1885.

Daffodil. The "male coquette" in CLARRICK'S play so named (q.v.).

Dagger and the Cross (The). (1) A drama in four acts, by BROWLOW HILL, Grecian Theatre, London, October 10, 1867. (2) A play in four acts, adapted by W. A. TREMAINE from Joseph Hatton's novel of the same title, and first performed at Traction, New York, September 4, 1890, by Robert B. Mantell and company. 'The Dagger and the Rose,' by J. C. DIXON and O. J. BOUTH, has been performed in U.S.A.

Daggers Drawn. A comedietta by PRICE SEATON, Strand Theatre, London, January 9, 1892.

Daggerwood, Sylvester. See SYLVESTER DAGGERWOOD.

Dagobert, King of the Franks. A play translated from the German of Babo, and published in 1800. (2) 'Dagobert,' an opera bouffe in three acts, dialogue by RICHARD NIELSEN, songs by FRANK GREEN, and music by Herre, first performed at the Charing Cross Theatre, London, August 28, 1870, with Edmund Rosenthal in the title part (*King of Gaul*), E. J. Thell as *Diamond Eye*, J. Stimson as *Prince Clovis*, Miss La Foulade as *Hector* (a page), Miss Burville as *Princess Fleur d'Amour*, Miss T. Lavis as *Queen Chlorinda*, and Miss P. Laverne as *Conquende* (a country lass).

Dahanna, Davy, in MIDDLETON'S 'White Maid in Champagne' (q.v.), is a poor kinsman of Sir Walter.

Dainty, Lady. A hypochondriac in BURNEY'S 'Reformed Wife' (q.v.) and CLARRICK'S 'Double Gallant' (q.v.).

Dairrolles, Adrienne. Actress; was in the original cast of the following plays (produced in London in the years named):— 'Mirage' (1883), 'Christina' (1888), 'The Dean's Daughter' (1888), 'Calcutty' (1889), 'The Inheritance' (1890), 'Your Wife' (1890), 'Dick Wilder' (1891), 'The American' (1891), 'The Grey Mare' (1892), 'A Play in Little' (1892), 'A Marriage of Convenience' (1897), etc. She was also in the first London productions of 'All the Comforts of Home' (1891) and 'Marriage, 1892' (1892), and was seen in the latter year as *Hortense* in a revival of 'Jo' (q.v.).

"Daisies, small-ness, yet most quaint."—The Two Noble Kinsmen' (song).

Daisy. See LITTLE DAISY.

Daisy. (1) A comedy in two acts, by E. MANUEL (q.v.), Britannia Theatre, London, October 24, 1874. (2) A farirical comedy in three acts, by B. T. HUGHES, Royalty Theatre, Glasgow, July 21, 1886. (3) A comedy operetta written by F. CROWE PALMER, composed by Henry J. Wood, Kilburn Town Hall, London, May 1, 1890.

Daisy Farm. A drama in four acts, by H. J. BYRON (q.v.), first performed at the Olympic Theatre, London, on May 1, 1871, with a cast including the author G. Beaumont, W. Blakeley (Charles Warner J. Carter, E. W. Garden, Miss M. O'Brien, Miss Hughes, and Mrs. W. H. Easton, revived at the Gaiety Theatre, London, in October, 1879.

Daisy Land. A play in three acts, by H. GRAHAM, Lecture Hall, Greenwich, March 11, 1890.

Daisy, Princess. The heroine of BURNEY'S 'White Fawn' (q.v.).

Daisy's Escape. A comedietta by A. W. PINFRO (q.v.), first performed at the Lyceum Theatre, London, on September 20, 1879, with the author, F. Cooper, and Miss Alma Murray in the cast.

Dakolar. A play by STEELE MACKAY, produced at the Lyceum Theatre, New York, April 6, 1886.

Dale, Felix. The *nom de guerre* under which H. C. MERIVALE produced and printed his 'He is a Lunatic' (q.v.).

Dalgarno, Lord. A character in the various adaptations of 'The Fortunes of Nigel' (q.v.).

Dalliah. See STEEL, THX.

Dallas, J. J. Actor, was in the original cast of 'Faintina' (Alhambra Theatre, 1878). Between 1880 and 1883 he had parts in the following Gaiety productions: 'Colonel Sellers,' 'Young Rip Van Winkle,' 'The Corsican Brothers Co.,' 'Reece's Forty Thieves,' 'Babblers, Burmand's Whittington and his Cat,' 'Reece's Aladdin' and 'Little Robin Hood,' and Burmand's 'Ariel.' He was in the original casts of Beece and Farnie's 'Kendworth' (1885), 'La Bonnamie' (1886), 'The Old Guard' (1887),

'Nudge' (1888). He has also played in London. Featured in 'Falks', the 'Amazons', 'The Match Girl', and 'Roberts' in 'The Lady Mary' in the provinces, the title part in 'The Viceroy of Italy' and 'Montparnasse' in 'The Gay Parisienne'. He was in the first American cast of 'Casta Limited'. He is part-author of 'The School Girl' (q.v.) and 'The Winning Well' (q.v.).

Dallas, Mrs. See GALT, ISABEL.

Dallas, Robert Chorion. Dramatic and miscellaneous writer, born 1784, died 1854, author of 'Lucretia', a tragedy (1797), 'Not at Home', an entertainment (1800), and 'Adriana', a tragedy (1813). His works appeared in 1813. See 'Biographical Dictionary'.

Dalton, Charles. Actor: joined the profession in 1860, was in the original casts of 'Miss Mary' (1860), 'Master and Man' (1860), 'Jan' (1860), 'The English Rose' (1860), 'The Trumpet Call' (1861), 'The White Room' (1861), 'The Lights of Home' (1861), 'The Last Paradise' (1862), 'The Derby Winner' (1864). He played the stranger in the English version of 'The Lady from the Sea' (1861).

Dalton, John, D.D. See COURT.

Daly, Augustin. Theatrical manager and dramatic writer, born Plymouth, North Carolina, July 1826, died June 1880, began his career in New York in 1846, as a journalist, at one time contributing criticisms of music and drama to local newspapers. His work as a theatrical manager dates from August 10, 1850, when he opened the first Fifth Avenue Theatre, New York, with T. W. Robertson's 'Play to which he had himself made "additions"'. The theatre was burnt down in 1853 but rebuilt in the same year. In 1857 Daly returned from his direction, on September 1; 1859, he opened Daly's Theatre on Broadway, of which he remained manager till his death. For a short time he was also manager of the Grand Opera House and Olympic Theatre, New York. At Daly's he gathered round him a company of comedians, headed by Miss Ada Bohan, with which he paid visits to London in 1864 (Toole's Theatre), in 1866 (Ward's Theatre), in 1868 (Gaiety Theatre), and in 1869 (Lyceum Theatre). In June 1869, he became lessee of Daly's Theatre, Leicester Square, London. He was the author of the following plays: 'Under the Gaslight' (1860), 'The Red Heart' (1860), 'A Flash of Lightning' (1861), 'Divorce' (1871), 'Merton' (1871), 'Medicine Moral' (1873), 'Pique' (1873), 'The Dark City' (1877), and 'Toto' (1880). The following is a list of his adaptations of plays and novels: 'Lash the Formosa' (1862), 'Lorile's Wedding' (1864), 'Tuning a Buttery' (with Frank Wood 1866), 'Griffith's Queen' (1866), 'Norwood' (with J. W. Howard, Jun., 1867), 'The Pickwick Papers' (1868), 'From From' (1870), 'Man and Wife' (1870), 'No Name' (1871), 'Article 47' (1872), 'Round the Clock' (1873),

'Laughing It' (1873), 'Alice' (1873), 'Feline' (1874), 'Monsieur Alphons' (1874), 'What Could She Do?' or 'Jemima' (1874), 'The Big Bonanza' (1875), 'Come Here' (1875), 'Life' (1876), 'Lemons' (1877), 'An Arabian Night' (1879), 'The Way we Live' (1880), 'Needles and Pins' (1880), 'Lemon' (1881), 'Quota' (1881), 'Royal Youth' (1881), 'The Peering Regiment' (1881), 'Mistle' (1881), 'Our English Friend' (1881), 'Seven-Twenty Eight' (1881), 'Casting the Rooming' (1881), 'Dollars and Pence' (1881), 'Red Letter Night' (1884), 'A Wooden Spoon' (1884), 'Love on Crutches' (1884), 'A Night Out' (1885), 'Dennis' (1885), 'A Southern Shower' (1885), 'Nancy and Co.' (1885), 'After Business Hours' (1885), 'Love in Harbors' (1885), 'The Railroad of Love' (1887), 'The Lottery of Love' (1888), 'An International Match' (1888), 'Gannon and Dalilah' (1888), 'The Golden Widow' (1888), 'The Great Unknown' (1888), 'The Last Word' (1888), 'The Prodigal Son' (1888), 'Love in Fandom' (1888), 'Little Miss Milton' (1888). Daly also adapted 'The Romance' (q.v.) under the name of 'Miss Gordon's Husband' (q.v.). Daly's chief Shakespearean revivals were as follows: 'The Merry Wives of Windsor' (1880), 'The Taming of the Shrew' (1887), 'A Midsummer Night's Dream' (1888), 'As You Like It' (1889), 'Love's Labour's Lost' (1891), and 'Twelfth Night' (1891). His most notable reproductions of "old English" comedy were: 'The World and She Would Not' (1888), 'The Country Girl' (1884), 'The Recruiting Officer' (1888), 'The Inconstant' (1889), 'The School for Scandal' (1891), and 'The Belle's Stratagem' (1891).

Daly, Dr. The vice in GRANT and SULLIVAN'S 'Sorcerer' (q.v.).

Daly, Ellen. See PHILLIPS, FRANCES.

Daly, John (real name, Beaumont). Dramatic writer, author of the following pieces: 'Broken Toys' (1860), 'Young Households' (1871), 'The Times' (1881), 'Old Man' (1881), 'A Flying Commission' (1888), 'De-theatre Hall' (1871), 'Marriage Lines' (1871), 'Forget and Forgive' (1874).

Daly, Kyrie, the hero of BOTTICELLI'S 'Colleen Bawn' (q.v.), figures also in other adaptations and variations of Griffin's story.

Daly, Mrs. See BARRETT, MISS.

Daly, Richard. Actor and theatrical manager, died 1813, educated at Trinity College, Dublin, received instruction in acting from Machlin, and was seen at Covent Garden as 'Mistle'. After experience as a player in Cork and Dublin, he made a wealthy marriage, and in 1791 became lessee and director of the Smock Alley Theatre in the last named city. To this he afterwards added the direction of the Crow Street Theatre and the Theatre Royal.

Daly's Theatre. See LONDON THEATRE and NEW YORK THEATRE.

Dam, Henry J. W. Dramatic and miscellaneous writer; author of 'Diamond Deane' (1891) and 'Prince Karatoff' ['The Silver Shell'] (1892); also, of the libretti of 'The Shop Girl' (1894) and 'The Coquette' (1899). See KING OF FOOLS, A.

Damas, Colonel, in LYTTON'S 'Lady of Lyons' (q.v.).

Dame aux Camélias (La). A drama in five acts, by A. DUMAS *fil*s (Vaudeville, Paris, February 2, 1852), performed at the Gaiety Theatre, London, June 11, 1881. An English version of it was played at the Lyceum Theatre in July, 1858, with Mrs. Charles Young (Mrs. Hermann Vezin) in the title part. See CAMILLE, HEARTSEASE, LADY OF THE CAMELIAS, and TRAVIATA, LA.

Dame Blanche (La). See WHITE LADY, THE.

Dame de Pique (La). See QUEEN OF SPADES.

Dame de St. Tropez (La). A drama in three acts, by JAMES BARBER, first performed at the Olympic Theatre, London, March 4, 1845, with Miss Davenport in the title part (*Hortense*). See ISLE OF ST. TROPEZ.

Dame Dobson; or, The Cunning Woman. A comedy by E. RAVENSCROFT, translated from 'La Divinresse; ou, Les faux Enchantemens,' and acted at the Duke's Theatre (probably in 1683), with Mrs. Corey as the *Dame*, and other parts by Mountfort (*Heartwell*), Kynaston, Leigh, Lady Slingsby, Mrs. Leigh, etc.

Dame Trot. A pantomime by G. H. GEORGE, Oriental Theatre, London, December 24, 1870.

Dames de la Halle (Les) (Ambigu Comique, Paris, 1852). See CHAIN OF EVENTS, A; FOUNDLINGS, THE; LOST HUSBAND, THE; and QUEEN OF THE MARKET.

Damnation of Faust (The). A dramatic legend, in four acts and an epilogue; music by Hector Berlioz; adapted to the English stage by T. H. FRIEND, and performed at the Court Theatre, Liverpool, February 8, 1894.

Damnation; or, Hissing Hot. An interlude by CHARLES STUART, performed at the Haymarket Theatre in 1781.

Damocles, the Syracusan, in EDWARD HOWARD'S 'Usurper' (q.v.), is intended for Oliver Cromwell.

Damoiselle (The); or, The New Ordinary. A comedy by RICHARD BROME (q.v.), printed in 1653.

Damoiselles à-la-mode (The). A comedy by R. FLECKNOE (q.v.), adapted from Molière's 'Précieuses Ridicules,' 'École des Femmes,' and 'École des Maris,' printed in 1667.

Damon and Phillida. See LOVE IN A RIDDLE.

Damon and Pythias. The chief characters in several dramatic pieces:—(1) A 'most excellent Comedie of two the moste faithfullst Freendes Damon and Pythias . . . showed before the Queenes Majestie by the children of her Grace's chappel . . . made by Maister Edwards, then beyng maister of the children;' printed in 1571, and included in Dodsley's 'Old Plays.' (2) 'Damon and Pythias:' a play by HENRY CHETTLÉ (q.v.), acted in 1599. "This was probably an alteration of the foregoing piece." (3) 'Damon and Pythias:' a play by JOHN BANIM (q.v.), first performed at Covent Garden on May 28, 1821, with Macready as *Damon*, C. Kemble as *Pythias*, Abbot as *Dionysius*, Miss Dance as *Calanthe* (in love with *Pythias*), Miss Foote as *Hermion* (wife to *Damon*), etc. "Dionysius condemns *Damon* to death. *Pythias* requests *Dionysius* to set *Damon* at liberty for some few hours, that he may go and see his wife and child, who are in the country. *Pythias* offers to remain in prison as a pledge for *Damon's* return. *Damon*, but not by his own fault, does not return till *Pythias* has been brought to the scaffold. *Dionysius* pardons *Damon*" (Genest). The play was revived at Sadler's Wells Theatre in December, 1846, with Phelps as *Damon*, Creswick as *Pythias*, and G. Bennett as *Dionysius*; at Manchester in 1847-8, with Barry Sullivan as *Damon*; at the Marylebone Theatre in 1848; at the Surrey Theatre in 1865, with J. Anderson and J. Fernandez in the title parts; of late years, in the English provinces, with Edmund Tearle as *Damon* and Edwin Lever as *Pythias*. (4) A farce by J. B. BUCKSTONE (q.v.), first performed at the Adelphi Theatre, London, on December 19, 1831, with Hemmings and Yates in the title parts, and other rôles by Buckstone and Mrs. Fitzwilliam.

Damp Beds. A comediotta by TOM PARRY, Strand Theatre, London, May, 1832.

Dampier, Alfred. Actor and theatrical manager; made his professional *début* at Stratford-on-Avon as the Player King in 'Hamlet.' After much provincial experience he went in 1873 to Australia, with which he remained long connected as player and *entrepreneur*, besides "starring" in America, Canada, and England (notably at the Surrey Theatre).

Dampit. A character in MIDDLETON'S 'Trick to Catch the Old One' (q.v.).

Dan. The name of characters in COLMAN'S 'John Bull' (q.v.), 'The King of the Merrows' (q.v.), and BOUCICAULT'S 'Streets o' London' (q.v.).

"Danaë, in a brazen tower."—BEAUMONT and FLETCHER'S 'Valentinian' (song).

Danby, Charles. Actor, born 1857; made his London *début* at the Strand Theatre in September, 1887, as *Captain Sneak* in 'The Sultan of Mocha' (q.v.). He was in the original casts of 'Ruy Blas, or the Blase Roué' (1889), 'Joan of Arc' (1891), 'Morocco

Bound (1888), **'King Kodak'** (1894), **'The Lady Slavey'** (1894), **'Baron Geloah'** (1895), etc.

Dance, Charles. Dramatic writer, born 1794, died 1881; son of an architect; held successive offices in the Insolvent Debtors' Court London. The following is a list of his principal dramatic poems, all of which see:—**'Advice Galls,' 'Alive and Merry,' 'The Bengal Tiger,' 'Beniah Nym,' 'Miss Beard,' 'Burlington Arcade,' 'The Country Squire,' 'Delicate Ground,' 'A Dream of the Future,' 'The Dustman's Ball,' 'Imak Walton,' 'Lucky Stars,' 'Marriage a Lottery,' 'A Match in the Dark,' 'The Morning Call,' 'Naval Kermesses,' 'Olympic Revels,' 'The Paphian Bow,' 'Petit Court Government,' 'Pleasant Dreams,' 'Puss in Boots,' 'Rags and Rattles,' 'The Stock Exchange,' 'Telemachus,' 'The Victor Vanquished,' 'The Water Party,' 'Who Speaks First?' and 'A Wonderful Woman'**

Dance, George. Dramatic writer; author of **'Oliver Grumble'** (1898), **'The Herald'** (1901), **'Ma Mlle Rosette'** (libretto) (1902), **'A Modern Don Quixote'** (1903), **'The Lady Slavey'** (1903), **'The Gay Partisienne'** (1904), **'Buttercup and Daisy'** (1905), **'Lord Tom Sully'** (1906), **'The New Mephisto'** (1907), **'The Gay Aristette'** (1908), **'A Chinese Honey-moon'** (1909), **'The Ladies' Paradise,' 'The West End,'** etc., also, co-author with F. Despres, of **'The Nautch Girl'** (1901).

Dance, James. Actor and playwright, born 1722, died 1774, son of a surveyor and architect; educated at Merchant Taylors and Oxford; assumed the name of 'Lover,' and published in 1743 a play called **'Pamela'** (q.v.) also wrote pantomimes entitled **'The Witches'** 1767, **'The Rites of Hecate'** (1764), and **'The Hermit'** (1767), besides publishing adaptations of **'Timon of Athens'** (1768), **'Rome a Wife and Have a Wife'** and **'The City Madam'** 1771). He was known as an actor in Dublin and in Edinburgh, where he was also a theatrical manager. In 1762 he appeared at Drury Lane. Later, he built a theatre at Richmond, Surrey.

Dancer, John (temp. Charles II.) published English translations of Corneille's **'Rodomonte'** 1671 and Quinault's **'Agrippa, King of Alba'** (1675).

Dancer, Mrs. See CRAWFORD, MRS. ANN.

Dancing Barber (The). A farce in one act, by CHARLES KELLY (q.v.) first performed at the Adelphi Theatre, London, on January 4, 1836, with H. Beverley as **'Narcissus Fitzfiddle'**.

Dancing Girl (The). A play in four acts, by HENRY ARTHUR JONES, first performed at the Haymarket Theatre on January 14, 1861 with Miss Julia Neilson in the title part (*Drusilla Ives*), Miss B. Horlock as *Faith Ives*, Miss Norreys as *Nobel Crake*, Miss E. Leclercq as *Lady Bentry*, H. Bever-

ley as *the Duke of Gainsbury*, F. Kerr as *Hon. Reginald Stingsby*, J. Fernandez as *David Ives*, C. Allan as *Mr. Crake*, F. Terry as *John Christian* and other parts by Mrs. E. H. Brocke, Miss M. Ayrton, H. Harwood, and C. Hudson, played in the English provinces in 1901 with Miss K. Vaughan as *Drusilla* and in 1900 with Miss W. Arthur Jones in the title part, first represented in America at the Lyceum Theatre, New York, on August 31, 1891.

Dandelion's Dodge. A farce by T. J. Williams (q.v.) first performed at New Holborn Theatre, London, October 8, 1867.

Dandolo; or, The Last of the Doges. A farce in one act, by EDWARD STANING first performed at the City of London Theatre, January 8, 1838 with Kate in the title part (a professor of dancing).

Dandy Dan, the Lifeguardsmen. A musical comedy in two acts, written by HAMIL HOOD composed by Walter Slaughter, first performed at the Grand Opera House, Belfast August 23 1897 produced at the Lyric Theatre London, December 4, 1897, with Arthur Roberts in the title part. Miss Im Rowman as *Mary*, and other parts by Miss P. Broughton, W. H. Denny, etc.

Dandy Dick. A farce in three acts, by A. W. PINKED (q.v.) first performed at the Court Theatre, London, on January 27, 1867 with John Layton as *the Very Rev. Augustin John P.D., Dean of St. Maurice's*, A. Lecl as *Blair* (his butler), E. Maurice as *Sir Tristram Maldon*, F. Kerr as *Major Turner*, H. Evansfield as *Mr. Darby*, W. H. Denny as *Josh Topping* (a policeman), W. Lugg as *Hatcham*, Mrs. John Wood as *Georgiana Tudman*, Miss Norreys as *Shoba*, Miss M. Lewis as *Sawyer*, and Miss Laura Landon as *Hannah Topping* produced at Tivoli's Theatre in September 1867, cast as above save that Alfred Bishop replaced Arthur Lecl, and Miss Eva Wilson replaced Miss Norreys, played in the English provinces in 1867, with W. F. Hawtreys as *the Dean* and Miss M. Hingston as *Georgiana*, performed at Daly's Theatre, New York, in October, 1867, with C. Fisher as *the Dean*, J. Lewis as *Blair*, J. Drew as *Major Turner*, O. Skinner as *Lecl*, Darby, C. Clarke as *Sir Tristram*, Miss V. Dreher as *Nellie*, Miss V. Shannon as *Shoba*, Miss St. Quentin as *Hannah* and Miss Behan as *Georgiana*, played at Boston, U.S.A. in January 1868 with Miss Clarke as *Georgiana* and Miss Edmond as *Shoba*; revived at Wyndham's Theatre London, on February 8, 1900 with Edmund Maurice and W. H. Denny in their original parts, Alfred Bishop as *the Dean*, O. G. Idens as *Blair*, A. Vane Tempest as *Turner*, Stanley Cooke as *Darby*, Miss M. Hoffman as *Nellie*, Miss Grace Lane as *Shoba*, Miss Annie Hughes as *Hannah*, and Miss Violet Vandrough as *Mrs. Tudman*.

Dandy Dick Whittington. An opera bouffe in two acts, written by G. E. MEYS, composed by Ivan Caryll, and first performed at the Avenue Theatre, London,

on March 2, 1895, with Miss May Yohs as *Dick*, J. F. Sheridan as *Lady Fitzcarrine*, James Harr as *Captain Purvis*, R. Pakenham as *Kobe Goss*, Miss Ethel Haydon as *Alice*, etc.

Dandy Fifth (The). A comic opera in three acts, written by G. R. Sims, composed by Clarence Corri and first performed at the Prince of Wales Theatre, Birmingham, April 11, 1893, produced at the Duke of York's Theatre, London, August 16, 1893, with Scott Russell as *Dick Darselle*, Miss Ruth Davenport as *Kate*, and other parts by H. Cole, E. Lewis, C. M. York, etc.

Dane's Dyke. A drama in three acts, adapted by Mrs. AUGUSTA BRIGHT from her novel 'Unto the Third and Fourth Generations', and first performed at Sheffield on August 21, 1891.

Danger. (1) A drama in four acts, by ALFRED RITNER (q.v.), produced at the Standard Theatre, London, on November 7, 1894. (2) A comedy-drama in three acts, by ALFRED DAVIS produced at the Theatre Royal, Leeds, on September 19, 1872. (3) A drama in three acts, by HORNCASTLE and GUILVER, Hurry Theatre, London, October 23, 1879.

Danger Lights. A play by BUTRON VANE (q.v.).

Danger Signal (The). (1) A drama in four acts, by E. BRYANT, Pavilion Theatre, London, October 5, 1897. (2) A play by H. C. DE MILLE, performed in U.S.A.

Dangerfield '95. A play in one act, by MILDRED T. DOWLING, Garrick Theatre, London, May 26, 1896.

Dangerous. A comedy drama in three acts, by CHARLES OSBORNE (q.v.), Lyceum Theatre, Sunderland, September 22, 1873.

Dangerous Friend (A). A comedy, adapted from Fenillet's 'La Tentation' (q.v.) by JOHN DIXON (q.v.) and first performed at the Haymarket in October 1866, with C. J. and Mrs. Mathews, H. Howe, and W. H. Kendal in the cast. See *LEO ASTRAY*.

Dangerous Game (A). A drama, in prologue and three acts, by MR RANDAL ROBERTS, Grand Theatre, London, April 6, 1896.

Dangerous Maid (A). A musical play in three acts, adapted by SYDNEY HOPKINSON from Helene's 'Blut' with music by Leopold Schenck and Fred. J. Kastle, Casino Theatre, New York, November 12, 1893.

Dangerous Ruffian (A). A comedy in one act, by W. D. HOWELLS, Avenue Theatre, London, November 30, 1895.

Dangerous Women. A drama in four acts, by F. A. McDONNELL, Brixton Theatre, London, August 1, 1908.

Dangers of London (The). A drama in four acts, by F. A. McDONNELL, first performed at Cardiff, June 8, 1890; produced

at the Surrey Theatre, London, June 28, 1890. (2) 'Dangers of a Great City,' a play by A. KENNEDY, performed in U.S.A.

Dangle. In SHERIDAN's 'Critic' (q.v.), is "a theatrical quidnunc, a mock Mecomme to second hand authors."

Daniel. A drama in seven parts, by HANNAH MORRIS, published in 1781. "The subject is Daniel in the den of lions."

Daniel, George. Dramatic and miscellaneous writer, born 1739, died 1804; was the author of 'Doctor Bolus,' a burlesque (1818), 'The Diagonialis Miriphae,' farce (1819), and 'Sworn at Highgate,' farce (1823); also, of 'Ophelia Keen,' a dramatic legendary tale' (1825), said to have been based on an incident in Edmund Keen's private life. Between 1823 and 1831 he edited 'Cumberland's British Theatre,' a collection of plays for each of which he wrote an historical and critical preface. In 1831-2 he did the same office for a supplementary series called 'Cumberland's Minor Theatre.' These two series were subsequently republished in sixty-four volumes (1838) and after Daniel also assisted in the production of T. H. Lacy's 'Acting Edition of Plays' and of Davison's 'Actable Drama.' See 'Dictionary of National Biography.'

Daniel O'Connell. (1) A drama in three acts, by JOHN LEVY, Theatre Royal, Worcester, June 21, 1890. (2) A drama by F. ROBERTSON, Queen's Theatre, Dublin, August 14, 1882.

Daniel Rochat. A drama by VICTORIAN HANCOCK, performed in English at the Union Square Theatre, New York in 1890-91, with C. H. Thorne Jan., and Miss Mary Jewett in the leading roles, played at Washington with Miss Eleanor Calhoun as *Leah Henderson*. See *ROMA*.

Daniel, Samuel. Poet and dramatist, born 1562, died 1619, son of a music teacher; educated at Oxford, was tutor to William Herbert, afterwards Earl of Pembroke. Between 1603 and 1614 four masques of his were performed at Court, and he received in 1607 from Queen Anne, wife of James I., a place in her household, which he resigned in favour of life as a farmer in Somersetshire, his native county. His dramatic works include 'Cleopatra,' a tragedy (1593), 'The Vision of the Twelve Goddesses,' a masque (1604), 'Philotas,' a tragedy (1606), 'The Queen's Arcadia,' a pastoral tragic comedy (1606), 'Tethys Festival,' an interlude (1610), and 'Hymen's Triumph,' a pastoral tragic comedy (1615). An edition of his whole works appeared in 1623; they were edited with a biographical and critical introduction by Dr. Grosart, in 1863-96. See also, Langhorne's 'Dramatic Poets,' Fuller's 'Worthies,' Wood's 'Athenae Oxonienses,' Ritson's 'Bibliographia Poetica,' Collier's 'Dramatic Poetry,' Fleay's 'English Drama,' and Ward's 'English Dramatic Literature.'

Daniela. A play adapted by W. von

SACHS and E. HAMILTON BELL from the German, and produced at the Union Square Theatre, New York, in December, 1886, with Mdme. Modjeska as the heroine.

Danischeffs (The). A play in four acts, adapted by Lord NEWRY from 'Les Danischeffs' of MM. Newsky and Dumas (1876), and first performed at the St. James's Theatre, London, on January 6, 1877, with Miss Fanny Addison as the *Countess Danischeff*, Miss Lydia Foote as *Anna*, Mrs. John Wood as the *Princess Lydia*, C. Warner as *Vladimir*, J. Clayton as *Osip*; afterwards produced at the Court with H. B. Conway as *Vladimir*, A. Cecil as *Roger de Taldé*, H. Kemble as *Zakaroff*, W. H. Brougham as *Father André*, J. Clayton as *Osip*, Miss L. Moodie as the *Countess*, Miss Carlotta Addison as *Princess Lydia*, Miss Marion Terry as *Anna*; produced at the Union Square Theatre, New York, with a cast including Miss Sara Jewett and C. R. Thorne, jun.

Danites (The). A drama in five acts, by JOAQUIN MILLER, performed at the Grand Opera, New York, in 1878, with M'Kee Rankin and his wife in the principal parts; first performed in England at Sadler's Wells Theatre, London, on April 26, 1880, with M'Kee Rankin as *Sandy M'Gee*, W. E. Sheridan as *Charles Godfrey*, G. B. Waldron as *H Ezekiah Carter*, Mrs. Rankin as *Nancy Williams*, and Miss Cora Tanner as *Hulda Brown*.

Dan'l Bartlett. A play rechristened in 1892 'The Deputy Sheriff,' and played in London (Elephant and Castle Theatre, October 17) and the English provinces

Dan'l Druce, Blacksmith. A play by W. S. GILBERT (*q.v.*), first performed at the Haymarket Theatre, London, on September 11, 1876, with H. Vezin in the title part, Johnston Forbes-Robertson as *Geoffrey Wynyard*, Miss Marion Terry as *Dorothy*, E. J. Odell as *Reuben Haines*, H. Howe as *Sir Jasper Combe*, Braid as *Marple*, Weathersby as *Ripley*, etc.; performed in the English provinces in 1876, with Miss Florence Terry as *Dorothy*; played at Booth's Theatre, New York, in January, 1877, with Laurence Barrett in the title part and Miss Minnie Palmer as *Dorothy*; performed in the English provinces in 1880, with Miss Clara Laidlaw as *Dorothy*; revived at the Court Theatre, London, in 1884, with H. Vezin as before, Miss Fortescue as *Dorothy*, John Clayton as *Sir Jasper*, W. Mackintosh as *Haines*, C. Hawtrey as *Geoffrey*, E. Maurice as *Marple*, etc.; revived at the Prince of Wales's Theatre, London, on the afternoon of February 20, 1894, with William Mollison as *Dan'l*, W. Rignold as *Sir Jasper*, S. Valentine as *Haines*, Fuller Mellish as *Geoffrey*, J. Cross as *Marple*, Miss Nancy Mackintosh as *Dorothy*, etc. See DAN'L TRA-DUCED.

Dan'l Tra-Duced, Tinker. A burlesque by ARTHUR CLEMENTS of 'Dan'l Druce, Blacksmith' (*q.v.*), first performed at the Strand Theatre, London, on November

27, 1876, with J. G. Taylor as *Dan'l*, Miss Lottie Venne as *Dolly*, C. D. Marius as *Geoffrey*, H. Cox as *Rude-in-Paynes*, and W. S. Penley as *Sir Ivory Comb*.

Dante. An "idyll" by G. H. R. DABBS and EDWARD RIGHTON, first performed at St. George's Hall, London, July 10, 1893, with H. Vezin as *Dante*, Miss Laura Johnson as the *Spirit of Beatrice*, etc. (2) A play in a prologue and four acts, rendered into English by LAURENCE IRVING from the French of Victorien Sardou and Emile Moreau; Lyceum Theatre, London, April 30, 1903, with Henry Irving as *Dante*, Miss Lena Ashwell as *Pia del Tolomei* and *Gemma* (her daughter), Miss Wallis as the *Abbess*, Mdme. Lilian Eldée as *Francesca da Rimini*, Miss Nora Lancaster as the *Spirit of Beatrice*, W. Mollison as *Cardinal Colonna*, etc. (3) A play in four acts, by ALFRED C. CALMOUR, Queen's Theatre, Manchester, June 15, 1903, with H. Cooper-Cliffe as *Dante*, and Mdme. L. Eldée as *Beatrice*; Coronet Theatre, London, September, 1903.

Dantes, Edmond. The hero of the various adaptations of 'Monte Cristo' (*q.v.*).

Danvers, Edwin. Actor; was the original representative of the following (and other) characters:—The Goat in Byron's 'Esmeralda' (1861), *Scampa* in W. Brough's 'Ernani' (1865), *Dame Hatley* in Burnand's 'Black-Ey'd Susan' (1866), *Devilshoof* in Gilbert's 'Merry Zingara' (1868), *Nurse Margery* in Burnand's 'Beast and the Beauty' (1869), and *Von Schlackenstein* in Gilbert's 'Gentleman in Black' (1870).

Danvers, H. Dramatic writer; author of 'A Conjugal Lesson' (*q.v.*) and 'A Fascinating Individual' (*q.v.*).

Daphne. A play by MARGUERITE MERINGTON, performed in the United States.

Daphne and Amintor. See ORACLE, THE.

Daphne, in O'HARA'S 'Midas' (*q.v.*), figures as the favourite of *Pol* (or *Apollo*). (2) In GILBERT'S 'Pygmalion and Galatea,' *Daphne* is the wife of *Chrysos* (*q.v.*).

Daphnis. A character in BEAUMONT and FLETCHER'S 'Faithful Shepherdess' (*q.v.*).

Dapper. (1) A lawyer's clerk in JONSON'S 'Alchemist' (*q.v.*). (2) A stockbroker in MURPHY'S 'Citizen' (*q.v.*).—*Sir Davy* and *Jack Dapper* are father and son in MIDDLETON'S 'Roaring Girl' (*q.v.*).

Dapperwit. (1) A "brisk, conceited fellow" in WYCHERLEY'S 'Love in a Wood' (*q.v.*). (2) A character in OXENFORD'S 'Rape of the Lock' (*q.v.*).

Daran. A character in REYNOLDS'S 'Exile' (*q.v.*).

Darby and Joan. A duologue by HENRY BELLINGHAM and WILLIAM BEST, Terry's Theatre, London, February 11, 1888.

Darby. A character in O'KEEFE'S 'Poor Soldier' (q.v.).

Darby, Mary. See ROBINSON, MRS.

Dard. A character in CHARLES READ'S 'Double Marriage' (q.v.) and CYRIL TURNER'S 'White Lies' (q.v.).

Dare-devil (The). A drama in four acts, by ARTHUR SHIRLEY and HERBERT LEONARD, performed ("for copyright purposes") at the Prince's, Portsmouth, October 19, 1894.

Dare-devil Dick. See QUEEN'S HORSE, THE.

Dare-devil Max. A melodrama in four acts, by W. A. BRADNER, Theatre Metropole, London, December 11, 1890, with Murray Carson in the title part.

Daring Dick, the Detective. A play by J. J. M'CLOSKEY, performed at New York in 1870.

Darius, King of Persia, and the hero of the following dramatic works:—(1) 'A Pretty new Enterlude, both pithie and pleasant, of the Story of King Darius, being taken out of the thyrd and fourth Chapter of the thyrd Booke of Esdras,' and printed in 1595. (2) 'Darius' a tragedy by Sir WILLIAM ALEXANDER, Earl of Stirling (q.v.), printed in 1643, and described by the author as "the first essay of my rude and unskillfull Muse in a tragically poem." (3) 'Darius, King of Persia' a tragedy by J. CROWNE (q.v.), acted by "their majesties servants" at the Theatre Royal in 1658. For the plot, see GENESIS.

Dark City (The). A play in five acts, by AUGUSTIN DALY, founded "remotely" on 'Les Compagnons de la Truelle,' and first performed in New York, September 4, 1877, with a cast including M. Barrymore, C. Fisher, J. B. Stedley, J. Lewis, W. Davidge, J. Drew, Miss A. Dyas, Miss E. Righ, Mrs. Gilbert, etc.

Dark Cloud (The). A play by ARTHUR SMETHLEY (q.v.), first performed on January 3, 1863, at the St. James's Theatre, London, with Arthur Stirling as Philip Austin.

Dark Continent (The). A drama in five acts, by FREDERICK MOUTILLON and H. H. MORRELL, first performed at Barnsley in June, 1891, produced at the Grand Theatre, Islington, on October 10, 1892, first performed in America at San Francisco in May, 1893, also, as 'The Heart of Africa' at Kansas City (November, 1893).

Dark Days. A drama in five acts, adapted by J. COMYNS CARR (q.v.) from F. FARGUS's romance of the same name, and first performed at the Haymarket Theatre on September 26, 1885, with M. Barrymore as Basil North, H. Beerbohm Tree as Sir Mervyn Ferrand, Miss Langard as Philippa Lafarge, and R. Pateman, C. Sugden, Miss Lydia Foote, and Miss Helen Forsyth in other parts; played in the English provinces with

Miss Florence West (Philippa), Lewis Waller, Louis Calvert, etc., in the cast.

Dark Days in a Cupboard. A comedietta by STIRLING COYNE (q.v.), Adelphi Theatre, London, December 23, 1884.

Dark Deeds. A drama in four acts, adapted from Miss Braddon's novel, 'The Trail of the Serpent,' by MAY HOLT (Mrs. Fairbairn), first performed at Belfast, under the title of 'Jabez North,' and produced as 'Dark Deeds' at the Philharmonic Theatre, London, on March 11, 1882.

Dark Glen of Ballyfohill (The). A play by EDWARD STIRLING (q.v.).

Dark Night's Bridal (A). A poetical comedy in one act, founded by ROSEAR BUCHANAN on a prose sketch by R. L. Stevenson and first performed at the Vaudeville Theatre, London, April 9, 1887, with Fuller Mellish and Miss K. Rorke as hero and heroine.

Dark Night's Work (A). (1) A drama in three acts, adapted by DION BOUTICAULT (q.v.) from Scribe's 'Giralda' (q.v.), and first performed at the Princess's Theatre, London, on March 7, 1870, with Herbert standing as Manuel, W. Rignold as the King of Spain, Miss Emma Barnett as the Queen, Miss Rose Leclercq as Paquita, etc. (2) A play by H. N. WRIGHT.

Dark Past (The). A melodrama in four acts, by FRANK PRICE, Theatre Royal, Barnsley, October 23, 1890.

Dark Secret (A). A drama, in a prologue and four acts, founded on Sheridan le Fanu's story, 'Uncle Silas,' by JOHN DOUGLASS and JAMES WILLING, jun., and first performed at the Standard Theatre, London, on October 28, 1898, produced in U.S.A. in 1887; revived at the Princess's Theatre, November, 1896. See UNCLE SILAS.

Dark Side of the Great Metropolis (The). A drama in three acts, by W. TRAVERS (q.v.), Britannia Theatre, London, May 11, 1893. See DARKEST LONDON.

Darkest London. A drama in five acts, by BUTLER STANROPE, Birkenhead, April 4, 1891. See DARK SIDE OF THE GREAT METROPOLIS.

Darkest Russia. See RED DOUBLE.

Darkness Visible. A farce in two acts, by THEODORE HOOK, first performed at the Haymarket on September 23, 1811.

Darley, George. Poet and prose-writer, born in Dublin, 1795, died 1848; author of three dramatic poems 'Nyctela; or, The May Queen' (1829), 'Thomas à Becket' (1840), and 'Ethelstan, King of Wessex' (1841), author, also, of criticisms of the drama and the stage in the 'London Magazine' and 'Athenaeum'. He supervised an edition of the plays of Beaumont and Fletcher (1840), for which he wrote a

critical introduction. See the memoir by J. H. Ingram prefixed to the 1862 edition of 'Sylvia'.

Darling, Grace. See GRACE DARLING and WRECK AT SEA.

Darlington's Widows. See MY MOTHERS.

Darnay, Charles. Figures in all the dramatizations of 'A Tale of Two Cities' (q.v.).

Darnley, J. H. Actor and playwright; made his debut in the former capacity at Liverpool in 1873. His first appearance in London was at Astley's in 1880, as *Brumish* in 'Arrah-na-Pogue'. He was the original representative of *Captain Salem* in 'The Hells of Haslemere' (q.v.) and *Arthur Maxwell* in 'The Barrister' (q.v.). He has written the following dramatic pieces:— 'Wanted, a Wife' (1890), 'The Solicitor' (1890), 'Mrs. Dexter' (1891), 'Facing the Music' (1899), 'Oh! Society' (1900), also, with George Manville Fenn (q.v.), 'The Barrister' (1887), 'The Ballroom' (1888), and 'A Wife's Devotion' (1889), and, with H. Bruce, 'Shadows on the Blind' (1897) and 'On Guy Fawkes Day' (1897).

Darnley, Lord. Figures in T. E. WILKS' 'Lord Darnley' (q.v.) in 'Mary Queen of Scots' (q.v.), etc. There is also a *Lord Darnley* in 'The Field of the Cloth of Gold' (q.v.).

Darnley, The House of. See HOUSE OF DARNLEY, THE.

Darnley; or, The Keep on the Castle Hill. A drama in two acts, by T. ROBERTSON WILKS (q.v.).

Dartie, Rosa. Figures in various adaptations of 'David Copperfield' (q.v.).

Dartmoor. See DICK VENABLES.

Darville, George. See GEORGE DAVILLA.

Daryl, Sidney. The hero of ROBERTSON'S 'Society' (q.v.).

Dash (The); or, Who but He? A musical farce in two acts, words by FRANCIS LATHOM, music by Reeve, performed at Drury Lane on October 20, 1804.

Dash, Captain. A character in the farce 'At Home' (q.v.). (2) *Red Dash* is a character in MACKLADY'S 'Bank-Note' (q.v.).

Dash for Freedom (A). A drama in five acts, by GEORGE ROU, Olympic Theatre, London, November 29, 1864.

Dashaway, Charlotte. Ward of *Lord Bromfield* in T. HOOD'S 'Soldier's Return' (q.v.).

Dashington, Mrs. See BELLES WITHOUT BRACKS.

Dashwell. One of the husbands in RAYESCROFT'S 'London Cuckolds' (q.v.).

Dashwoud, in MURPHY'S 'Know your own Allid' (q.v.), was intended for Foote.

Daubigny, Delacour. The *nom de guerre* used by G. B. NIXON in connection with 'The Girl I Left Behind Me' (q.v.).

Daughter (The). (1) A play in five acts, by SHERIDAN KNOWLES, performed at Drury Lane in 1830, with Miss Hildart in the title part, *Marian*, the author as her father, and other roles by Cooper, Ward, Diddiear, Brindal, etc. (2) A drama in one act, by THOMAS HAYNES BAILLY (q.v.) founded on 'La Lectrice' of Scribe, and performed in 1838, with Mrs Hooper, Frank Matthews, James Vining, and Keeley (*Fitzfiddle*).

Daughter-in-Law, My. See MY DAUGHTER-IN-LAW.

Daughter of Eve (A). A drama in three acts, by PAUL MERITT (q.v.), first performed at the Prince of Wales's Theatre, Birmingham, in July 30, 1877. See DAUGHTERS OF EVE.

Daughter of France (A). See ROLL OF THE DRUM.

Daughter of Ireland (A). A play performed at the Standard Theatre, New York, in October, 1886, with R. C. Hilliard and Miss G. Cayvan in leading parts.

Daughter of Ishmael (A). See LIVING DEAD, THE.

Daughter of the Danube (The). An extravaganza by W. R. GEMAN, Holborn Theatre, London, March 3, 1873.

Daughter of the Nile (The). A play by LAURA DON (q.v.), produced in 1867 as 'Egypt', with Miss Edie Ellisler in the chief role.

Daughter of the People (The). A drama in five acts, adapted by FRANK HARVEY from the French, and first performed at South Shields, February 16, 1891; produced at the Grand Theatre, Islington, June 28, 1891.

Daughter of the Regiment (The). (1) A drama in two acts, adapted by EDWARD FITZBALL (q.v.) from the libretto of 'La Fille du Regiment', and performed at Drury Lane Theatre, May 28, 1844, with Mrs. Stirling in the title part (*Madelaine*). (2) Donizetti's opera was produced, with an English libretto by FITZBALL, at the Surrey Theatre on December 21, 1847. (3) The opera was produced, with an English libretto by OSCAR WEIL, at the Prince's Theatre, Bristol, on October 13, 1880. See JOSEPHINE.

Daughter of the Revolution (The). A comic opera, words by J. CHEEVER GOODWIN and music by Ludwig Engländer, first presented under this title at Broadway Theatre, New York, on May 27, 1896, with Miss Camille D'Arville as the heroine, L. Hallam Mootyn as *General Grumma*, and Miss Sidney Worth as the general's wife. "George Washington is a subordinate figure in the piece." The original work was first performed in 1876, the book being by Leo Goldmark.

Daughter of the Stars (The). A drama in two acts, by SHIRLEY BROOKS (q.v.), first performed at the Strand Theatre, London, on August 5, 1850.

Daughter of the Tumbrels (The). A play in one act, by WALTER E. GREGAN, West Theatre, Albert Hall, May 17, 1897.

Daughter to Marry (A). A one-act comedy by J. R. PLANCHÉ (q.v.), performed at the Haymarket Theatre in 1828, with Vining as *Vind*, and Mrs. Waylett as *Mary*; revived at the Olympic Theatre in 1833-8.

Daughter's Honour (A). A domestic drama in four acts, by BENJAMIN LANDECK and ARTHUR SHIRLEY, Surrey Theatre, London, December 17, 1894.

Daughter's Secret (A). A drama in two acts, by GEORGE PERL, Britannia Theatre, London, February 26, 1874.

Daughter's Trial (A). See HEWY DUNBAR.

Daughters. A farcical comedy in three acts, by T. G. WARREN (q.v.) and WILLIE EDGOUIN (q.v.), Theatre Royal, Portsmouth, June 30, 1890.

Daughters of Babylon (The). A play in four acts, by WILSON BARRATT, produced at the Lyric Theatre, London, February 6, 1897, with the author as *Jehudi*, Miss M. Jeffries as *Rina*, F. McLeay as *Jediah*, Ambrose Manning as *Achor*, Miss Lily Hanbury as *Elika*, and other parts by Miss D. Belmont, Miss C. Collier, A. Brydson, E. Irwin, etc.

Daughters of Eve (The). A play by A. E. LANCASTER and J. MAGNUS, performed in the United States. See DAUGHTER OF EVE, A.

Daughters of the Poor. A comedy-drama in four acts, by HOTT MARBLE, first performed at the Adelphi Theatre, Chicago, October 9, 1898.

Dauncey, Sylvanus. Dramatic writer, born 1864, author of 'A Divided Duty' ('A Month after Date') (1885), 'Charity's 'Joak' (1891), 'Love at Home,' adapted (1891), 'The Reckoning' (1891). See DAY, G. D.

Dauntless, Richard. A sailor in GILBERT and SULLIVAN'S 'Ruddigore' (q.v.).

Dauvray, Helen. Actress appeared in New York in 1857 as *Stella Vanduyke* in Bronson Howard's 'Met by Chance,' as well as *Constance* in 'The Love Chase,' and *Fry Woffington* in 'Masks and Faces.' She was seen in London in 1892 as *Suzanne* in 'A Scrap of Paper' (q.v.).

Davenant, Lord and Lady. In CUMBERLAND'S 'Mysterious Husband' (q.v.).

Davenport, in LAMB'S 'Pawnbroker's Daughter' (q.v.). is in love with *Marian*. (2) There is a Davenport in 'The British Legion' (q.v.).

Davenport. Actor, died March, 1814; married, about 1787, Mary Ann Harvey (see DAVENPORT, Mrs. M. A.). In Oxberry's 'Dramatic Biography' (1825) we read that, "though unequal to characters of first rate importance," he "perhaps had few equals in parts of a rough but manly nature, such as *Rogues* ('Mountaineers'), *Sully*, etc. He was a good speaker, and a useful member of the Covent Garden company, which he left, in consequence of ill health, in 1812."

Davenport, Adolphus (real name, Hoyt). Actor, born in Connecticut, 1822; died in New Orleans, 1873, made his debut at the Baltimore Museum in 1848, but soon after, in obedience to parental pressure, left the stage to study the law. Eventually, however, he returned to the boards, and in 1855 played small parts at the old Broadway, New York. While at this theatre he married Miss Lizzie Weston (see MATHEWS, Miss CHARLES JAMES). With her he starred for a time and then came engagements at Philadelphia (1858-59), New York (1859), etc. In 1862 Davenport was manager of the Mobile Theatre.

Davenport Brothers and Co. A farce by EDGAR PENNERTON, Theatre Royal, Birmingham, April 24, 1879.

Davenport Done. A comedietta by Captain COLMAN.

Davenport, Edward Loomis. Actor, born at Boston, U.S.A., in 1818; died September, 1877; made his professional debut at Providence, Rhode Island, in 1838, as *Parson Wildgoose* in 'A New Way to Pay Old Debts.' After this came an engagement at the Tremont Theatre, which was by-and-by followed (in 1846) by appearances at the Park Theatre, New York, as *Romeo*, *Ben-dick*, *Fazio*, *St. Pierre*, and so forth. In the following year he was the original representative of *Armand* in Mrs. Mowatt's play so named (q.v.). In December, 1847, he and Mrs. Mowatt made their English debut at Manchester, and in January, 1848, their London debut at the Princess's. During the next six or seven years he was seen in England as *Othello*, *Richard III.*, *Sir Giles Overreach*, *St. Pierre*, *Rob Roy*, the Corsican Brothers, *Claude Melnotte*, *William* in 'Black Eyed Susan,' *Adam Trucman* in 'Fashion,' and other parts. In August, 1854, he returned to America, and for a time starred in such pieces as 'The Egyptian,' 'Francesca da Rimini,' 'Calaynos,' etc. In 1856 he played *Hamlet* at Burton's, New York. In 1857 he became joint-lessee of the American Theatre, New York. In 1859 he undertook the management of the Harvard Athenaeum, Boston. In 1866 he was joint-lessee of the old Washington Theatre, and in 1870-73 he was lessee of the Chestnut Street Theatre, Philadelphia. Among his subsequent rides were *Bill Sikes*, *Sir Lucius O'Trigger*, *Captain Hawkeley*, *Edmond Dantes*, *Prospero*, *Brutus* in 'Julius Cæsar,' *Dani Druce*, and *Edgar* in 'King Lear.' He was last seen in New York in 1878, his last public appearance was at Cumberland,

U.S.A.; made his professional debut at Nottingham in June, 1850, as Adam Feneston in 'The Iron Chest' (q.v.). Engagements followed at the Queen's, Victoria, Olympic, and Drury Lane Theatres. His first bow to an American audience was made in August, 1850, at the Old Broadway Theatre, New York, as Sir Peter Teague. At this theatre he stayed for five years, playing "leading comedy" and "old men" in all the standard repertory. After much "stuck" work in provincial cities he was seen in New York at various theatres between 1850 and 1855. In 1855 he joined the company of Augustin Daly with whom he remained until 1857, undertaking such characters as Sir John in 'The Barons Family', Sir John Fossy in 'Money', Sir Harcourt in 'Hedra', and Modis in 'London Assurance', 'Jesse Rural' in 'Old Men and Young Men', Colonel Howard in 'False Shame', 'Rusticopolis' in 'Man and Wife', 'Vanderpool' in 'Barnaby', and so forth. In 1857 he was the first American representative of 'Dust Devils' in 'E. M. S. Pinchere'. In 1858 he joined the company of the Madison Square Theatre, with which he was still associated when he died. His best parts are said to have included 'Fountain', 'Daphny', 'Mafetto', 'Bottom', 'Autopagus', 'Sir Toby Belch', 'Lover's Gobs', and 'Old Squire' in 'Lute'. He was the author of a play called 'The Family Party', and in 1855 published a book of reminiscences entitled 'Footlight Phases'. WILLIAM DAVIDSON, son of W. F. Davidson, and also an actor, made his debut at Newark, New Jersey in 1854. He was the original representative in America of Solomon Leeson in 'Queen's Evidence' and 'Geoffrey Gordon' in 'The Great Divorce Case'.

Davidson, John. Poet and dramatic writer; author of 'A Queen's Romance' (1804); adapter of 'Cyprio's Four in Coercion' (see FOR THE CAUSE); reviewer of Carl Arnbruster's translation of 'Königs Kinder' (see CHILDREN OF THE KING); has published 'Plays' (1804), 'Godfrids' (1801), 'Sail's the Man' (1801), etc.

Davies, Hub. Vocalist and actor, gained his early experience of the stage as a member of the Carl Horn Company which he joined in 1851, and of which he remained a member till 1855. In February, 1857, he took up the part of 'Geoffrey Wilder' in 'Calliope's Dorothy' (q.v.), after which he was the original representative of 'Martin Sailer' in the same company's 'Dust' (1857), of 'Ralph Rodney' in 'Solomon's Red Heart' (1858), and of 'Widow' in Sullivan's 'Ivanhoe' (1857).

Davies, Thomas. Actor, publisher, and miscellaneous writer, born about 1718, died 1755; was educated at Edinburgh University and made his histrionic debut at the Haymarket in 1738. After this he became a bookseller but, not succeeding, resumed his old profession, being seen at Covent Garden in 1755 as 'Pierro' in 'Venice

Preserved'. Going into the provinces, he met and married a young actress named Yarrow, to whom beauty Churchill afterwards paid homage in the well-known lines—

"Go up thine,
Thou dar'st look a very pretty girl!"

In 1755 both were employed at Drury Lane, very much in the character of "understudied". That Davies was really but a poor performer may be inferred from Churchill's pronouncement in 'The Rival'—

"In spite of his growth,
He counts a century as one month's time."

In 1760 Davies returned to book-selling, publishing in 1777 'A Genuine Narrative of the Life and Theatrical Transactions of Mr. John Henderson, written by himself. He was bankrupt in 1778, and through Dr Johnson's influence had a benefit at Drury Lane, figuring as 'Pierro' in 'The Way of the World' (q.v.). To 1779 belongs his edition, with a memoir, of the works of Maitland, and to 1780 his biography of Garrick, in which he was again assisted by Johnson. This was followed in 1780 by his 'Dramatic Miscellanies, consisting of critical observations on several Plays of Shakespeare, with a Review of his principal characters and those of various eminent writers, as represented by Mr. Garrick and other celebrated comedians; with anecdotes of dramatic poets, actors, etc.' In 1780 an edition of Boswell's 'Rasselas Anglicana' was published, "with additions by the late Mr. Thomas Davies." Mrs. Davies, who survived her husband, died in 1801. See Boswell's 'Life of Johnson', Nichols and Pinck's 'Anecdotes', and the Garrick Correspondence.

Davis, E. D. Theatrical manager, born 1824, died 1857.

Davis, Fay. Actress, began her career in America and in England as a reader. Her first appearance on the stage was made at the Haymarket Theatre, London, on November 4, 1800, as 'For Nigistina' in 'The Squire of Dunmoe' (q.v.). In the following year she played (see in 'As You Like It' at the St. James's Theatre, where she afterwards figured as 'Fay Soloni' in 'The Princess and the Butcher' (1807), 'Rustic' (1807), 'Hector' in 'The Tree of Knowledge' (1807), 'Herc' in 'Much Ado about Nothing' (1807), 'Rustic' in 'The Conquerors' (1807), 'John' in 'The Ambassador' (1807), 'Lohan' in 'Is Day of Old' (1807), 'Queen Piers' in 'Rustic' (1807), 'Hector' in 'The Man of Forty' (1807), 'Gipsy Pimp' in 'A Debt of Honour' (1807), the 'Duchess of St. Asaph' in 'The Wisdom of the Wise' (1807), and 'Gisela' in 'The Awakening' (1807).

Davis, Mary. Actress, born Charles H., described by Pope as "a bastard of Colonel Howard, my lord Berkeley's." Her chief success seems to have been made as Calista in Davonant's 'Rival', of which Boswell says ('Rasselas Anglicana') "All the woman's parts admirably acted, chiefly

[*Colonia*], a shepherdess, being mad for love, especially in singing several wild and mad songs. "My lodgings it is on the Cold Ground," etc. She performed it so charmingly that not long after it raised her from her bed on the cold ground to a bed royal. To the last named fact Pepys refers (January 18, 1667). "The king do show her countenance, and [she] is reckoned his mistress, even to the scorn of the whole world. She figured at Lincoln's Inn Fields between 1663 and 1668 as a member of the casts of Dryden's 'Sir Martin Marcell', Etherege's 'Comical Revenge' and 'She Would If She Could', Shirley's 'Love Tricks', 'Lord Orrery's 'Mustapha' and 'Henry V.' and Marryton's 'Stephanoe'. Pepys more than once praises her dancing (March 7, 1666-7, and August 5, 1667). She had by the king a daughter who married the second Earl of Devonwater.

Davis, Mo. A Jew in HOLCICAULT'S 'Flying Scud' (q.v.).

Davison, Mrs. See DEAN, MARIA.

Davo. Servant of Count Faldire in O'HARA'S 'April Day' (q.v.).

Davy. Servant to *Shallow* in 'King Henry IV. II.

Davy Crockett. An "Idyll of the backwoods" in four acts, by FRANK MARBOCH (Hitchcock), first performed at the Rochester Theatre, U.S.A. in 1873, with Frank Mayo as the hero, produced at New York (Nibbles Garden), March 9, 1874, with Miss Rom Rand as *Eleanor*. The story is in essence identical with that of 'Young Lochanvar'. "It is," says Laurence Hutton, "almost the best American play ever written. A pure sylvan idyll-story, told in a healthful, dramatic way, it is a poem in four acts. The play was first performed in England in June 1879, at the Alexandra Theatre, Liverpool, with Mayo in his original part. It was produced in London at the Olympic Theatre in August of the same year, with a cast including Mayo, L. Lablache, Clifford Cooper, and Miss Emma Eitta. A play in five acts, called 'Davy Crockett,' announced as "by Frank Digance," was produced at the Southminster Theatre, Edinburgh, on September 29, 1873.

Davy, Doctor. See DOCTOR DAVY.

Daw. (1) Sir John Daw is a character in JONSON'S 'Epicoene' (q.v.). (2) Sir David Daw figures in CLARENDON'S 'Wheel of Fortune' (q.v.). (3) Matthew Daw is a character in MISS CHAMBERLAIN'S 'School for Friends' (q.v.).

Dawdwell. A character in 'The Apportionment' (q.v.).

Dawdle the Doddler. The king in BURNARD'S 'White Cat' (q.v.).

Dawn. A drama in four acts, by GENOZZI, THOMAS and FRANK OSWALD, Vanderbilt Theatre, London, June 30, 1887. See DAVIL, CARLSFOOT and MAD MATHU, A.

Dawn of Freedom (The). A play in five acts by MARY LEFFINGWELL, Grand Theatre, Boston, Mass., February 29, 1888. — The Dawn of Hope, drama, in a prologue and four acts, by CLARENCE BARNETT and HERBERT B. COOPER, Novelty Theatre, London, January 30, 1898. — The Dawn of Love, a comedieta in one act, adapted by M. RUSSELL, Knickerbocker from Bennett and Rice's novel 'The Golden Butterfly', Theatre Royal, Exeter, January 20, 1893.

Dawson, Forbes. Actor and playwright, was in the original casts of 'Dark Days' (1883), 'The Witch' (1887), 'Silberia' (1887), 'Mirage' (1890), 'Blackmail' (1890), 'The Hailoon' (1891), 'The Scarecrow' (1891), 'Scap's Fables' (1893), 'A Communion' (1893), 'Gloriana' (1897), 'Niobe (all smiles)' (1897), etc. He is the author of the following dramatic pieces: 'The Outsider' (1891), 'The Diamond King' (1897), 'The Days to Come' (1893), 'The New World' (1897), 'Cherry Hall' (1894), 'Reported Missing' (1894), 'Scotch' (1898), 'Glorie Anton' (1898), etc.

Dawson, Nancy. Stage-dancer, born about 1730, died 1767, entered, about 1748, the employment of a puppet-showman, who taught her to dance. She was afterwards engaged successively at Sadler's Wells (as columbine) and at Covent Garden, where, in October 1760, she appeared in 'The Beggar's Opera,' creating a sensation by her rendering of a hornpipe (to the tune of which, it is said, G. A. Stevens wrote 'The Ballad of Nancy Dawson'). In September, 1760, she migrated to Drury Lane, to reappear in 'The Beggar's Opera' and to take part in Christmas pieces. She seems to have retired from her profession in 1763.

Day, George D. Dramatic writer; author of the libretto of 'A Near Shave' (1895), part-author (with Sidney Bowkett) of 'The Diamond Rush' (1895), 'The Mummy' (1895) and 'The Willow Pattern Plate' (1897), part-author, with Silvanus Dauncey, of 'Elmhurst of Tilbury' (1898), and of 'Campano, or, The Wandering Minstrel' (1898) and, with A. Branscombe, of 'The American Heiress' (1899).

Day, John. Dramatic writer; educated at Cambridge University. Author of the following stage pieces: 'The Bristol Tragedy' (1892), 'The Isle of Gulls, a tragedy' (1894), 'The Travels of Three English Brothers' (1897), 'Humour out of Breath,' a comedy (1898), 'Law Tricks,' a comedy (1898), 'Come see a Wonder' (1895), 'The Parliament of Bees,' a masque (1841), 'The Blind Beggar of Bethnal Green,' a comedy (1820), part-author with Dekker of 'Guy of Warwick' (1619), and with Marlowe of 'The Maiden's Holiday' (1584). His works were edited by A. H. Bullen for private circulation in 1881. See Henslowe's 'Diary.'

Day, John T. Dramatic writer. Author of 'The Fanatic' (1897), 'The Purser' (1897), and 'The Claychester Scandal' (afterwards 'The Intruders') (1898).

Day, Philip. Actor; was in the original casts of Halliday's 'Daddy Gray' (1886), Byron's 'How Hullo' (1890), etc., played *Horatio* at the Gaiety, London, in 1871, and *Steeleforth* in 'Little Emily' at the Adelphi in 1875.

Day, William H. Actor, born 1854; made his professional debut in 1874, was in the original casts of 'The Banble Shop' (1883), 'An Old Jew' (1884), 'The Masqueraders' (1884), 'Miss Hobbs' (1889), etc.

Day after the Fair. A farce in one act, by C. A. SOMMERS (q.v.), first performed at Sadler's Wells Theatre in 1839.

Day after the Wedding (The); or, A Wife's First Lesson. An interlude by Mrs. CHARLES KEMBLE (q.v.), first performed at Covent Garden on May 18, 1808, with the authoress as *Lady Elizabeth Freeland* and Charles Kemble as *Colonel Freeland*, revived at the Lyceum Theatre in April, 1832, with Mrs. Glover as *Lady Elizabeth*.

Day and a Night in New York (A). A farcical comedy in three acts, by CHARLES H. HART, first performed at the Hyperion Theatre, New Haven, Connecticut, April 12, 1886, Garrick Theatre, New York, August 30, 1886.

Day at an Inn (A). An interlude in one act, by THEODORE HOOK (q.v.), first performed at the Lyceum Theatre, London, July, 1833.

Day at Rome (A). A musical farce in two acts, words by C. SMITH, music by T. ATTWOOD, first performed at Covent Garden in October, 1798.

Day Dreams. (1) A comedy by Sir B. LINTON, Loton Park, Salop, November 4, 1795. (2) A play in one act, by HERBERT SWEARS, first performed at the Eden Theatre, Brighton, December 5, 1804. Opera Comique Theatre, London, July 6, 1806.

Day in London (A). A comedy in five acts, by ANDREW CHERRY, first performed at Drury Lane in April, 1807.

Day in Paris (A). A musical interlude in one act, by C. SELBY (q.v.), first performed at the Strand Theatre, London, on July 18, 1832, with Abbott as *Charles Wyndham* ("an Englishman amusing himself in Paris"), Mitchell as *Nathan's* servant, and Miss C. (Vivian) as *Emily Grenville* (betrothed to Wyndham), who, in the course of the piece, impersonates a French artist, a "tiger," a "susceptible young lady," and a young officer. This role was played at the Victoria by Mrs. Selby, Selby himself playing Wyndham.

Day in Turkey (A), or, The Russian Slaves. A comedy, with songs, by Mrs. COWLEY, first performed at Covent Garden in December, 1791.

Day of Beckoning (The). An adaptation by J. R. PLANCHÉ of a French melodrama, first performed at the Lyceum Theatre, London, in April, 1861, with C. J.

Mathews as the *Count D'Arenal* (q.v.), and other parts by F. Matthews, H. Rooby, Mrs. Mathews, Mmes. Vestris, etc., revived at the Adelphi in 1908. (2) A drama produced, for copyright purposes, at the Queen's Theatre, Battersea, February 17, 1904.

Day Well Spent (A). A farce in one act, by J. OXENFORD, first performed at the Lyceum Theatre, London, April 4 1835, with Wrench, Oxberry, Romer, Mrs. Emden, and Mrs. F. Matthews in the cast.

Day will Come (The). A drama in four acts, by WILLIAM J. MACKAY, Opera House, Chatham, March 7, 1862, Sadler's Wells Theatre, January 12, 1863.

Day's Fishing (A). A farce by J. MADDISON MORTON (q.v.), first performed at the Adelphi Theatre, London, on March 8, 1800.

Daybreak. (1) A drama, in prologue and four acts, by JAMES WILLING, first performed at the Standard Theatre, London, on September 1, 1884. (2) A play by E. F. ROSE, performed in 1784.

Daybrooke, Ruth. One of the heroines of ROBERTSON'S 'M.P.' (q.v.).

Days and Knight. A "musical farcicality," written by WALTER PARKY and composed by Louise Barrow, first performed at St. George's Hall, London, November 4, 1886, with Miss Ethel McAlpine in the cast. See *DAY AND THE KNIGHT*.

Days of Cromwell (The). An historical drama in five acts, by CHARLES BOGERS and CARTER LIVESLEY, first performed at the Borough Theatre, Stratford, on October 19, 1896.

Days of Old. A comedy in a prologue and two acts, by PHILIP FARMAN, Theatre Royal, Leamington, November 8, 1892. See *IN DAYS OF OLD*.

Days of Terror (The). A romantic drama in four acts, by C. A. CLARK, Bishop Auckland, March 24, 1891.

Days of Yore (The). A drama in three acts, by R. LUMBERLAND (q.v.), first performed at Covent Garden in January, 1796. The scene is laid in the reign of Alfred the Great.

Days to Come (The). A drama in four acts, by FORREST DAWSON, performed for the first time in London at the Elephant and Castle Theatre, May 27, 1893.

Daxile. A man about town in BOUCCALUPT'S 'London Romance' (q.v.). He was "originally called 'Daxile,' or some such name—an Irish character, to be represented by Tyrone Power, probably 'Dutton Cook.'—Mrs. Daxile is a character in REYNOLDS'S 'Management' (q.v.).

D'Ennery, Adolphe Philippe (real name, Jacob). French dramatist, born 1812, died 1880, adapted to the French stage 'The Colleen Bawn,' 'Jack Sheppard,' and

'Cacoe Tom's Cabin,' under the titles respectively of 'Le Lac du Geneston,' 'Les Chevaliers du Brouillard,' and 'La case de l'Oncle Tom.' Among the English plays translated or adapted from D'Ennery's own dramatic works are the following, all of which see:—'Around the World in Eighty Days,' 'Cartouche,' 'La Dame de St. Tropez,' 'Don Cesar de Bazan,' 'The Earthquake of Martinique,' 'The Fortune Teller,' 'The Foster Sisters,' 'The Four Stages of Life,' 'Gaspard Hauser,' 'The Hen with the Golden Eggs,' 'The Hidden Hand,' 'A Hundred Years Old,' 'It's an Ill Wind that blows Nobody Good,' 'Jocasse the Juggler,' 'A Life's Revenge,' 'Linda, the Pearl of Navoy,' 'London by Night,' 'Magliore the Conjuror,' 'Marie Jeanne,' 'Michael Strogoff,' 'Napoleon, or, The History of a Flag,' 'On the Cards,' 'Pauvette the Abepheeness of the Alps,' 'Proof,' 'Reveries,' 'Rube the Showman,' 'The Sacred Trust,' 'The Scamps of London,' 'The Sea of Ice,' 'The Swell Mobster,' 'The Standard of England,' 'The Thirst of Gold,' 'The Two Orphans,' 'The Wandering Jew,' 'The War in China,' 'The Wreck of the Medusa.'

De Angelis, Jefferson. Actor and vocalist, has made many successes in the United States as leading comedian in 'The Gallop,' 'The Jolly Musketeers,' and other musical pieces.

De Camp. See **KEMBLE, MRS. CHARLES.**

De Cordova, Eudoloh. Dramatic writer, co-author, with Alicia Ramsey, of 'Monsieur de Paris' (1866), 'As a Man Hums' (1868), 'Honor' (1870) etc.

De Courcy, Frederick. Figures in **SELBY'S** 'Marble Heart' (q.v.). (2) There is a **De Courcy** in **H. J. BYRON'S** 'Courtship' (q.v.).

De Flores, in MIDDLETON and ROWLEY'S 'Changeling' (q.v.), is in love with *Isabella*.

De Grey, Marie [Ellen Washington Preston]. Actress, died 1897; was in the original casts of 'Calypso' (1874), 'After Long Years' (1887), 'The Monk's Room' (1887), and 'Sybil' (1899).

De Koven, Reginald. Musical composer, has written the score of 'The Algerians,' 'The Begum,' 'Don Quixote,' 'The Fencing Master,' 'The Knickerbockers,' 'Mail Marian' (q.v.), 'Rolan Hood,' 'The Mandarin,' 'Rob Roy,' 'The Tzigane,' and other operas, all produced originally in the United States.

De Lange, Hermann. Actor, was in the original casts of 'Mynheer Jan' (1867), 'Handfast' (1867), 'Your Wife' (1890), 'Forgiveness' (1892), 'An Old Jew' (1894), 'An Aristocratic Alliance' (1894), 'The Home Secretary' (1895), 'The Figure of Dames' (1895), 'Love in Idleness' (1896), etc.; also, in the first English casts of 'All the Comforts of Home' (1891) and 'Theresa Raquin' (1891).

De Matton, A. T. Author of translations into English of 'Theresa Raquin' (1891), 'The Goldfish' (1892), 'Leida' (1893), 'The Crucible' (1893), 'The Heirs of Rabourdin' (1894), all of which see.

De Mills, Henry C. Dramatic writer, born 1850, died 1893; author of 'The Danger Signal,' 'The Main Line,' 'Lord Chumley,' and 'The Lost Paradise' (London, 1892), and co-author, with David Belasco, of 'Man and Woman' (London, 1893) and 'The Wife.'

De Montfort. A tragedy in five acts, by **JOANNA BAILLIE** (q.v.), first performed at Drury Lane on March 25, 1800, with Kemble in the title part; Talbot as *Reverett*, Mrs. Siddons as *Jane* (sister of *De Montfort*), and Barrymore, Dowton, and I. A. Hall in other parts. This is one of the series of plays in which Miss Baillie sought to delineate the Passions. In this case the Passion is Hatred, the victim being *De Montfort* and the object *Reverett*.

De Pris, Jaques. A miser in **JONSON'S** 'Case is Altered' (q.v.).

De Soto, the Hero of the Mississippi. A play by **GEORGE H. MILLER**, performed at New York in April, 1857, with E. L. Davenport in the title part.

De Walden, T. B. Actor and playwright, born in London, 1811, made his debut as a player at the Haymarket in 1844; was first seen in America at the Park Theatre, New York, in December, 1844 as *Belmour* in 'Le He Jealous'; retired from the stage in 1848. He was the author of 'Sam,' 'The Baroness,' 'Upper Ten and Lower Twenty,' and various other dramatic pieces.

De Winton, Alice. Actress, was in the original casts of 'His Second Wife' (1892), 'In a Locket' (1895), 'A Court of Honour' (1897), 'Tommy Dodd' (1897), 'Cyranos de Bergerac' (1898), etc. She was also seen as *Julia* in 'The Duchess of Malfi' (Opéra Comique Theatre, 1892). — **DORA DE WINTON** was in the original casts of 'An Average Man' (1895), G. Hancock's 'The Birthday' (1894), 'The Silence of Night' (1897), 'The Battle of the Bexes' (1896), etc.

Deacon (The). A "comedy sketch" in two acts, by **HENRY ARTHUR JONES**, first performed at the Shaftesbury Theatre, London, on August 27, 1890, with E. S. Willard in the title part (*Abraham Boothroyd*). Miss Anne Hill as *Rose*, and Mrs. Macklin as *Mrs. Buntingbride*.

Deacon Brodie; or, The Double Life. A melodrama, in four acts and ten tableaux, by R. L. STEVENSON and W. E. HEVLEY, first performed at Pullan's Theatre, Bradford, December 28, 1881, with E. W. Bretton as *Brodie* and A. B. Cross as *Walter Leslie*, produced at the Prince's Theatre, London, on July 2, 1884, with E. J. Hamley as *Brodie*, C. Cartwright as *Leslie*, J. Maclean as *William Lawson*, Julian Cross as *George Smith*, Brandon Thomas as

Captain Rivers, Miss Lizzie Williams as *Mary Brodie*, and Miss Minnie Hall as *Jean Watt*, first represented in America at Wallach's Theatre New York, in May, 1887, with E. J. Henley as the *Deacon*, Eben Plympton as *Walter Leslie*, Charles Groves as *Noor*, Miss Carrie Coote as *Jean Watt*, and Miss Annie Robe as *Mary Brodie*, performed in Montreal on September 28, 1887, with E. J. Henley, Miss Robe, and Miss Coote as before.

Deacon's Daughter (The). A play by A. C. GUNTER (q.v.), first performed (in New York) in April, 1887, with Miss Annie Pixley in the title part (*Ruth Homewell*).

Dead Alive (The). A musical piece in two acts, words by JOHN O'KIEFF, music by Samuel Arnold, first performed at the Haymarket Theatre on June 16, 1781.

Dead Beat. A drama in five acts, by GEORGE CONQUEST and GEORGE COMER, first performed at the Surrey Theatre, London, October 22, 1886.

Dead Boxer (The). A drama produced at the Albion Theatre, London, on September 30, 1878.

Dead Calm (A); or, The Fisher's Story. A drama in two acts, by JOHN DOLUGLASS, jun., first performed at the Standard Theatre, London, on August 4, 1868.

Dead Hand (The). A play by WILLIAM TRAVERS (q.v.).

Dead Heart (The). A drama, in a prologue and three acts, by WATTS PHILLIPS (q.v.), first performed at the Adelphi Theatre, London, in November, 1850, with Benjamin Webster as *Robert Landry*, D. Fisher, sen., as the *Abbe Latour*, J. L. Toole as *Touquet*, J. Billington as the *Count St. Valerie* and Arthur St. Valerie, T. Stuart as *Jacques Legrand*, Paul Bedford as *Reboul*, C. J. Smith as *Journier*, Mrs. Mellon (Miss Woolgar) as *Catherine Duval*, Miss Kate Kelly as *Cervette*, and other parts by W. H. Eburne, B. Romer, and Miss Lathlaw; revived at the Marylebone Theatre in April, 1862, with Webster and Bedford in their original rôles, in 1871, with Miss Ada Dyas as *Catherine*, at the Lyceum Theatre, London, on September 28, 1889, with Henry Irving as *Landry*, S. B. Bancroft as *Latour*, Haviland as the *Count*, (supra) Craig as *Arthur*, A. Stirling as *Legrand*, F. Highton as *Touquet*, Mrs. K. Phillips as *Cervette*, and Miss Ellen Terry as *Catherine* for this revival the text was revised by W. H. Pollock and new music composed by G. Jacobini. See 'The True Story of the Dead Heart,' by John Coleman.

Dead Letter (The). (1) A drama, in a prologue and three acts, by WALTER ROBERTS, produced at the Marylebone Theatre on December 11, 1873. (2) A drama in one act, by W. A. BRANER, first performed at the Gaiety Theatre Dublin, April 17, 1891,

and produced at the Opéra Comique Theatre London, on September 28, 1891.

Dead Man's Gold (A); or, The History of a Crime. A drama in five acts, by GEORGE CONQUEST and HENRY SPRY, first performed at the Surrey Theatre, London, November 7, 1887.

Dead Man's Point; or, The Light-house on the Carn Ruth. A drama in four acts, by F. C. BLUMAND (q.v.), first performed at the Adelphi Theatre, London, on February 4, 1871, with a cast including Mrs. Alfred Mellon, Miss Furtado, Mrs. Leigh Murray, Mrs. Billington, J. Billington, E. F. Edgar, J. Bousse, A. Rayner, J. Voltaire, etc.

Dead Man's Shoes. A dramatic piece performed at New York in February, 1880.

Dead o' Night Boys. A drama of Irish life, by W. S. BRANSON, Greenwich, September 19, 1874.

Dead or Alive. A drama in three acts, by TOM TAYLOR (q.v.), first performed at the Queen's Theatre, London, on July 22, 1872, with a cast including D. Bandmann, G. Hignold, W. H. Vernon, J. F. Cathcart, J. Voltaire, and Mrs. Bandmann-Palmer.

Dead Past (The). A drama by AUSTIN FRYERS, Parkhurst Theatre, Holloway, June 24, 1895.

Dead Reckoning (The); or, Pressed for the Navy. A drama by T. H. HAZLEWOOD (q.v.), Britannia Theatre, London, August 10, 1868. See JERRELL.

Dead Secret (The). A drama, in a prologue and three acts, founded by F. W. BRAMWELL on Wilkie Collins' novel of that name, and first performed at the Lyceum Theatre, London, on August 29, 1877, with E. D. Lyons as *Joseph Buschmann*.

Dead Shot (A). A farce in one act, by J. B. BUCKSTONE (q.v.), first performed at the Adelphi Theatre, London, in 1830, with the author as *Hector Tinned*.

Dead Take-in (A). A farce by ALFRED WIGAN, performed at the Olympic Theatre, London, in 1860.

Dead to the World. A drama in four acts, by GEORGE CONQUEST and HENRY PETTITT, first performed at the Grecian Theatre, London, on July 12, 1875.

Dead Wife (The); or, Marmaduke the Smuggler. A play produced at the Pavilion Theatre, London, December, 1833.

Dead Witness (The); or, Sin and its Shadow. A drama in three acts, founded by WYBENT REEVE on a tale by Charles Dickens and first performed at the Theatre Royal, Sheffield.

Deadeys. DICK, in GILBERT and SULLIVAN'S 'H.M.S. Pinafore' (q.v.), reappears in 'The Wreck of the Pinafore' (q.v.).

Deadlock (The). A drama in five acts, adapted by DAVID COWIS and JOHN HASTINGS BATSON from the Russian of FOLIOKHIN; Bijou Theatre, Baywater, London, February 7, 1898.

Deadly Foes. A drama by JOSEPHINE FIDDEE, Theatre Royal, Belfast, November 20, 1868.

Deadly Reports. A farce by J. PALGRAVE SIMPSON (q.v.), Olympic Theatre, London, October 20, 1857.

Deadset, Miss Minerva. A character in H. J. BYRON's 'Old Story' (q.v.).

Deadwood Dick. A drama in five acts, by PAUL KORRELL, Pavilion Theatre, London, March 12, 1894.

Deadwood Stage (The). A play by CLAY M. GREENE, performed in U.S.A.

Deaf and Dumb; or, The Orphan Protected. An historical play in five acts, adapted by THOMAS HOUKROFT (with suggestions by J. F. KIMBLE) from the French of J. N. BOULLIY, and first performed at Drury Lane on February 24, 1801, with Kemble as the Abbot, Miss DeCamp as Julia, and Wroughton as Parliament—Two English translations of Bouilly's drama (one by B. THOMPSON), were printed in 1801.

Deaf as a Post. A farce by JOHN POOLE (q.v.), first performed at Drury Lane in February, 1823, with Liston as Sappy and Mrs. Orger as Sally Mays.

Deaf Indeed. A farce by EDWARD TOPHAM, performed at Drury Lane in December, 1760, and "damned" in the middle of the second act.

Deaf Lover (The). See DEVICK, THE.

Deal Boatman (The). A serio-comic drama in two acts by F. C. BURNARD (q.v.), founded on 'Poor Jack' and 'Little Killy', and first performed at Drury Lane on September 21, 1863, with G. Belmore in the title part *Jacob Vance*, and other roles by F. Charles, Mrs. Edmund Falconer, Miss Rose Leclercq, etc.

Dean, Julia (successively Mrs. Haynes and M. a Cooper). Actress, born in Dutchess County, New York, July, 1830, daughter of Mrs. Drake, the actress (q.v.), after some experience in the country made her New York debut at the Bowery Theatre in May, 1846, as *Julia* in 'The Hunchback'. "Youthful, graceful, delicately pretty, she at once awakened," says Ireland, "the public interest," and "for several years she proved a powerful attraction at the Astor Place Opera House and Broadway Theatre." Among the roles in which she was first seen in New York were *Juliet*, Mrs. *Haller*, *Juliana* ('Honeymoon'), *Margaret Elmore*, and *Pauline*. In April, 1850, she figured in New York as *Ezra*, and in November, 1852, as *Parthena*. Her last appearance in that city was made in October, 1867, as

Anne Catherine in 'The Woman in White.' She died there in March, 1868. See Ireland's 'New York Stage,' Brown's 'American Stage,' Hutton's 'Plays and Players,' and Jefferson's Autobiography.

Dean's Daughter (The). A play in four acts, founded by SYDNEY GRINDY (q.v.) and F. C. PHILIPS (q.v.) upon the latter's novel so named, and first performed at the St. James Theatre, London, in October, 1888, with Miss Olga Netherale in the title part (*Miriam St. Aubyn*), Rutland Barrington as the Dean (*Very Rev. A. St. Aubyn*), J. Beauchamp as *Sir Henry Craven*, and other parts by Lewis Waller, Miss Adrienne Dairlles, and Miss Caroline Hill.

Deans, David, Effie, and Jeanie. figure in SHEPHERD'S 'Effie Deans' (q.v.), in BOUTCHUT'S 'Trial of Effie Deans' (q.v.) in 'The Scotch Sisters' (q.v.), and other adaptations of 'The Heart of Midlothian' (q.v.).

Dear Departed (The). An operetta, libretto founded by WALTER PARKER on 'Le Clou aux Morts' (Paris, 1869), music by H. Marten van Lennep, Comedy Theatre, London, May 22, 1890.

Dear Friends. A comedietta by MARY RICHTON, Vaudeville Theatre, London, July 21, 1890.

Dear Girls (The). A musical comedy in three acts, written by HARRY and EDWARD PAULTON, Regent Theatre, Salford, September 11, 1890.

Dearer than Life. A drama in three acts by H. J. BYRON (q.v.), first performed at Liverpool in November, 1867, with J. L. Toole as *Michael Garner*, David Fisher as *Ben Garner*, J. Eldred as *Bob Cassett*, and Miss Ada Dyer as *Lucy*, produced in London at the Queen's Theatre on January 6, 1868, with J. L. Toole as *Michael Garner*, J. Brough as *Ben Garner*, H. Irving as *Bob Cassett*, C. Wynham as *Charles Garner*, J. Clayton as *Kendley*, Miss H. Hudson as *Lucy*, revived at the Gaiety, London, in Christmas, 1871, at Toole's Theatre, London, in 1883 with Toole in his original part, E. D. Ward as *Charles Garner*, J. Billington as *Ben*, Miss Marie Linden as *Lucy*. "The plot is a close following of 'The Porter's Knot'—A prodigal son by his evil course, reduces his old and worthy parents to extreme poverty, and then returns prosperous from the colonies just in time to aid them" (Dutton Cook).

Dearest Elizabeth. A farce played at the Haymarket, with the Keleys in the cast.

Dearest Mamma. A comedietta adapted by WALTER GORING (q.v.) from 'La Belle Mère,' and first performed at the Olympic Theatre, London, in May, 1860, with Mrs. Leigh Murray in the title part (*Mrs. Brevelly Fuzell*), Miss Herbert, G. Vining, Addison, etc.

Dearlove, Jonathan, in COYNE'S 'Samuel in Search of Himself' (*q.v.*).

Death by the Law. A drama by EDWARD TOWERS (*q.v.*), produced at the Pavilion Theatre, London, on August 5, 1876.

Death Fetch (The). A play founded by J. B. BUCKSTONE (*q.v.*) on one of the 'Tales of the O'Hara Family,' and produced, with music by C. Horn, at the Lyceum Theatre, London, in July, 1828, the cast including Bartley, Buckstone, Keeley, and the Misses Paton, Kelly, and Goward (Mrs. Keeley).

Death-Guest (The). A "spectral" drama, produced at the Lyceum Theatre, London, in 1834.

Death Plank (The); or, The Dumb Sailor Boy. A melodrama in two acts, by W. J. LUCAS, Pavilion Theatre, London, July, 1832; New York, 1835, with Madame Celeste as *Antoine*.

Death Token (The). A melodrama in two acts, by T. E. WILKS (*q.v.*), Surrey Theatre, May, 1837, with Buckstone, Reeve, "O." Smith, R. Honner, Mrs. Yates, and Mrs. Fitzwilliam in the cast.

Death Trap (The); or, A Catspaw. A drama in four acts, by J. REDDING WARE (*q.v.*), first performed at the Grecian Theatre, London, June 6, 1870.

Death Warrant (The); or, A Race for Life. A drama by H. P. GRATTAN (*q.v.*), first performed at the Grecian Theatre, London, October 25, 1879.

Death of Adam (The). (1) A tragedy, translated by ROBERT LLOYD from the German of Klopstock, and printed in 1763. (2) A sacred drama, translated by THOMAS HOLCROFT from the French of Mdme. de Genlis, and printed in 1786.

Death of Bucephalus (The). A burlesque tragedy in two acts, by Dr. RALPH SCHOMBERG, acted at Edinburgh, and printed in 1775.

Death of Cæsar (The). A tragedy translated from Voltaire, and published in Dr. Franklin's edition.

Death of Captain Cook (The). A ballet performed at Covent Garden in 1789.

Death of Captain Faulknor (The); or, British Heroism. A dramatic sketch performed at Covent Garden in 1795.

Death of Dido (The). (1) A masque by "R. C.," said to have been printed in 1621. (2) A masque, words by BARTON BOOTH, music by Dr. Pepusch, acted at Drury Lane, and printed in 1616.

Death of Marlowe (The). A tragedy in one act, by RICHARD HENGIST HORNE (*q.v.*), printed in 1838, and performed by the Irving Amateur Dramatic Club in 1887. See KIT MARLOWE.

Death of Mary (The). One of the York Plays (*q.v.*).

Death of Robert, Earl of Huntingdon. See ROBIN HOOD.

Death or Glory. A military drama in five acts, by JOHN MILL, Britannia Theatre, London, October 7, 1896.

Death's Bridal. A drama in five acts, by CHARLES OSBORNE (*q.v.*), first performed at Bolton on June 10, 1878.

Death's-Head Dick, the Skeleton Pirate; or, The Tigers of the Sea. A drama by R. C. TOTTAN, produced at Merthyr Tydvil, Wales, March 31, 1870.

Death's Jest-Book; or, The Fool's Tragedy. A play in five acts, by T. L. BEDDOES (*q.v.*), printed anonymously in 1850. See the 'Poetical Works' of Beddoes, edited by E. Gosse (1890).

Debauchee (The); or, The Credulous Cuckold. A comedy acted at the Duke's Theatre, and printed in 1677; said to be an adaptation by Mrs. BEHN of R. Brome's 'Mad Couple Well Match'd' (*q.v.*). (2) 'The Debauchees; or, The Jesuit Caught;' a comedy by HENRY FIELDING (*q.v.*), acted at Drury Lane in 1732.

Debbitch, Deborah, figures in adaptations of 'Peveril of the Peak.'

Deborah. A German play by Dr. MOSENTHAL, adapted to the American stage under the titles of 'Deborah' (the version used by Julia Dean Hayne), 'Miriam,' 'Naomie,' and 'Leah the Forsaken' (*q.v.*). (2) A drama in three acts, adapted by C. S. CHELTNAM (*q.v.*) from Dr. Mosenthal's play, and first performed at the Victoria Theatre, London, on July 12, 1864, with Miss Julia Seaman in the title part, Miss E. Farren as *Rose* (a villager), Basil Potter as the *Apostate*, and other parts by J. B. Buckstone, G. Yarnold, etc. (3) A play in five acts, by LANGDON ELWYN MITCHELL (*q.v.*), first performed at the Avenue Theatre, London, on February 22, 1892; played at Bristol in September, 1893, as 'The Slave Girl.' See HAGAR.

Debt. A farcical comedy in two acts, by E. A. de PASS, produced at the Gaiety Theatre, London, on November 23, 1872.

Debt of Honour (A). (1) A comedy by F. W. BROUGHTON (*q.v.*), West Hartlepool, January 23, 1879. (2) A play in one act by C. P. COLNAGHI, Opéra Comique Theatre, London, December 17, 1891. (3) A play by SYDNEY GRUNDY (*q.v.*), produced at the St. James's Theatre, London, September, 1900. (4) A play by BARTLEY CAMPBELL (*q.v.*), performed in U.S.A.

Debtor and Creditor. A comedy in five acts, by JAMES KENNEY (*q.v.*), first performed at Covent Garden in April, 1814, with Mrs. Jordan in the cast.

Débutante (The). See PÈRE DE LA DÉBUTANTE.

Deceit (The). A farce by HENRY MORRIS, printed in 1712.

Deceived. (1) A drama produced at Accrington, Lancashire, September, 1892. (2) A play by O. M. JENNER and FRANK STEPHENS, performed in U.S.A. in 1897.

Deceiver Deceived (The). A comedy by Mrs. FIZ, acted at Lincoln's Inn Fields in 1692.

Deceivers Ever. A farcical comedy in two acts, by MALCOLM CHARLES SALAMAN (q.v.), first performed at the Strand Theatre, London, November 24, 1892.

December and May. An operatic farce founded by W. DRUMOND (q.v.) upon some of Molière's comedies and the farces of 'Barnaby Rattle' (q.v.), Covent Garden, May, 1818.

Deception. (1) A comedy ascribed to Mr. VAUGHAN, and performed at Drury Lane twice in October, 1764. (2) A comedy by MALNICK DE FRELX, Theatre Royal, Liverpool, December 18, 1871. (3) A play translated by MATTHEW SHERIDAN from the 'Demi Monde' of Dumas *pis*, and first performed at the Star Theatre, Buffalo, New York State, December 5, 1892. (4) A play by CHARLES TOWNSEND (q.v.), performed in U.S.A. — 'The Deceptions' was a comedy by Mrs. CORNELIA, acted in Dublin in 1761.

Decided Case (A). A comedietta by JOHN BROUGMAN (q.v.).

Decision of the Court (The). by BRANDER MATTHEWS, was first performed at HERMANS Theatre, New York, March 23, 1893, by the Theatre of Arts and Letters, with Mrs. Agnes Booth in the cast.

Decline. (1) A Roman captain in BEAUMONT and FLETCHER's 'Bonduca' (2) Ambassador of Caesar in ADDISON's 'Cato' (q.v.).

Decius and Paulina. A masque by LEWIS THEOBALD, printed in 1716.

Decey (The). (1) An opera by H. PUTTER, acted at Goodman's Fields in 1783. (2) A comedy drama in three acts, by FREDERICK KAYWOOD, first performed at the Gaiety Theatre, London, on the afternoon of April 15, 1893, with a cast including Miss Wallis (Mrs. Lancaster), J. Carno, J. Cross, and H. Beerbohm Tree.

Decey, a procurer in BRIDLEY's 'Lady of Pleasure' (q.v.) reappears in TAYLOR's 'Artful Husband' (q.v.).

Deedonk, Sir Leicester and Lady. Figure in various versions of 'Black House' (q.v.).

Deecia, Cnib. The blind youth in ALBERT's 'Two Homes' (q.v.).

Deed of Gift (The). A play by STURTON VANE, performed in U.S.A.

Deeds. A comedy in three acts, by Mrs. FREAKE, performed at Grenville House, South Kensington, on February 24, 1870.

Deeds, not Words. A drama in two acts, by J. COURTNEY (q.v.), Surrey Theatre, January, 1864.

Deeds of Dreadful Note. A "dramatic tale of terror" in one act, adapted by ALBERT DUBOIS from the French of De Hostier, and first performed at the Adelphi Theatre, London, in 1842, with Wright as *Frederic* and Mrs. Keeley as *Mrs. Funt*.

Deep, Deep Sea (The); or, Persons and Andromeda. An extravaganza by J. H. PLANCHER (q.v.), first performed at the Olympic Theatre, London, December 29, 1833. In this piece the author represented *Juno* and the *Nereids* as being angry with *King Cephæus* and sending the sea serpent (from America) to devastate his shores. James Vining played the serpent. The piece was performed in New York in November, 1864.

Deep Red Rover (The). An "epimantic burlesque" by F. HAY and W. CHAPMAN.

Dearfoot. A farce by F. C. BERNARD, first performed at the Olympic Theatre, London, on December 14, 1861, with F. Reliance in the title part.

Dear-Slayers (The); or, The Free Archers of the New Forest. A drama by W. and C. PITT, Britannia Theatre, London, December 19, 1870.

Defarge, Madame. Wife of a wine-shopkeeper in various versions of Dickens's 'Tale of Two Cities' (q.v.).

Defender of the Faith. A melodrama, in four acts and nine tableaux, by CHARLES DARRALL, Grand Theatre, Birmingham, September 30, 1897. Standard Theatre, London, May 9, 1898.

Deformed Transformed (The), as published by Lord Byron in 1824, consisted of "the two first parts only, and the opening chorus of the third." "The rest," said the author, "may appear hereafter;" but it did not. The "play" remains a fragment.

Degenerates (The). A comedy in four acts, by STONEY GRUNDY (q.v.), first performed at the Haymarket Theatre on August 21, 1890, with Mrs. Langtry as *Mrs. Trevelyan*, Miss Lily Hanbury as *Lady Scrammar*, Miss Lily Grundy as *Una Trevelyan*, K. Maurice as *Mr. William Scrammar*, C. Hawtrey as the *Duke of Orms*, and other parts by Miss Lettie Vane, Miss D. Drake, L. Kouyon, H. Beatty, F. Gottschalk, G. Grossmith, jun., etc., first performed in New York, January, 1902, with Mrs. Langtry in her original rôle and F. Kerr as the *Duke*.

Deldamia. (1) Queen of Sparta in O'WAY's 'Alcibiades' (q.v.). (2) Daughter of *Lysimachus* in BARBOUR's 'Achilles in Scyros' (q.v.).

Dekker, Thomas. Dramatic and miscellaneous writer, born in London about 1577, died about 1661, began to write for the stage, apparently, about 1607. Among the plays generally assigned to him are 'The

Gentle Crab" ("The Shoemaker's Holiday" (1599), "Bea's Brain" (1600), "The Whole History of Fortunatus" (1600 or 1601), "The Whore of Babylon" (1607), "Mastromantis" (1608). If this be not a Good Play the Devil is in it (1612), Britannia's Honour (1609), "London's Tomp" (1609), Match me in London (1611), The Wonder of a Kingdom (1616), Jovials and Alfonsus, "The King of Sweland, and The Jew of Venice," all of which are. He also had a share more or less large in the following dramatic pieces: "With Iphigenia, The Civil Wars in France" and "Lionel Lincoln of Lincoln" with Christs Traine and "The Agamemnon, The Myrmidons Tragedy," "King Pelopides of Peloponnesus" with Jason, "Page of Plymouth and R-hart the Sea" with "Maudslayi, Josephus with Midias, The Harlot's Will, and "The Bearing Girl" with Webster, "Womankind" and "Fastward II" with R. B. Rowley, "The White Spanish Soldier" with Ford, "The Fairy Knight and The Sun's Darling," and with Day, "The Ballad of Paris." He collaborated further with William Haughton, Hathaway, and Wentworth Smith, in pieces noticed elsewhere in this volume. Of his life but little is known, save that he was more than once imprisoned for debt, that he was employed to write City "entertainments" as well as plays for the various companies of players, and that when he had no market for his dramas he wrote pamphlets, etc., which include varied pictures of his times. See Henslowe's "Diary," Langhorne's "Dramatic Poets" (Libber's "Memoirs of Actors," Ffay's "Biographical Chronicle of the English Drama," and Ward's "English Dramatic Literature"; also, R. H. Shepherd's edition of the Plays (1873), and the selection from them included in the Mermaid Series (1897). A collection of Dekker's most notable prose works was published by the Rev. A. B. Grosart, in 1886-8. "Dekker" says Swinburne, "would have taken a high place among the finest if not among the greatest of English poets if he had but had the sense of form—the instinct of composition. Whether it was modesty, indolence, indifference or incompetence, some drawback or shortcoming there was which so far impaired the quality of his strong and delicate genius, that it is impossible for his most ardent and cordial admirer to say of him that his very best work that it really does him justice—that it adequately represents the fulness of his unquestionable powers. And yet it is certain that Lamb was not less right than usual when he said that Dekker had poetry enough for anything. But he had not constructive power enough for the trade of a playwright" ("Nineteenth Century," January, 1887). See, also, J. A. Symonds in vol. v of "The Academy" (1874). See FARRIS.

Del. Trum. (or, The Power of Drink. An adaptation by WALTER BARRIS of Lola's "L'Amour-mais," Gaiety Theatre, West Hartington, September 22, 1878.

Deleair, Paul. French dramatic writer, born 1847, died 1894, author of the adaptation of "The Taming of the Shrew" called "La Magare Appréhendée."

Deiane, Donna. Actor, died 1770, after playing in Dublin, was engaged at Covent Garden from 1761 to 1768, at Covent Garden from 1768 to 1770, and at Drury Lane from 1761 to 1768, when he returned to Covent Garden. His parts included Hamlet, Macbeth, Lear, Richard III, Othello, Richard II, King John, Henry V., Falstaff, Volpone, Corino, Cato, etc. I. Davies says that "Alexander the Great" was his most admired and followed part. . . . His address and manner were easy and polite, and he excelled more in the well bred man, in a friend in the "Compassionate Lover," and a Manly in the "Provoked Husband," than in those parts which pushed him into action."

Delany, Murdoch. Servant to Catherine in Macrae's "Irishmen in London."

Delap, John, D.D. Author of the following tragedies: "Hecuba" (1762), "The Royal Supplicants" (1761), "The Captives" (1765), "Orestes" (1768), "The Courier" (1769), "Matilda" (1769), "Abdalla" (1769).

Delaporte, Agnes. Actress and vocalist was the original representative of the heroine in "The Lily of Leveille" (Comedy Theatre, London, 1889), "Pierola" in "The Brigades" (Avenue Theatre, 1890), "Comrades" in "Tre-la-la Tones" (Royalty Theatre, 1890), etc. She was also Adams in "Vardley Bane, and Harris's "Venus" on tour in 1890.

Delavigne, Gastimir. See DON JUAN D'AVAROS, LOUIS XI; MONASTERY OF ST. JEFF.

Delays and Blunders. A comedy in five acts, by FREDERIC ASTOR, first performed at Covent Garden in October, 1891.

Delia Harding. A play in three acts, adapted by J. CONYNE CARR from the French of Victorien Sardou, and first performed at the Comedy Theatre, London, April 1, 1890, with Miss Marion Terry in the title part, and other characters by Miss Dorothy Dorr, Mrs. E. H. Brooke, Miss Rose Leclercq, Cyril Maude, Fred Terry, W. Macintosh, etc.

Delicate Attention. A play by J. FOOTE, performed at the St. James's Theatre, London, in December, 1894.

Delicate Ground. A drama in one act, by CHARLES DANCY (pseud.), taken from "Brutus Mæcæ Cæsar" and produced at the Lyceum Theatre, London, on November 21, 1890, with Miss Vestris as Pauline, C. J. Mathews as Sanguinod, and H. Mosby as Alphonse, performed at New York in 1891, with Louisa Wallack as Sanguinod, of the Globe Theatre in 1870 with Walter Lacy as Sanguinod, W. H. Vernon as Alphonse and Miss Ada Cavendish as Pauline, revived at the Criterion Theatre, London, in April, 1898, with C. Wyndham as Sanguinod, and

Miss M. Moore as *Pauline*. *Songfroid* was in the repertory of C. J. Mathews.

Delicate Question (A). A play by J. A. FRASER, jun., produced in U.S.A.

Delights of London (The). A burlesque by WALLIS MACKAY, HORACE LENDWARD, and GEORGE L. GORDON, of 'The Lights of London' (q.v.), produced at the Philharmonic Theatre, London, April 6, 1882.

Delilah; or, Married for Hate. A play, in a prologue and three acts, by JAMES WILLING, founded on Ouida's novel, 'Held in Bondage,' and first performed at the Olympic Theatre, London, on October 7, 1880, with Miss Amy Steinberg as the heroine; revived at Sadler's Wells Theatre in September, 1892.

Delinquent (The); or, Seeing Company. A comedy in five acts, by FREDERIC REYNOLDS, first performed at Covent Garden on November 14, 1906.

Delius, Nicolaus. See SHAKESPEARE, WILLIAM

Deli, Obadiah. The "man in possession" in SIMS'S 'Halfway House' (q.v.).

Delmar, Florence. The heroine of MARSTON'S 'Heart of the World' (q.v.).

Delmonico's; or, Larks up the Hudson. A comedy in three acts, adapted from 'Le Papillon' (q.v.) of Haritou, and first performed in New York at the Fifth Avenue Theatre on June 20, 1871, with a cast including Miss F. Davenport, Miss C. Morris, Miss L. Dietz, Mrs. G. H. Gilbert, J. Lewis, D. H. Harkins, G. Parkes, W. P. Davidge, and G. De Vera.—Delmonico's at Six, a play by GLEN MACDONOUGH, performed in U.S.A.

Delorme, Marion. See MARION DE L'ORNE

Delph, Foreman to Porcelain in 'Family Jans' (q.v.).

Delpit, Albert. Dramatist, born at New Orleans in 1849, went to Paris in 1859, and afterwards became a naturalized Frenchman. Among his works were 'Le Fils de Coralie' and 'Mille de Bromier,' both of which have been adapted to the English stage. See CORALIE and CIVIL WAR.

Delusion (The). See STUDENTS OF SALAMANCA, THE.

Demetrius. An opera, translated by JOHN HOOLE from Metastasio (1768).

Demetrius, in 'The Humorous Lieutenant' (q.v.). (2) A freedman of *Flaminus* in MASSINGER'S 'Believe as you List'. (3) A Roman captain in BEAUMONT and FLETCHER'S 'Bonduca'. (4) A Greek nobleman in JOHNSON'S 'Irene'. (5) Philip's younger son in YOUNG'S 'Brothels' (q.v.).

Demi-Monde (Le). A play by A. DUMAS fils, performed at the Royalty Theatre, London, in November, 1887, at Drury Lane in June, 1891. See CRUST OF SOCIETY; DECEPTION; FAIRING OF SOCIETY.

Demison. Master of an hotel in G. COLMAN jun.'s 'Blue Devils' (q.v.).

"Democritus, thou ancient seerer."—FLETCHER'S 'Nice Valour' (song).

Demoiselles de Saint-Cyr (Les). A play by DUMAS, produced in 1843. See TWO LITTLE MAIDS FROM SCHOOL.

Demon Bracelets (The); or, The Mystic Cypress Tree. A drama by C. H. HAZLEWOOD, Britannia Theatre, London, August 16, 1899.

Demon Doctor (The). A drama in three acts, by EDWARD TOWERS, Effingham Theatre, London, January 21, 1907.

Demon Dwarf (The). A play produced at the Victoria Theatre, London, January, 1839.

Demon Gift (The). A play by JOHN BROUGHAM and MARK LEMON, Olympic Theatre, London, 1841-44.

Demon Jester (The); or, A Romantic Idea. A dramatic piece performed at New York in 1849, with J. Brougham as *Hans*.

Demon Jockey (The). A drama produced at Rotherham, Yorkshire, October 16, 1881.

Demon Lover (The). A romantic comedietta in two acts, by JOHN BROUGHAM (q.v.), first performed at the Bowery Theatre, New York, in December, 1854, Royalty Theatre, London, October 10, 1864.

Demon of the Desert (The). A melodrama in two acts, by A. L. CAMPBELL, performed at Sadler's Wells.

Demon's Bride (The); or, A Legend of a Lucifer Match! An opera bouffe, libretto (by A. Vassio and F. Leterrier) altered and adapted by H. J. BYRON, music by G. Jacobi, first performed at the Alhambra Theatre, London, on September 7, 1874, with Miss Lennox Gray, Mdlle. Rose Bell, Miss Amy Sheridan, Felix Bury, H. Paulton, etc., in the cast.

Demophoon. An opera, translated by JOHN HOOLE from Metastasio (1768).

Dene, Dorothy (*nom-de-guerre*). Actress, was in the original casts of W. G. Wills's 'Gringolre' (1885), 'The Story of Orestes' (1886), 'Jack' (1886), Calmour's 'Love's Martyrdom' (1886), 'Noah's Ark' (1886), 'A Noble Vagabond' (1886), 'A Secret Fox' (1887), 'Mirage' (1888), 'The Loadstone' (1888), 'The Favourite of the King' (1890), 'Sixteen, Not Out' (1892), etc. She was last seen in London as *Opasia* at the Metropole Theatre, Camberwall, April, 1896.

Denham, Sir John. Poet and dramatic writer, author of 'The Sophy,' a tragedy (1641).

Denhams (The). See CANIS, THE.

Denise. A play in four acts, by ALEXANDRE DUMAS *fils* (Comédie Française, January 19, 1845), produced at Her Majesty's Theatre, London, June 11, 1846. (1) A version of this piece, written by ALFRED STANLEY (q.v.), was produced at Daly's Theatre, New York, in May, 1885, with Miss Clara Morris as Denise, Miss Hjou Heron as Maria, Miss Blanche Thorne as Clarissa, Miss Effie Gerson as *Mme de Thauzette*, Mrs. Wilfien as *Mme Brunet*, and Joe Haworth as *André*. (2) An adaptation, in three acts, by CLEMENT SCOTT and MR AUGUSTUS HARRIS, was brought out at the Prince of Wales's, Birmingham August 29, 1886, with Miss Olga Netherole in the title part; this piece was first performed in America at New Haven, Connecticut, October 22, 1886, at Empire Theatre, New York, December 2, 1886. See FAIR FAME.

Dennett. The name of three dancers—sisters—engaged at the Adelphi Theatre, London, in 1830 of whom Hazlitt wrote: "There is the only performance on the stage (we include the Opera) that gives the uninitiated spectator an idea that dancing can be an emanation of instinctive gaiety, or express the language of sentiment."

Dennis, John. Critic and playwright, born 1637 died 1734, was educated at Harrow and Cambridge, and held an appointment under Government from 1705 to 1715. His original contributions to the stage were *A Plot and No Plot* (1697), *Rinaldo and Armida* (1699), *Iphigenia* (1700), *Liberty Assailed* (1704), *Gibraltar* (1705), *Orpheus and Eurydice* (1707), and *Appius and Virginia* (1709). He also transformed *The Merry Wives of Windsor* into *The Annual Calant* (1702), and *Coriolanus* into *The Invader of his Country* (1705). He is said to have invented a new method of producing stage "thunder" which was used in *Appius and Virginia*; and the story goes that he complained, in the case of a subsequent play by another hand, that the author or management had "stolen his thunder" (see T. Clibber's *Lives of the Poets*). In reply to attacks made upon the stage by Jeremy Collier (q.v.) and William Law, Dennis published *The Usefulness of the Stage to the Happiness of Mankind, to Government, and to Religion* (1698), *A Defence of a Regular Stage* (1703), and *The Stage Defended* (1720). Among his other publications were *An Essay on the Opera after the Italian Manner* (1700), *Three Letters on the Genius and Writings of Shakespeare* (1711), *Remarks upon "Cato"* (in which Pope replied in *The Madness of John Dennis*) (1713), and *Remarks upon "The Conscious Lovers"* (1723). Having fallen latterly, upon evil days, he was the recipient, in December, 1723, of a benefit at the Haymarket Theatre. His *Works* appeared in 1702, his *Select Works* in 1715. Macaulay has described him as having written "bad odes, bad tragedies, bad comedies," and Thackeray has characterized him as "the Grub Street Titmouse."

Dennis, Will [nom de guerre]. Actor and playwright, born 1859, appeared at the Royalty Theatre, London, in 1892, as *Joe Hurst* in *The Showman's Daughter* (q.v.). He was afterwards the first representative of Lord Arlington in *The Black Domino* (Adelphi 1893), *Mr Deakin* in *Sowing the Wind* (Comedy, 1893), *David Garrick* in *Diex Sheridan* (Comedy, 1894), *Mr Bentham* in *A Gay Widow* (Court 1894), *Lord Killarney* in *A Leader of Men* (Comedy, 1896), etc. Under his own name (Stephen Townshend) he has collaborated in play production with Mrs. Hodgson Barnett (q.v.).

Denny, J. T. See FRA DIAVOLO THE SECOND and LITTLE LALLA ROUGH.

Denny, W. H. Actor and dramatic writer, after experience in the provinces, made his London debut at Sadler's Wells in *Maseppa*. In 1874 he played *Scapple* in *The Merry Wives of Windsor* at the Gaiety, and, after a visit to America, was seen at the Aquarium, London, in 1879, as *Mr Charles* in *She Stoops to Conquer*, *Corporal Puss* in *The Poor Gentleman* (q.v.), etc. He has been, since then, the first representative of the following (and other) characters: *Philippo* in *Tennyson's "Falcon"* (1879), *Nater* in *William and Susan* (1880), *Hamish* in *Hamilton's "Harvest"* (1880), *Scotch Tapping* in *Ready Dick* (1887), *Wilfrid "Knobbit"* in *The Yeomen of the Guard* (1888), the *Grand Inquisitor* in *The Good Hens* (1889), *Buick* in *The Nautch Girl* (1891), *The McCranes* in *Hold'n Hall* (1892), *Scaphio* in *Utopia, Limited* (1893), *Pattinson Jones* in *Gentleman Joe* (1895), *Robert White* in *Dandy Dan* (1897). He is the author of *A Mutual Mistake* (1891), *A Chance Acquaintance* (1894), *Helping a Friend* (1899), and, with T. Barnside, *Coercion* (1896).

Denounced; or, Faithful to the End. A drama by HERNEY GASCOTTE and FRANK JEFFERSON, Elephant and Castle Theatre, London, August 11, 1893.

Dentatus. A veteran in SHERIDAN KNOWLES's *Virginia*.

Denver, Wilfrid and Nellie. The hero and heroine of *The Silver King* (q.v.).

Denvil, Henry Gaskell. Actor, born 1844 died 1904, was in the cast of a piece called *The Queen's Lover*, performed in the autumn of 1834 in a little theatre in Kensington. There he was seen by Planché (q.v.), who recommended him to Hann (then manager of Drury Lane) for the title part in the adaptation of *The Bravo* (q.v.). Hann, however, fancying (says Planché) that he had secured a second Edmund Kean, insisted on his making his first appearance as *Shylock* (October 1, 1834). "He did make it, and puzzled the press. After three performances of *Shylock*, he appeared in *Richard III* and *Hamlet* with the same result. In Lord Byron's *Manfred*, which was subsequently produced (October 20, 1834), he had the

advantage of an original part, and united the suffrages of the critics" ("Recollections and Reflections"). In November 1834 Benjamin Harrell wrote to his sister "Yesterday I went to see the new actor, Denvil. He is deplorable has not the slightest feeling, nor one physical or mental qualification for the stage" ("Letters"). According to Westland Marston ("Our Recent Actors"), Denvil "had some measure of poetic feeling and considerable power of facial expression." He was "fairly successful in *Richard III.* and *Shylock* and "really fine in *Manfred*," yet "failed totally in *Othello*." "From the attacks of his critics upon this last personation the actor never recovered." He made his debut in America at the Park Theatre, New York, in October, 1836, as *Shylock*, which he followed up with *Richard III.* and *Manfred*, returning to England in 1837. So late as 1843 he appeared at the City of London Theatre in "The Merchant of Venice," *Pizarro*, and other standard plays. Latterly his style deteriorated, and "ere long he seems to have been quite forgotten by the public. It is said that he ultimately became check taker at one of the minor theatres, and died in obscurity." His son HORACE, actor, died in 1878. His daughter CLARA, actress, appeared at the Haymarket, Lyceum, and Drury Lane between 1830 and 1835, and died in 1877. His daughter ALICE, actress, was with the Keatts at the Princess's, and latterly has been a member of F. R. Benson's company, with which she figured at the Lyceum in 1900.

Deorum Dona. A masque by RICHARD HARRIS, supposed to be performed before Plautina and Clorinda, king and queen of Cyprus at their regal palace in Nicosia, and printed in 1648.

Dependent (The). A comedy in five acts, by R. CUMBERLAND, performed at Drury Lane in October, 1798, and "condemned the first night."

Dépit Amoureux (Le). See EUGÈNE'S LOVE AND MISTAKE, THE.

Deposing and Death of Queen Gin (The). An heroic comic tragic farce by an anonymous author, acted at the Haymarket, and printed in 1736.

Deputé de Bombignac (Le). A comedy in three acts by ALEXANDRE BISSON, first performed in England in French at the Royalty Theatre, March 2, 1848, revived at the Royalty, July 1, 1851. This is the original of "The Candidate" (q.v.).

Deputy (The). A farcical comedy in three acts, by GEORGE ARLISS, Theatre Royal, South Shields, September 2, 1897.

Deputy Sheriff (The). See DANIEL HARRELL.

Deputy Wife (The). A play by CHARLES BARNARD, performed in U.S.A.

Derblay, Philippe. The hero of PIERRE'S "Ironmaster" (q.v.).

Derby, Countess of. See FARRER, ELIZABETH.

Derby Day (The). A drama by NELSON LEE, first performed at Pavilion Theatre, London, February 9, 1867.

Derby Winner (The). (1) A drama in four acts, by SIR AUGUSTUS HARRIS, (GAIL RALEIGH, and HENRY HAMILTON, first performed at Drury Lane Theatre, September 15, 1804, with Mrs. John Wood as the *Duchess of Milford*, and other parts by Miss B. Lamb, Miss L. Moodie, Miss P. Browne, Miss Anna Stanley, Arthur Bourchier, C. Cartwright, C. Dalton, G. Goldens, L. Rignold, H. Eversfield, H. Lornaine, etc.; transferred to the Princess's Theatre in December, 1804; produced at the Academy of Music, New York, in August, 1805, as "The Sporting Duchess." (2) A melodrama in four acts, by ALFRED H. SPINK, first performed at the Columbus Theatre, New York, February 4, 1895.

Derbyshire, The Wonders of. See WONDERS OF DERBYSHIRE.

Derrick, Joseph. Dramatic writer: author of "Little Stranger" (1880), "The American" (1881), "Confusion" (1883), "Twins" (1884), "Mebians" (1886), "Curiosity" (1888).

Descart, the French Buccaneer. A melodrama in two acts, by DOUGLAS JERROLD (q.v.), performed at the Coburg Theatre, London.

Deschamps, E. Author of a translation of "Macbeth" ("revised"), produced at the Odéon Theatre, Paris, in 1848.

Deschappelles, Pauline. The heroine of LITTON'S "Lady of Lyons" (q.v.).

Desdemona. Daughter to *Brabantio* in "Othello" (q.v.). Hazlitt says of her: "The truth of conception, with which timidity and boldness are united in the same character, is marvellous. The extravagance of her revolutions, the pertinacity of her affections, may be said to arise out of the gentleness of her nature. They imply an unreserved reliance on the purity of her own intentions, an entire surrender of her fears to her love a knitting of herself (heart and soul) to the fate of another."

Desert Flower (The). An opera in three acts, libretto by A. HARRIS and T. J. WILLIAMS from the French, music by W. Vincent Wallace. First performed at Covent Garden Theatre, October 12, 1863.

Desert Island (The). A "dramatic poem" in three acts, by MURPHY, adapted from Metastasio's one act play "L'isola Disabitata; or, The Uninhabited Island," and performed at Drury Lane Theatre in 1763.

Deserted Daughter (The). A comedy by THOMAS HOLAKOFF, first performed at Covent Garden in May, 1785, with M. M. Wallis in the title part (*Jeanne Mordent*), Pope as *Mordent*, Harley as *Lennox* (who seeks to seduce *Jeanne*), Lewis as *Cherwell*.

(who marries her in the end), Quick as *Itom* (Morien's rascally steward), and other parts by Munden, Mrs. Pope, and Mrs. Mattocks; revived at Covent Garden in 1819, with alterations, as 'The Steward.'

Deserted Village (The). A drama in three acts, by F. FOX COOPER (q.v.), first performed with a cast including Yates, "O." Smith, Reeve, Buckstone, and Mrs. Yates.

Deserter (The). A musical drama, translated by T. DIBDIN from 'Le Déserteur,' and first performed at Drury Lane Theatre in November, 1773. The same story was utilized in 'The Deserter of Naples,' a ballet produced at the Royalty Theatre in January, 1798.

Deserter in a Fix (A). A farce by E. SOANE HUBB, Opera House, Leicester, February 10, 1879, with the author, C. L. Carson, and Miss Marie Linden in the cast.

Deserts of Arabia (The). An operatic spectacle, words by FREDERIC REYNOLDS, music by G. LANZA JUN., first performed at Covent Garden in November, 1806.

Deserving Favourite (The). A play by LOEWENK (ARLEKIN, q.v.), printed in 1629. "The plot, which provides the Duke's rival in the affection of the heroine Cleonara—when she proves to be his sister—with a refuge in the love of the royal huntress Cleonara, is not contrived without originality and skill."

Desmarteau, in TOM TAYLOR'S 'Plot and Passion' (q.v.), "is a mean, double-faced, fawning, cunning, treacherous tool [of *Fouché*], in whom the wildest passions have nevertheless not wholly extinguished others that place him entirely at the mercy of his victims (Henry Morley). *Desmarteau*, Tom Taylor has said, "was an afterthought not contemplated in my original sketch of the story, but worked into it after I had seen the actor [Robson], then new to London, in the part of the Jew in a travesty of *Shylock* which had just before made a sensation at the Olympic."

Desperado the Dauntless, Sir, figures in ALBERT SMITH'S 'Alhambra' (q.v.). There is a *Desperado*, also, in H. J. BYRON'S 'Beautiful Hordes' (q.v.).

Desperate Adventures of the Baby (The); or, **A Wandering Heir.** An extravaganza by C. H. ROSS (q.v.) and A. F. FRANK, first performed at the Strand Theatre, London, on December 14, 1878, with M. Marius as *Rajah Rial Jam*, and Misses Violet Cameron and Lottie Venne in other parts.

Desperate Game (A). (1) A comic drama in one act, by J. MADISON MORRIS, first performed at the Adelphi Theatre, London, on April 9, 1853, by Miss Woolgar, Keeley, and Leigh Murray. (2) A play performed at San Francisco, U.S.A., in April, 1857, with Miss Jeffry's Lewis as *Zaire Lorient*.

Desperate Love (A). A play by J. F. MILLIKEN and E. MORRISON—'A Desperate Man,' a play by ANSON POND—'Desperate Straits,' a play by H. H. WINSLOW. [All of these have been performed in U.S.A.]—'Desperation,' a play by GEORGE ROY and BESSIE REID, West Bromwich, England, June, 1887.

Despite the World. See VOLTAIRE'S WAGER.

Despres, Frank. Dramatic writer; author of 'H. R.' (1879), 'Bram' (1880), 'On Business' (1880), and 'Metamorphosis' (1889), author, also, of the libretto of 'Madame Angot' (1875), 'Happy Hampstead' (1876), 'After All' (1878), 'Tita in Tibet' (1879), 'In the Sults' (1880), 'Quite an Adventure' (1881), 'Mock Turtles' (1881), 'The Carp' (1886), 'Mrs. Jarramie's Genie' (1888), 'Della' (1889), 'Brother George' (1891), etc.; co-author, with H. S. Leigh and A. Murray, of the libretto of 'Belle Lurette' (1889), with Arnold Felix, of the libretto of 'A Private Wire' (1893), and, with George Dance, of the libretto of 'The Nautch Girl' (1891).

Destiny. (1) A drama in four acts, by EDWARD TOWERS, produced at the East London Theatre on February 24, 1890. (2) A comedy drama in three acts, by W. F. LYON, produced at Richmond, Surrey, in November, 1891. (3) The title of plays by HARRITT SYLVESTER and W. F. SAGE, performed in the United States.

Destouches. See ADELINDE.

Destroyed by Drink. An adaptation by J. W. LACY of *Zola's* 'L'Assommoir' (q.v.), produced at the Queen's Theatre, Dublin, on August 25, 1879.

Destroying Angel (The). A drama in four acts, by F. A. SCHUMAKER, produced at the Bristol Theatre, London, March 1, 1897.

Destruction of Jerusalem (The). A play by THOMAS LEECH, mentioned in Kirkman's catalogue 1861. (2) 'The Destruction of Jerusalem by Titus Vespasian' was a tragedy in two parts, by J. CROWNE (q.v.), acted at the Theatre Royal, and printed in 1677.

Destruction of Troy (The). A tragedy by J. HARRIS (q.v.), acted at the Duke's Theatre in 1678.

Destruction of the Bastille (The). A drama in two acts, by BENJAMIN and F. WEBSTER first performed at the Adelphi Theatre, London, on Wed. Monday, 1844, with B. Webster as *Robespierre*, and other parts by "O." Smith, P. Bedford, Wright, Miss Woolgar, Mrs. Yates, and Miss Celeste performed at the Bowery Theatre, New York, September, 1848, with N. B. Clarke as *Robespierre*.

Desvallières, Maurice. See BONNOWED.

Detchou, Adelaide. See AONES.

Detective (The). (1) A play adapted by C. H. HAZLEWOOD from the 'Leonard' of Richbarre and Nus, and first performed at the Victoria Theatre, London, on July 30, 1863, with Lydia Fooks as *Ben Modillion*, and other parts by Miss Maria Daly, Frederic Villiers, and George Yarnold. See TICKET OF-LEAVE MAN. (2) A drama in four acts, by CLYDE SCOTT and E. MONTAGU, adapted from 'Le Parricide,' and first performed at the Mirror Theatre, London, on May 29, 1875, with F. H. Macklin, D. Fisher, F. W. Irish, Miss Erskine, etc., in the cast.

Deuce is in Her (The). A play by R. J. RAYMOND (q.v.).

Deuce is in Him (The). A farce by GEORGE COLMAN (q.v.), first acted at Drury Lane in November 1767, with King as *Prattie*, O'Brien as *Colonel Tinsler*, Miss Pope as *Lucy*, etc. "The first hint of this piece was taken from the episode of Lancelot in *Marinella's Tales*."

Deux Aveugles (Les). An opérette, music by Offenbach, performed in England under various titles, such as 'The Blind Beggars,' 'Pity the Poor Blind,' and 'The Two Blinds.'

Deux Gosses (Les). See TWO LITTLE VAGABONDS.

Deux Journées (Les). See ESCAPED; OR, THE WATER CURRIER.

Deux Orphelines (Les). See BLIND SISTER, TRY, and TWO ORPHANS, TRY.

Deux Sourds (Les). See OLD GOOSE-SEMMER.

Deux Timides (Les). A vaudeville by LUNNIE, revived at the Valety Theatre, London, on the afternoon of February 4, 1888, with MM. Schey and Marius, W. Herbert, Miss Kate Monroe, and Miss Helena Dacre in the cast.

Device (The; or, The Marriage Office). A comic opera by RICHARDS, performed at Covent Garden on May 5, 1777. (2) 'The Device,' or, 'The Deaf Doctor,' a farce by F. PILON from the French, performed at Covent Garden in September, 1779, was afterwards played as 'The Deaf Lover.'

Devil (The) figures prominently in the old "mysteries" and "moralities." "The treatment of the Devil," says A. W. Ward, "has signally varied at different times and in the hands of different writers—but it has rarely altogether excluded those humorous elements which the complexity of the principle of negation involves. They pervade the part played by the Devil in the religious drama, and taken over, beard and all, from the miracles into the moralities and their derivatives. In the English moralities proper, the Devil is consistently charged on his own account with the conduct of the opposition to the moral purpose or lesson which the action of these compositions is designed to enforce" ('English Dramatic Literature'). See VICE, THE.

Devil (The) figures in MOORE'S 'The Devil upon Two Sticks' (q.v.), and is a character in INGELAND'S 'Disobedient Child' (q.v.).

Devil and Dr. Faustus (The). A play in three acts, by LEMAN BEEK, with Mrs. Keeley and Lacy in the title parts. See FAUSTUS.

Devil and his Dame (The). A play by W. HOUGHTON (q.v.), mentioned in Henslowe's 'Diary' under date of March, 1600. See GRIM, THE COLLIER OF CAOT-DOON.

Devil at Dowgate (The). See WRIT AT SEVERAL WILPOYS.

Devil at the Elbow (The); or, Two Mothers to One Child. A drama adapted by C. H. HAZLEWOOD from D'Ennery's 'Marie Jeanne,' Britannia Theatre, London, August 3, 1874.

Devil Carefoot. A play in four acts, adapted by C. HADDON CHAMBERS and J. STANLEY LITTLE from Rider Haggard's novel, 'Dawn,' first performed at the Vaudeville Theatre, London, July 12, 1887, with C. Harrington as *George Carefoot*, Miss Janet Achurch as *Angela Carefoot*, and other parts by Royce Carleton, Fuller Melish, Hamilton Knight, C. Dodsworth, Eric Lewis, Miss Carlotta Addison, Miss F. Brough, and Mrs. Carter, revived at the Strand Theatre, London, on August 6, 1887, with same cast as above, save that Miss Lottie Venne and J. Trembar were substituted for Miss F. Brough and Hamilton Knight, transferred on August 13 to the Comedy Theatre.

Devil in London (The). A satirical drama in three acts, by R. B. PEAKE (q.v.), first performed at the Adelphi Theatre, London, on Easter Monday, 1840, with Yates as the Devil, P. Beiford as *Mephistopheles*, Honey as *Aemodocus*, and other parts by Wright, Buckstone, Mrs. Keeley, etc.

Devil in Paris (The). A dramatic farce, first performed at the Olympic Theatre, New York, in February, 1845, with Miss Mary Taylor in the title part.

Devil is an Ass (The). A comedy by BEN JONSON, acted in 1616 by the King's servants at Blackfriars, but not printed till 1631, revived at the Theatre Royal in 1683. Among the characters are Satan, "the great devil," and Pug, "the less devil." Pug "obtains leave to come on earth, as he is very desirous to do the commonwealth of hell some service. Pug is made an ass of on every possible occasion. He is at last put into prison for stealing a suit of clothes. Satan orders him to be carried off, as it would be a disgrace to their state to have a devil hanged (Genest). The other persons include *Iniquity* (the Vice), *Fabian Fiddler* (a squire of Norfolk), *Morrocraft* (a projector), *Wittipod* (a young gallant), *Angina* (a broker), *Thomas Gilthead* (a goldsmith), *Mr. Paul Etheridge* (a lawyer and justice), and his wife, *Shackles* (keeper of Newgate).

Lady Tailbush (a lady projector), and *Pitfall* (her woman). "The writing," says Swinburne, "is admirable; the wealth of comic matter is only too copious. . . . On the other hand, it is of all Ben Jonson's comedies since the date of 'Cynthia's Revels' the most obsolete in subject of satire, the most temporary in its allusions and applications" ('A Study of Ben Jonson'). See SATAN.

Devil of a Duke (The); or, Trappolin's Vagaries. A ballad farce by R. DRURY, acted at Drury Lane in 1732.

Devil of a Lover (A). A musical farce in two acts, words by MOWBRAY and music by T. Attwood; first performed at Covent Garden in March, 1798. "The plot was taken from a German novel called 'The Sorcerer.'"

Devil of a Wife (The); or, A Comical Transformation. A farce by THOMAS JEVON, founded on the story of Mopsa in Sidney's 'Arcadia'; acted at the Theatre Royal in 1656, and revived at Lincoln's Inn Fields in 1724. See DEVIL TO PAY.

Devil on Two Sticks (The). A romantic drama in two acts, founded by R. B. PRAKE upon the romance by Le Sage, and first performed at Drury Lane in December, 1836, with Wieland in the title part (*Asmodeus*).

Devil to Pay (The); or, The Wives Metamorphosed. A ballad farce by CHARLES COFFEY (*q.v.*), MOTTLEY, and THEOPHILUS CIBBER, based on Jevon's 'Devil of a Wife' (*q.v.*), and first performed at Drury Lane in August, 1731, with Miss Raftor (afterwards Mrs. Clive) as *Nell* and Cibber, jun., as *Dungfork*. "To the part of *Nell* the great Mrs. Clive owed the rise of her great reputation." An adaptation called 'The Basket-Maker's Wife' was performed at Niblo's Garden, New York, in December, 1852, with Hudson as *Herman (Jobson)*, Mrs. Maeder as the *Countess*, and Mdme. Thillon as *Letty (Nell)*.

Devil upon Two Sticks (The). A comedy by SAMUEL FOOTE (*q.v.*), first acted at the Haymarket in May, 1703, with Foote as the *Devil*. See ASMODEUS, COUNTRY SQUIRE, and LAST SQUIR.

Devil's Bridge (The). An operatic romance in three acts, words by S. J. ARNOLD, music by C. E. Horn and Braham; first performed at the Lyceum Theatre, London, on May 6, 1812, with Braham, De Camp, Mrs. Bland, and Miss Kelly.

Devil's Charter (The). A tragedy by BARNABY BARNES, based on the story of Pope Alexander VI., as told by Guicciardini, who is himself one of the *personæ*. The play, which was performed before King James I. at Christmas, 1606-7, owes something to Marlowe's 'Dr. Faustus.'

Devil's Daughter (The). See TENTATION, LA.

Devil's Daughters (The); or, Hell

upon Earth! A "magical operatical" burletta in three acts, by EDWARD STIRLING, first performed at the Victoria Theatre, London, on November 11, 1839. Among the characters are *Satan*, the *Misses Nick* (his daughters), and *Young Nick* (his nephew), *Cerberus*, *Beelzebub*, *Devil on Two Sticks*, *Zamiel*, *Bottle Imp*. On the following Monday, November 17, was produced at the Queen's Theatre 'The Devil's Daughter; or, Beelzebub's Belles,' by Lancaster.

Devil's Deputy (The). A comic opera, words by J. CHEEVER GOODWIN and music by Edward Jakobowski, first performed at Abbey's Theatre, New York, September 10, 1894.

Devil's Disciple (The). A play in three acts, by GEORGE BERNARD SHAW, first acted at Harmanus Bleecker Hall, Albany, New York, October 1, 1897, by Richard Mansfield and his company; first performed in New York City, at Fifth Avenue Theatre, on October 4, 1897; first performed in England at the Princess of Wales's Theatre, Kennington, London, September 26, 1899, with a cast including Murray Carson, Luigi Lablache, Miss Elsie Chester, Miss Bessie Hatton.

Devil's Ducat (The); or, The Gift of Mammon. A romantic drama in two acts, by DOUGLAS JERROLD (*q.v.*), first performed at the Adelphi Theatre, London, in December, 1830, with "O." Smith as *Mammon*, and other parts by Yates, Buckstone, Mrs. Yates, etc.

Devil's Elixir (The); or, The Shadowless Man. A musical romance in two acts, written by E. FITZBALL (*q.v.*), and performed at Covent Garden in April, 1829, with Keeley, "O." Smith, and Miss Goward (Mrs. Keeley) in the cast.

Devil's House (The). A play in four acts, by H. A. KENNEDY, Theatre Royal, Birmingham, June 15, 1900.

Devil's in It (The). A romantic drama in three acts, founded by T. E. WILKS (*q.v.*) on a play by Scribe, and first performed at the Princess's Theatre, London, in May, 1843, with a cast including Higgin, W. Lacy, Wright, P. Bedford, A. Harris, Honner, and Miss E. Honner.

Devil's in the Wine Cellar (The). See WALKING STATUE, THE.

Devil's Law Case (The); or, When Women go to Law, the Devil is Full of Business. A tragi-comedy by JOHN WEBSTER, printed in 1623, though written (Fleay thinks) in 1610. "Such interest as it possesses, apart from the excellence of particular passages, lies chiefly in the conduct of a story of many folds and with no very satisfactory ending" (Ward). See Lamb's 'Specimens of the Dramatic Poets.'

Devil's Luck; or, The Man she Loved. A drama in five acts, by LILY TINSLEY and G. CONQUEST, Adelphi Theatre, Liverpool, August, 1885; Surrey Theatre, London, September 21, 1885.

Devil's Mine (The). A melodrama in four acts, by FRED. DARCY, first performed in England at Grand Hall, Maidenhead, April 25, 1894; Pavilion Theatre, London, July 23, 1894.

Devil's Mount (The); or, The Female Bluebeard. A romantic drama in two acts, adapted by T. HIGGIE (*q.v.*) from the French, and performed at the Queen's Theatre, London, in May, 1847.

Devil's Opera (The), with music by Sir G. A. Macfarren (*q.v.*), was first performed at the Lyceum Theatre, London, August 13, 1838, with a cast including Wieland (as *Diavoletto*), Miss Rainforth, Miss Poole, Mrs. Seguin, Frazer, Seguin, and S. Jones. "The libretto, written by the composer's father, was meant as a satire upon the taste for *diablerie* prevalent at the time, and which had resulted in such opera-books as '*Der Freyschütz*,' '*Robert le Diable*,' and others" (M. Williams).

Devil's Ring (The); or, Fire, Water, Earth, and Air. A "grand musical fairy romance, in three acts and four elements," written and composed by G. H. RODWELL, and first performed at Drury Lane on April 1, 1850.

Devil's Violin (The). An extravaganza in verse by BENJAMIN WEBSTER (*q.v.*), first performed at the Adelphi Theatre, London, in May, 1849, with a cast including "O." Smith, P. Bedford, E. Wright, Miss Woolgar, and Madame Celeste.

Devilish Good Joke (A). An interlude in one act, by T. HIGGIE (*q.v.*), Victoria Theatre, London, 1848.

Devilshoof. A gipsy in BALFE'S '*Bohemian Girl*' (*q.v.*), and in the various burlesques of that opera (*q.v.*).

Devlin, Mary. See BOOTH, EDWIN.

Devonshire. A British lord in MIDDLETON'S '*Mayor of Queenborough*' (*q.v.*).

Devotion. (1) A drama by F. G. CHEATHAM, Sadler's Wells Theatre, London, March 21, 1870. (2) A drama, in a prologue and three acts, by Mrs. S. LANE (*q.v.*), Britannia Theatre, London, March 14, 1881. (3) A play in four acts, by D. G. BOUCICAULT (*q.v.*), founded on Lockroy and Badou's '*Un Duel sous Richelieu*,' and first performed at the Court Theatre, London, on May 1, 1884, with John Clayton, H. B. Conway, F. M. Paget, Miss Ada Cavendish, Miss Lottie Venne, and the author himself, in the cast.

Devotion and Prejudice. A comedy drama by R. BROUGH (*q.v.*) and J. V. BRIDGEMAN (*q.v.*), Theatre Royal, Brighton, September 7, 1874.

Dewar, Fred. Actor; was the original representative of the following (and other) rôles:—*Tunstall* in '*Up at the Hills*' (St. James's Theatre, London, 1860), *Dr. Bland* in '*Friends or Foes*' (1862), the *Count* in Byron's '*La! Sonnambula*' (Prince of

Wales's Theatre, 1865), *John Blunt* in '*War to the Knife*' (1865), *Tom Stylus* in '*Society*' (1865), *Major Blackshaw* in '*A Hundred Thousand Pounds*' (1866), *Roland* in '*Meg's Diversions*' (Royalty Theatre, 1866), *Captain Crosstree* in Burnand's '*Black-Eyed Susan*' (1866), *Daddy Gray* in A. Halliday's drama (1868), *Count Arnheim* in '*The Merry Zingara*' (1868), the *Marquis of Brute* in Burnand's '*Beast and the Beauty*' (1869), *Vanderdecken* in W. Brough's '*Flying Dutchman*' (1869), *Dr. Onion* in '*Love's Doctor*' (1870), *Bishopriggs* in Collins's '*Man and Wife*' (Prince of Wales's, 1873), and *Angus Macalister* in '*Engaged*' (Haymarket, 1877).

Dewhurst, J. Actor; made his London debut at Drury Lane in September, 1871, as *Sir Brian de Bois Guilbert* in '*Rebecca*' (*q.v.*). He was the first representative of *Douglas* in Halliday's '*Lady of the Lake*' (1872), and was in the original cast of W. G. Wills's '*Betrayed*' (1873). At the Princess's, London, in 1884, he played the *Ghost* in '*Hamlet*.'

Dexter, Tom, in T. TAYLOR'S '*Overland Route*' (*q.v.*). (2) *Dexter* is a character in MARSTON'S '*Wife's Portrait*' (*q.v.*).

Dey and the Knight (The) was performed at the Adelphi Theatre, London, in October, 1838, with Collins in five characters.

Dhu, Roderick, figures in '*The Lady of the Lake*' (*q.v.*) and in '*The Knight of Snowdon*' (*q.v.*).

Diablos Noirs (Les). See PASSION and SELF.

Diadeste. An opera, libretto by E. FITZBALL, music by M. W. Balfe; produced at Drury Lane, May 17, 1838.

Diamants de la Couronne (Les). See CROWN DIAMONDS.

Diamond Arrow (The). A comedieta in one act, by W. T. MONCRIEFF (*q.v.*), performed at the Olympic Theatre, London, with music by G. W. Reeve.

Diamond Breaker (The), by SCOTT MARBLE and H. P. TAYLOR, was first performed at Lawrence, Mass., December 26, 1892; first performed in New York at the Windsor Theatre, February 13, 1893.

Diamond cut Diamond. (1) A comedy in two acts, translated by Lady WALLACE from '*Guerre Ouverte, ou Ruse Contre Ruse*,' and printed in 1787. See MIDNIGHT HOUR. (2) '*Diamond cut Diamond*;' or, '*Venetian Revels*;' a musical piece in two acts, first performed at Covent Garden in May, 1797. (3) '*Diamond cut Diamond*;' a farce by W. H. MURRAY, first performed at the Adelphi Theatre, Edinburgh, in 1838, with Murray as *Trap* and Lloyd as *Trick*.

Diamond Deane. A play in four acts, by HENRY J. W. DAM (*q.v.*), first performed at the Vaudeville Theatre, London, on March 18, 1891, with a cast including Miss Dorothy Dorr, Miss Jessie Millward, T. Thorne, F. Thorne, H. B. Conway, etc.

Diamond Ring (A). A comedy drama by W. J. WILD, Queen's Theatre, Manchester, March 4, 1885. The *Diamond Ring*, or, *Life in London*, a drama by FOMBER DAWSON, performed (for copyright purposes) at Shepherd's Bush, London, May 14, 1892.

Diamond Rush (The). A play in five acts, by G. D. DAY and SIDNEY BOWKETT, first performed (for copyright purposes) at Theatre Royal, Cambridge, February 6, 1895.

Diamond Statue (The). A pantomime by H. SPAY, Britannia Theatre, London, December 26, 1882.

Diamonds. A comedy in five acts, by BRONSON HOWARD (q.v.), first performed at Daly's Theatre, New York, on September 3, 1872, with H. Crisp as *Hamilton Wyckoff*, Charles Rockwell as *Reddington*, G. Clarke as *Percival Jarvis*, W. Davidge as *Dr Shuttleworth*, J. Lewis as *Todd*, W. J. Le Moine as *Uncle Ned*, Miss F. Davenport as *Nellie Wyckoff*, Miss F. Morant as *Cornelia Vanduyke*, Miss Clara Morris as *Hermine*, Miss Sara Jewett as *Mabel Wyckoff*, Mrs. Gilbert as *the Todd*.

Diamonds and Hearts. A comedy adapted by GILBERT A. BECKETT (q.v.) from Barlow's *'Nos Bons Villagers'*, and first performed at the Haymarket, March 4, 1857, with a cast including W. Clippendale, R. Howe, W. Farrer, Miss Nelly Moore, Miss Luce Burke.

Diamond-duck. The princess in REECE'S *'Ull the Minstrel'* (q.v.).

Diana. A play by SYDNEY ROSENFELD, first performed at Manchester, N.H., U.S.A., in September, 1892. — *Diana* figures in PLANCHES'S *'Orpheus in the Haymarket'* (q.v.).

Diana, Donna. See DONNA DIANA.

Diane. A play in five acts, by JAMES MORTIMER (q.v.), adapted from the *'Diane de Lys'* of Thomas de V. S., and first performed at Toole's Theatre, London, on September 9, 1882, with Miss Fanny Davenport in the title rôle, Hermann Voss as *Count de Luz*, Eben Dwyer as *Paul Aubry*, and F. Day, H. Reeves Smith, E. Lyons, Miss Eleanor Walton, and Miss Sophie Kyre in other parts.

Diaper. A character in HODGSON'S *'Adventures of a Night'* (q.v.).

Diaphanta. A waiting-woman in MIDDLETON'S *'Changeling'* (q.v.).

Diarmid. A grand opera in four acts, founded on heroic Celtic legends, written by the Marquis de LORNE, composed by Hamish McEwan, and produced at Covent Garden, October 23, 1897.

Diary. *Maid to Augusta* in ANDREWS and REYNOLDS'S *'Better Late than Never'* (q.v.).

Diavoleto. A black slave who masquerades as the Devil in MACFARLAN'S *'Devil's Opera'* (q.v.).

Diavolo. A play by FRED. G. MAEDER, first performed at Hudson, New York, December 23, 1891.

Diavolo, Fra. See FRA DIAVOLO and YOUNG FRA DIAVOLO.

Dibble. A coxcomb in CUMBERLAND'S *'Choleric Man'* (q.v.).

Dibbles, Tom. A character in BUCKSTON'S *'Good for Nothing'* (q.v.).

Dibdin, Charles. Actor, vocalist, dramatic writer, and musical composer, born 1748, died 1814; was intended for the Church, but early developed a love of music and a capacity for singing and composing. In 1762 he made his public debut as actor and vocalist at Richmond, going thence to Birmingham, and afterwards to Covent Garden, where he was encouraged to write for the stage, and where his first dramatic and musical work, *'The Shepherd's Artifice'*, was performed in 1764. In this piece he enacted *Stripton*. In the following year he was the original Ralph in *'The Maid of the Mill'*, and the first *Young Cockney* in *'Love in the City'* (q.v.). In 1768 he went to Drury Lane, where he was the original *Nungo* in *'The Padlock'* (q.v.). In 1769 he began to compose for Ranelagh, and in 1772 to write and compose for Sadler's Wells. Later he acted as composer to Covent Garden Theatre for two seasons, and for two seasons, 1782-3, he was manager of the newly erected Royal Circus, for which he wrote freely. In 1787 he gave, in the provinces, the first of his 'entertainments,' afterwards described in *'The Musical Tour of Mr Dibdin.'* The second was started in 1789 in King Street, Covent Garden, under the name of *'The Whim of the Moment'*, the third, called *'The Oddities'*, was located at the Lyceum, where he sang for the first time his famous song, *'Tom Bowling.'* Thence he moved successively to a room ('Sans Souci') in the Strand, and to a small theatre which he built in Leicester Place (1796-1806). In the last-named year his public career virtually ended. The following are some of the dramatic pieces of which he was both author and composer: — *'The Ladle'* (1772), *'The Grenadier'* (1773), *'The Waterman'* (1774), *'The Cobbler'* (1774), *'The Quaker'* (1775), *'The Seraglio'*, *'The Fortune Hunter'*, and *'All's not Gold that Glitters'* (1776); *'Poor Vulcan'*, *'Rice and Colley'*, *'Annette and Lubin'*, and *'The Milkmaid'* (1778); *'The Chelsea Pensioner'*, *'The Mirror'*, and *'The Touchstone'* (1779), *'The Shepherds of the Alps'* and *'The Islanders'* (1780); *'Jupiter and Alcmena'* (1781), *'None so Blind as those who won't See'* (1782), *'The Benevolent Tar'* and *'The Lancashire Witches'* (1783 and 1784); *'Liberty Hall'* (1785), *'Harvest Home'* (1787), and *'Hannah Hewett'* (1798). Dibdin also wrote *'The Gipsies'* (q.v.), for which Dr. Arnold composed the music. He himself provided music for *'Love in the City'*, *'Damon and Philinis'*, *'Idonee and Clarissa'*, *'The Padlock'*, *'The Recruiting Sergeant'*, *'The Wedding Ring.'*

etc. His 'History of the Stage' appeared in 1766, and his account of his 'Professional Life' in 1803. A 'Brief Memoir' of him, by Dr. Kitchener, was published in 1823, and also the memoir by George Hogarth prefixed to the 1842 edition of Dibdin's 'Songs', 'Biographia Dramatica' (1812), 'Dictionary of Music and Musicians' (1879).

Dibdin, Charles Isaac Mungo. Dramatic and miscellaneous writer, born 1768, died 1833. Illegitimate son of Charles Dibdin (q.v.), for some years a proprietor and the acting manager of Sadler's Wells Theatre, for which he wrote the following (and other) pieces: 'Claudine,' burletta (1801), 'The Great Devil,' spectacle (1801), 'Barbara Allen,' 'The Farmer's Wife,' 'Goody Two-Shoes,' and 'The Old Man of the Mountains.' He was also the author of 'A History of the London Theatres' (1836).

Dibdin, Thomas John. Actor, theatrical manager, and dramatic writer, born 1771, died 1841. Illegitimate son of Charles Dibdin, was apprenticed to an upholsterer, but in 1790 made his debut as an actor at Eastbourne under the assumed name of "Merchant." Experience in the provinces followed, and then came in 1794 the beginning of an engagement at Sadler's Wells, in the latter part of which he was prompter and joint stage manager. In 1799 he went to Covent Garden, with which he was connected, mainly as dramatic writer, for several years. He was afterwards manager successively at the Surrey Theatre, Drury Lane, the Surrey again (1810-1822), and the Haymarket. The following are among the more notable of his stage productions, all of which see: 'Alonzo and Imogene,' 'The Birth-day,' 'Biancina's Buff,' 'El Boudoucan,' 'The Cabinet,' 'The Jew and the Doctor,' 'The Lady of the Lake,' 'The Mad Guardian,' 'Mother Goose,' 'The Mouth of the Nile,' 'Nelson's Glory,' 'Of Age To-morrow,' 'Rudak and Kalarado,' 'The School for Prejudice,' 'Valentine and Orson,' 'The Will for the Dead.' In 1833 Dibdin married Miss Nancy Hallam, who made her debut at Covent Garden in 1789. See T. J. Dibdin's Reminiscences (1837).

Dice of Death (The). A romantic drama in three acts by JONAS OXENFORD (q.v.), produced (with music by R. J. Lister) at the Lyceum Theatre, London, in June, 1830, with "O." Smith as *Mykistophales*, and other parts by Serle, Bland, Tilbury, and Miss F. Horton.

Dick. A comic opera in two acts, libretto by ALFRED MURRAY, music by Edward Jakobowski, first performed at the Globe Theatre, London, on April 17, 1884, with Miss Camille Dubois in the title part, Miss Ethel Pierson as *Alice*, Miss Gladys Holfrey as *Princess Badoura*, Miss Hetty Chapman as *Edgar*, J. L. Shine as *Alderman Filchworth*, F. H. Lyle as *Blubber*, C. Lyall as *Jack Jorkins*, and C. Cartwright as the *Emperor of Morocco*; transferred successively to the Gaiety and Empire The-

atres; played in the English provinces in 1884, with Miss Ethel Pierson in her original part, Miss Fannie Leslie as *Dick*, and Wilfrid Shine as the *Alderman*.

Dick. The "apprentice" in MURPHY's play of that name (q.v.).

Dick, Cotaford. Playwright and musician, is the author of the following dramatic pieces: 'Dr. D.' (1855), 'The Wolf,' an adaptation (1872), 'The Harpness' (1892), 'Marriage à la Mode' (1894), 'The New Husband' (1894), 'The Great Comet' (1896). He also wrote the music for 'Dr. D.' and 'The Harpness,' as well as for 'Our Doll's House' (q.v.) (1877).

Dick Sheridan. A comedy in four acts, by ROBERT H. HARRIS (q.v.), first performed at the Comedy Theatre, London, on February 3, 1874, with H. B. Irving as *Richard Brinkley Sheridan*, Lewis Waller as *Captain Matthews*, Brandon Thomas as *Dr. Jonathan Leary*, Cyril Maude as *Lord Darnley*, E. Maurice as *Mr. Linky*, Sidney Brough as *Sir Harry Chase*, W. Denon as *David Gerrard*, F. M. Paget as *Mr. Wode* (M.C. as *Haib*), J. Byron as *Abdono* (a monkey-keeper), Miss Vane as *Lady Miller*, Miss L. Ashwell as *Lady Pamela Sturges*, Miss Winifred Emery as *Elizabeth Linky*, and Miss Fannie Browne as *Mrs. Leggat* (our maid). See MURRIDGE.

Dick Swiveller. A drama in four acts, by CHARLES RENNELL, Theatre Royal, Brighton, December 5, 1870.

Dick Turpin and Tom King. The Adventures of. A serio-comic drama by W. B. STICKS (q.v.) in which Miss Ada Hagan appeared in America as *Mary Watson*. (2) Richard Turpin and Tom King, a play by MORRIS HARRIS (q.v.). (3) 'Bold Dick Turpin' an operetta music by Henry Leslie, libretto by J. PALGRAVE SIMMONS (q.v.), first performed at the St. James's Theatre, London, on May 17, 1874. (4) 'Dick Turpin' by H. GERRARD DUNNELL, Tivoli Theatre, San Francisco Cal., July 8, 1894.

Dick Venables. A drama in four acts, by ARTHUR LAW (q.v.), first performed at the Shaftesbury Theatre, London, on April 6, 1890, with E. W. Willard in the title part, and other roles by Arthur Flinwood, H. V. Kennell, Alfred Bishop, E. W. Garden, H. Lane, Mrs. Canninge, Miss Annie Rose, and Miss Olga Branden, produced at the Queen's Theatre, Montreal, Canada, on August 8, 1892, performed under the title of *Barthmoor* at Wilmington, Del., U.S.A., on October 16, 1892.

Dick Whittington and his Cat. This famous nursery story has been made the basis of numerous pantomimes, e.g. (1) by HARRY LEMMON, Crystal Palace, December, 1838. (2) by FRANK W. CREEK, Surrey Theatre, London, December, 1877. (3) by GEORGE CONQUEST and H. SPRY, Surrey Theatre, London, December, 1889. (4) by GEOFFREY THOMAS, Pavilion Theatre,

London, December 1898. (8) by HORACE LEMMON, Olympic Theatre, London, December, 1898. (9) by WILTON JOHNS and A. MELVILLE, Standard Theatre, London, December, 1898. (7) by AUGUSTUS HARRIS, CECIL HALEFORD and HENRY HAMILTON, Drury Lane Theatre, December 1898. (6) by H. F. M. LILLARD, Elephant and Castle Theatre, London, December 1898. (5) by LESLIE MONROE, Parkhurst Theatre, Hulseway, London, December 1898. (10) by VICTOR STEVENS, Theatre Royal, Richmond, December, 1898. (11) by E. C. MATTHEWS and H. T. JOHNSON, Grand, Fulham, December, 1898. A burlesque on this subject, by JAMES HOBBS, was produced at Walsall in June, 1894. See DADDY DICK WHITTINGTON, DICK, and WHITTINGTON J. RICE.

Dick, Wilder. A play in four acts, by Mrs. MICHAELE (q.v.), first performed at the Vanderbilt Theatre, London, on June 20, 1891, with H. B. Conway in the title part, and other rôles by F. Thorne, F. Grove, Miss Dorothy Dorr, Miss A. Dainton, etc.

Dick's Body. A character in *Rosie's Vice Versé* (q.v.).

Dickens, Charles. Novelist and miscellaneous writer, born 1812, died 1870, was the author of the following dramatic pieces (all of which see The Strange Gentleman (1838), The Village Coquette (1838), 'Is She his Wife' or Something Singular (1861) and an unacted piece called 'The Lamplighter' (1870). He also collaborated with Mark Lemon in a stage version of 'Mr. Nightingale's Diary' (q.v.) and with Willie Collins in a dramatization of 'No Thoroughfare' (q.v.). For references to other dramatizations of Dickens's novels see the notices, elsewhere in this volume, of 'The Battle of Life,' 'Bleak House,' 'Boots at the Holly Tree Inn,' 'The Chimes,' 'The Christmas Carol,' 'The Cricket on the Hearth,' 'David Copperfield,' 'Dombey and Son,' 'Great Expectations,' 'The Haunted Man,' 'Little Dorrit,' 'Martin Chuzzlewit,' 'Nicholas Nickleby,' 'The Old Curiosity Shop,' 'Oliver Twist,' 'The Pickwick Papers,' 'A Tale of Two Cities.' In Dickens's published letters are numerous evidences of the keen interest he took both in the drama and in the acting of his time. Kate Field says in her 'Life of Fochter' that Dickens regretted the version of 'Belshazzar' in which the Anglo-French actor appeared in London in 1855. He also contributed an article on Fochter to the *Atlantic Monthly* for 1870. He wrote the prologue for Woodland Marston's 'Patrician's Daughter' (1842). It is well known that "early in life he had seriously contemplated the stage as a profession, and had even solicited an engagement at Covent Garden Theatre." Later he gained much fame as an amateur actor in performances given publicly for charitable purposes. His assumptions included *Alfred Highmore* in 'Part Two of Clock in the Morning,' and *Colley* in 'Deal as a Post' (Albion, 1811), *Captain Reddell* in 'Every

Man in his Humour' (Manchester, July, 1847), *Phanias* in 'Love, Law, and Phryic' (Haymarket Theatre, May, 1848), *Justice Shallow* in 'The Merry Wives of Windsor' (London, April, 1848), *Sir Charles Coldstream* in 'Cand Up,' *Lord Widmer* in Lytton's 'Not so Bad as we Seem,' and *Mr. Goldsworthy* in 'Mr. Nightingale's Diary' (Hanover Square Rooms, June, 1851), *Adrian Gurnock* in 'The Lighthouse' (Campden House, Kensington, July, 1851), and *Richard Worsley* in 'The Prisoner' (Gallery of Illustration, London, 1857). See 'Plays and Poems of Charles Dickens,' edited by R. H. Shepherd, *Horne's 'Recollections,' Morley's 'London Playgoer,' Forster's 'Life of Dickens,' Mrs. Gordon Clarke's 'Recollections of Dickens,' Pemberton's 'Dickens and the Stage,' Bentley's 'Illustrations for June, 1861,' *Norman's Magazine* for January, 1871, *Longman's Magazine* for May, 1868, the *Theatre* magazine for April, 1868.*

Dickens, Mary. Actress, grand daughter of Charles Dickens, was the original representative of *Hera* in 'Cleisthenes' (1858), of *Cecilia* in Jones's 'Chatterton' (1864), of the female slave in Lytton's 'Junkies' (1865), and of *Kelly* in 'The Colour Sergeant' (1868). She was also seen as the *Player Queen* in 'Hamlet' (Princess's Theatre, London, 1866), and as *Wendover* in 'The King of the Commons' (Royalty Theatre, 1868).

Dickoy. In FARGHAM'S 'Constant Couple, or, A Trip to the Jubilee,' was a favorite part of Henry Norris (q.v.), and one from which he obtained the nickname of 'Jubilee Dickoy.'

Dickinson, Anna. appeared as *Hemlock*, for the first time in New York, on March 20, 1892.

Dickinson, Charles E. See COURT OF MONKS.

Dickinson, Isabel. Actress, best known for her *Arctus Melville*, *Dr. Charles Coldstream* and *Tom Curry* (in 'The Lion Boy') made her debut in America in October 1868, at Niblo's Theatre, New York, in the first-named character. "She was a tall masculine woman, with a good stage presence."

Dickens, Mrs. Actress and vocalist, died 1838, appeared at Covent Garden in 1798 as *Ophelia*. She afterwards figured at the King's Theatre as the Countess in 'Le Nozze di Figaro,' and was heard also at Drury Lane. In 1818 at Covent Garden she represented *Henri* in Bishop's adaptation of 'The Barber of Seville.'

Dickory. A character in W. T. MONCHIE'S 'The Spectre Bridegroom' (q.v.).

Did I Dream It? A farce by J. F. WOODEN (q.v.).

"Did not the heavenly rhetoric of thine eye."—*Love's Labour's Lost*, act iv. sc. 2.

Did you ever Send your Wife to Camberwell? A farce by J. STIRLING COYLE (q.v.), produced at the Adelphi Theatre, London, in March, 1846, with Edward Wright, "O" Smith, Miss Woolgar, and Mrs. F. Matthews in the cast.

Did you Ring? A farcical operetta in one act, libretto by J. W. Houghton and J. W. Mason, music by London Ronald, Prince of Wales's Theatre, London, June 27, 1892.

Diddear, Charles Bannister. Actor, born 1801, died 1860, made his London debut at Covent Garden in December, 1827, as *Politeness* in 'The Winter's Tale'.

Diddear, Miss. See FACCIT, MRS.

Diddler, Jeremy. An ingenious swindler in KENNEDY'S 'Raising the Wind' (q.v.). See JEREMY DIDDLE.

Diderot. See NARCISSE.

Didier, Henri. The lover of *Julie Desormes* in E. STIRLING'S 'Courier of Lyons' (q.v.).—*Vanette Didier* is the heroine of 'The Miller to the King' (q.v.).

Didier, Marie. See RAUPICKER OF PARIS.

Dido Queen of Carthage, and the heroine of many dramatic pieces: (1) 'The Tragedy of Dido, Queen of Carthage,' played by the children of Her Majesty (Chappell). Written by CHRISTOPHER JARROLD and 'Thomas Nash' and printed in 1594. (2) 'Dido and Aeneas' a play acted by the Lord Almoner's servants in 1707 and probably identical with the foregoing. (3) 'Dido and Aeneas' an opera in three acts, libretto by T. D'ALRY and NATHAN TATE, music by Henry Purcell, founded on Virgil's 'Aeneid' and first performed in 1690 at Mr. Josias Priest's boarding school at Chelsea by young gentlemen, revived, on the occasion of the Purcell Bicentenary, on the afternoon of November 8, 1895, at the Lyceum, London, by students of the Royal College of Music. (4) 'Dido and Aeneas' a dramatic masque, written by HARRISON BENTON with music by Dr. Arne, and performed at the Haymarket in 1734, with Miss Arne as Dido and Master Arne as Cupid. (5) 'Dido' a tragedy by JOSEPH REED, acted at Drury Lane in 1767, with Mrs. Yates as Dido and Powell as Aeneas, revived in 1767 at Drury Lane as 'The Queen of Carthage,' with Mrs. Siddons as Dido. (6) 'Dido' a comic opera by THOMAS BRIDGES, acted at the Haymarket in July, 1771. (7) 'Dido, Queen of Carthage' an opera from Metastasio, libretto by Prince HOARE, music by STAMPA, first performed at the Haymarket in May, 1792, with Madame Mara as Dido. (8) 'Dido' an opera translated from Metastasio by JOHN HUNTER, and printed in 1800. (9) 'Dido' a burlesque by F. C. BURKARD (q.v.), first performed at the St. James's Theatre, London, on February 11, 1860, with Charles Young in the title part, Miss Clara St. Clare as Aeneas, and Miss Wyndham as Anna. "Entirely

re-written," this piece was revived at the Royalty Theatre, London, on November 8, 1863, with Bentley in the title part, Miss Fanny Reeves as Aeneas, Miss Lydia Maitland as Anna (one of Dido's suitors), etc.

Diego. (1) The sexton in HEAT MONT and FLETCHER'S 'Spanish Curate' (q.v.). (2) Friend to Louis de Castris in MINTON'S 'Spanish Gipsy' (q.v.). (3) An elderly lover in BRIDGES'S 'Padlock' (q.v.). *Diego* is the name of characters in TILKIN'S 'Adventures of Five Hours' (q.v.) and KOTZKE'S 'The Virgin of the Sun'.

Districhstein, Leo. Actor and playwright, made his New York debut in the former capacity at the Garden Theatre in September, 1881. He is co-author, with Clyde Fitch (q.v.), of 'A Superfluous Husband and Gossip'.

Diets, Linda. Actress, born in New York, where she made her professional debut in 1870, at the old Fifth Avenue Theatre, as *Georgette* in 'Fernande'. Her first appearance in England took place at the Haymarket Theatre in August, 1873, as *Caroline Dornier* in 'The Heir at Law' and *Mrs. Fratherly* in 'The Widow Hunt'. After this came engagements at the Holborn and Globe Theatres, London, and a tour with E. A. Southern through the English provinces and America. Subsequently Miss Diets played at the Union Square Theatre, New York, *Marcus* in 'Mother and Son,' an adaptation of 'Les Bourgeois de Pontarcy,' afterwards figuring at the Prince of Wales's Theatre, London (September, 1879), in the same character in 'Only' (q.v.), James Albery's adaptation of the same original. In 1880 she enacted at the Haymarket *Lydia Languish* in 'The Rivals,' *Georgina Vary* in 'Money' (q.v.), and *Lady Flora Placerdew* in 'Leap Year' (q.v.), also, at the St. James's, *Miss Somers* in 'Good Fortune'. In 1882 she was the original *Mrs. MacDonald* in E. C. Stephenson's 'Impulse' at the St. James's, where, in 1883, she was seen as *Celia* in a revival of 'As You Like It'. Miss Diets is the author of a comedietta called 'Lessons in Harmony' (1875), and of an adaptation entitled 'A Wild Love' (q.v.), in which she appeared in 1881 at many provincial centres in England.

Dieu (Le) et la Bayadère. See UNKNOWN AND THE BAYADERE.

Different Widows; or, Intrigue à la Mode. A comedy performed at Lincoln's Inn Fields in 1703, with Mrs. Lawson and Mrs. Leigh in the title characters—*Lady Gaydon* and *Lady Belmont*.

Diggery. A stage-struck servant in JACKMAN'S 'All the World's a Stage' (q.v.).

Digges, Stephen. See STEPHEN DIGGES.

Digges, West. Actor, born 1755, died 1788, after experience at Dublin and Edinburgh (1782-1784)—at which latter

place he was the original *Young Norval* in 'Douglas' (q.v.)—appeared at the Haymarket (1777–1781) as *Macbeth*, *King Lear*, *Shylock*, *Wolsey*, *Cato*, *Caratach* (in 'Bonduca'), *Sir John Brute*, *Lord Townley*, *Major Oakley*, etc. He afterwards acted in Ireland till 1784, when he was incapacitated by paralysis. O'Keefe says that his *Norval*, *Wolsey*, *Macheath*, and *Hearty* (in 'The Jovial Crew') were "most capital;" "he had a noble presence, a fine figure, large and manly." See Genest, Hitchcock's 'Irish Stage,' and Jackson's 'Scottish Stage.'

Diggory. Butler to the *Hardcastles* in GOLDSMITH'S 'She Stoops to Conquer' (q.v.).

Dignum, Charles. Actor and vocalist, born 1765, died 1827; was taught singing by Samuel Webbe and Thomas Linley, and made his professional *début* at Drury Lane in 1784 as *Young Meadows* in 'Love in a Village' (q.v.). In 1796 he was the original *Crop* in Storace's 'No Song, no Supper.'

Dilke, Thomas. Author of 'The Lover's Luck' (1696), 'The City Lady' (1697), and 'The Pretenders' (1698), all of which see.

Dilley, Joseph J. Dramatic writer, born 1838; author of 'A Sleeping Hare' (1868), 'Illusions' (1870), 'Auld Acquaintance' (1878), 'A Highland Fling' (1879), 'A Glimpse of Paradise' (1887); also, part-author, with James Albery, of 'The Mate of the Mountjoy' (q.v.), 'Alexander the Great,' and 'Chiselling'; part-author, with Lewis Clifton Lyne (q.v.), of 'Summoned to Court' (1880), 'A Military Manœuvre' (1880), 'Tom Pinch' (1881), and 'Marjorie' (1889); and part-author, with Mary Rowsell, of 'Whips of Steel' (1889) and 'Richard's Play' (1889).

Dillon, Charles. Actor, born at Diss, Norfolk, 1819; died June, 1881. Both of his parents were in the profession, and his mother played "leading business" in country theatres with such "stars" as Edmund Kean and Macready. Charles Dillon is said to have begun life at fifteen years of age, as stage-manager and performer of juvenile rôles under John Douglass in London. After this came an engagement to play small parts at the Surrey under Davidge (q.v.). His first appearance in the metropolis as an adult was as *Hamlet* at the City of London Theatre in 1840. A long provincial novitiate ensued, in the course of which he was in management at Sheffield. In April, 1856, he figured at Sadler's Wells as *Belphegor*, and in the following September he began a leasehold of the Lyceum Theatre which lasted till April, 1857. During that period he was seen successively as *Belphegor*, *Claude Melnotte*, 'The Cavalier,' *Fabian*, *Othello*, *William Tell*, *Sangfroid*, 'The Cagot,' *Virginus*, *Hamlet*, *Don César de Bazan*, *Don Felix* in 'The Wonder,' and *Richelieu*; he was also the original representative of *D'Artagnan* in the version of 'The Three Musketeers' (q.v.) done by him-

self, Charles Rice, and Augustus Harris, and of *Lord Revesdale* in Westland Marston's 'A Life's Ransom' (q.v.). He next appeared at Drury Lane, but in 1858 was again lessee of the Lyceum, figuring as *Rover* in 'Wild Oats,' *Iago*, *Macbeth*, and *Louis XI.*, and adding to his original assumptions those of *Captain de la Rousse* in Leigh Hunt's 'Lovers' Amazement' (q.v.) and *Reuben Holt* in Westland Marston's 'A Hard Struggle' (q.v.). In 1860 Dillon was once more in London, appearing at Drury Lane as *William Tell*. After this came tours in the provinces and round the world, followed by a London *reentrée* in February, 1868, at Sadler's Wells, where he played *Lear* and other Shakespearean parts. In 1869 he was at Drury Lane, appearing as *Jean Valjean* in 'The Man of Two Lives' (q.v.). In August, 1873, he was *Manfred* in a revival of Lord Byron's drama at the Princess's Theatre. His next Metropolitan engagement was at Drury Lane in September, 1878, when he was *Leontes* in a revival of 'The Winter's Tale.' He was last seen in London on December 7, 1878, when he enacted *Belphegor* for his "benefit." He is credited with the authorship of a play called 'Stricken Down,' produced in 1870. "Mr. Charles Dillon," writes Westland Marston, "was an actor of great emotional gifts, but very deficient in intellectual ones. So long as he was under the impulse of feelings, gay or grave, he could act with great power, force, and delicacy. . . . In characters of manly pathos that did not call for refinement, Dillon had few superiors. In comedy he showed great animal spirits and a keen sense of fun. . . . Something, indeed, of the provincial actor clung to him even in his best days. His happiest efforts were at times marred by his want of bearing, and by the grandiosity which was his substitution for it" ('Our Recent Actors'). See Morley's 'Journal of a Playgoer,' the *Era* for June, 1881, and Pascoe's 'Dramatic List' (1880).—MRS. CHARLES DILLON (Clara Conquest) died in July, 1888. She had been seen in London, with her husband, as *Madeline* in 'Belphegor,' *Desdemona*, *Virginia*, etc. (1856–7).—CLARA DILLON, daughter of Charles Dillon, died in February, 1898. She was the author of three plays—'A Fight for Life,' 'The Human Tiger,' and, with E. Ranier, 'The Silent Foe.'

Dime Novel (The). A play by A. C. GUNTER, performed in U.S.A.

Dimity. Maid to Mrs. *Druggat* in MURPHY'S 'Three Weeks after Marriage' (q.v.).

Dimity's Dilemma. A farce by MALCOLM C. SALAMAN (q.v.), first performed at the Gaiety Theatre, London, February 19, 1887.

Dimmesdale, Arthur. See SCARLET LETTER.

Dimond, William. Dramatic writer; son of a theatrical manager at Bath and Bristol; author of 'The Seaside Story'

(1801), 'The Hero of the North' (1803), 'The Hunter of the Alps' (1804), 'Youth, Love, and Folly' (1806), 'Adrian and Orrilla' (1806), 'The Young Hussar' (1807), 'The Foundling of the Forest' (1809), 'The Broken Sword,' 'The Lady and the Devil,' 'Stage Struck,' etc. Hazlitt said of Dimond's productions that they had "so strong a family likeness that, from having seen any one of them, we may form a tolerable correct idea of the rest. . . . The author does not profess to provide a public entertainment at his own entire expense, and from his own proper funds, but contracts with the managers to get up a striking and impressive exhibition in conjunction with the scene-painter, the scene-shifter, the musical composer, the orchestra, the chorusses on the stage, and the *lungs* of the actors!"

Dimple, Dorothy, in RAYMOND'S 'Balance of Comfort' (q.v.). There is a *David Dimple* in BUCKSTONE'S 'Leap Year' (q.v.).

Dimples. A play by H. P. TAYLOR, performed in U.S.A.

Din, Dame. Wife of *Booze* (q.v.) in ANDREWS' 'Belphegor' (q.v.).

Ding-dong. The king in MORTIMER'S, and also in BURNAND'S, 'White Fawn' (q.v.).

Ding, Dong, Bell. A pantomime by NELSON LEE (q.v.), produced at the City of London Theatre at Christmas, 1866. The cast included Miss Constance Loseby.

Dinmont, Dandie, in the adaptations of 'Guy Mannering' (q.v.).

Dinner for Nothing. A farce by C. S. CHELTNAM (q.v.).

Dinner for Two. A comedietta in one act, by R. C. CARTON, Theatre Royal, Brighton, March 9, 1893.

Dinorah. An opera, music by Meyerbeer, first performed, with English libretto by HENRY CHORLEY, at Covent Garden, in October, 1859, with W. Harrison as *Corentino*, Santley as *Hoel*, St. Albyn as *Claude*, H. Corri as *Louis the Hunter*, and Miss Louisa Pyne as *Dinorah*.—A burlesque of this performance, written by WILLIAM BROUGH, and entitled 'Dinorah under Difficulties,' was produced in November of the same year at the Adelphi Theatre, with J. L. Toole as *Mr. Topsawyer*, a country manager, who, in the absence of his prima donna, has to play *Dinorah* himself, with Paul Bedford as his *Hoel*, Miss Kate Kelly as his *Corentino*, C. J. Smith as his prompter, and so forth.

Dioclesian, Emperor of Rome, figures in MASSINGER'S 'Virgin Martyr' (q.v.). See PROPHETESS, THE.

Diogenes and his Lantern; or, A Hue and Cry after Honesty. An "original, classical, mythical, musical, satirical, political, comical, guomical, and politico-economical" extravaganza, in seven

scenes, by TOM TAYLOR (q.v.), first performed at the Strand Theatre, London, on December 26, 1849, with P. Emery as *Diogenes*, Leigh Murray as *Jupiter*, W. Farren, jun., as *Mars*, Mrs. Leigh Murray as *Apollo*, Mrs. Stirling as *Minerva*, Miss Rebecca Isaacs as *Venus*, Miss Isabel Adams as *Ceres*, etc. Edward FitzGerald wrote of the piece: "'Diogenes' has very good Aristophanic points in it, but its action was rather slow, I thought."

Diplomacy. A play in five acts, by CLEMENT SCOTT (q.v.) and B. C. STEPHENSON (q.v.), adapted from Sardou's 'Dora,' and first performed at the Prince of Wales's Theatre, London, on January 12, 1878, with Mrs. Bancroft as the *Countess Zicka*, Mrs. Kendal as *Dora*, Miss Le Thière as the *Marquise de Rio Zares*, W. H. Kendal as *Julian Beauclerc*, S. B. Bancroft as *Count Orloff*, J. Clayton as *Henry Beauclerc*, A. Cecil as *Baron Stein*, H. Kemble as *Algie Fairfax*; played in the English provinces in 1878, with Mrs. Kendal, W. H. Kendal, Miss Kate Pattison (*Zicka*), H. R. Teesdale (*Henry Beauclerc*), A. Elwood (*Orloff*), and W. Mackintosh (*Stein*) in the principal parts [Miss Amy Roselle, Miss Sophie Young, H. B. Conway, and J. Forbes-Robertson appearing meanwhile at the Haymarket as *Dora*, *Zicka*, *Julian*, and *Orloff* respectively, and the last-named actor succeeding later to the rôle of *Julian*], and also by a company including Miss Carlisle (*Dora*), J. D. Beveridge (*Julian Beauclerc*), J. H. Barnes (*Henry Beauclerc*), and Mrs. W. Sidney (the *Marquise*); played in 1878 in the United States, with H. J. Montague as *Julian Beauclerc* and Miss Maud Granger as *Dora*; revived at the Haymarket on November 8, 1884, with S. B. Bancroft as *Henry Beauclerc*, Forbes-Robertson as *Julian Beauclerc*, Maurice Barrymore as *Count Orloff*, C. Brookfield as *Baron Stein*, Mrs. Bancroft as *Lady Henry Fairfax*, Miss Le Thière as the *Marquise*, Mrs. Bernard Beere as *Zicka*, and Miss Calhoun as *Dora*; played at Boston, U.S.A., in October, 1887, with Miss Evesson as *Dora* and E. L. Davenport as *Julian*; revived at the Garrick Theatre, London, in February, 1893, with S. B. Bancroft as *Orloff*, A. Cecil as *Stein*, J. Hare as *Henry Beauclerc*, Forbes-Robertson as *Julian*, Miss K. Rorke as *Dora*, Mrs. Bancroft as *Lady Henry*, Lady Monckton as the *Marquise*, and Miss O. Nethersole (replaced later by Miss E. Robins) as *Zicka*; at the Fifth Avenue Theatre, New York, in March, 1893, with Miss Coghlan as *Zicka*, F. de Belleville as *Henry Beauclerc*, J. T. Sullivan as *Julian Beauclerc*, and F. Robinson as *Orloff*; played in the English provinces in 1894, with J. Forbes-Robertson as *Julian*, E. W. Gardiner as *Henry*, T. B. Thalberg as *Orloff*, Miss Mary Rorke as *Lady Henry*, Miss Dolores Drummond as the *Marquise*, Miss May Whitty as *Zicka*, and Miss K. Rorke as *Dora*. See DORA AND DIPLUNACY.

Diplunacy. See DORA AND DIPLUNACY.

Dipsas. An enchantress in LVLV's "Enchymion" (q v).

Dirce. An opera, music by C. E. Horn, originally produced at Drury Lane in 1821.

Director (The). A farce in three acts, by HARRY GREENBANK (q v), first performed at Terry's Theatre, London, on May 7, 1891, with Edward Terry in the title part (*Sydenham Sudds*).

Disagreeable Surprise (The). A musical farce in two acts, written by GEORGE DAVIEL (q v), and performed at Drury Lane in 1812, with J. P. Harley as *Billy Bombard*, Osberry as *Paul Prig*, Miss Kelly as *Flora*, etc.

Disappointment (The). A comedy by THOMAS SOUTHERN (q v), acted at the Theatre Royal in 1664, with Wiltshire as *Alberto*, the gallant who is "disappointed" in his attempt to seduce *Erminia* and *Angelina*, being outwitted by *Juliana*, his discarded mistress. (2) A comedy by W. TATTLER, printed in 1708. (3) A ballad opera by JOHN RANDAL, acted at the Haymarket, and printed in 1732.

Disbanded Officer (The); or, The Baroness of Bruchsal. A comedy by JAMES JOHNSTONE (from the German of Lessing), first performed at the Haymarket in July 1786.

Discarded Son (The). A drama translated by BENJAMIN WYATER from "Le Fils de famille" (q v), and first performed at the Adelphi Theatre, London, on October 10, 1855, with Leigh Murray in the title part, Keeley, P. Bedford, Mrs. Keeley, Miss Mackell, and Miss Woolgar as the heroine.

Discontented Colonel (The). See BRENNORALE.

Discovery (The). (1) A comedy by Mrs. SHAKESPEARE (q v), first performed at Drury Lane on February 3, 1663, with Garrick as *Sir Anthony Brancile* (q v), Thomas P. Griffin as *Lord Melbury*, Holland as *Colonel Medway*, Mrs. Yates as *Mrs. Knightly*, Mrs. Palmer as *Miss Richly*, O'Brien as *Sir Harry Pluster*, Mrs. Pope as *Lady Pluster*, etc. The "discovery" is made by *Lord Melbury*, who finds that *Mrs. Knightly*, who is a rich young widow, and whom he desires his son, the *Colonel*, to marry, is his own daughter by his first wife. The *Colonel*, meanwhile, is in love with *Miss Richly*. In the end *Mrs. Knightly* pairs off with *Sir Anthony*. (2) A comedy, translated from Plautus by R. WALKER, and printed in 1773.

Discreet Princess (The). An extravaganza based by J. R. PLANCHÉ (q v) upon Perrault's "L'Adroite Princesse", and produced at the Olympic Theatre, London, at Christmas, 1855 with Robinson as *Prince Rickerott*, Emery as *Gander the Stupidist*, Miss Mackell as *Princess Belvoir*, Miss Julia St. George as *Fumilla*, etc.

Disguises (The). A play acted at the Lane Theatre, London, on October 2, 1866.

(2) "Disguises" an operetta, words by SAMUEL BEAZLEY, music by Jolly, founded on a German piece, and first performed at the Lyceum Theatre, London, on September 8, 1817.

Disinterested Love. See BASHFUL LOVER, THE.

Disobedient Child (The). A "pretty and merry interlude," by THOMAS INGHAM (q v). "written in verse of ten syllables."

Disraeli, Benjamin. See ALARCOS.

Disreputable Mr. Reagan (The). A play by RICHARD HARDING DAVIS, first performed at the Lyceum Theatre, New York, November 1, 1862.

Dissembled Wanton (The); or, My Son, get Money. A comedy by LEONARD WELSHAM (q v), acted at Lincoln's Inn Fields in 1726.

Disseipation. A comedy by M. P. ANDRÉWS (q v), "borrowed from Garrick's 'Bos Ton', and several other pieces," and first performed at Drury Lane in March, 1761.

Distaffine, in Knott's 'Bombastes Furioso' (q v), is engaged to Bombastes.

Distinguished Guest (The). A farcical comedy, adapted by BENNET HOSWELL from the German of Kemper Hochstadt, Museum, Boston, Mass., August 29, 1866.

Distress upon Distress; or, Tragedy in True Taste. "An heroic comic-tragic farcical burlesque," in two acts, by GEORGE ALEXANDER STEVENS, printed in 1752. "This piece was never performed nor intended for the stage, but is only a banner on the bombast language and inextricable distress aimed at by some of our tragedy writers" (*Biographia Dramatica*).

Distressed Baronet (The). A farce by CHARLES NICHART, first performed at Drury Lane on May 3, 1767.

Distressed Mother (The). A tragedy by AMBROSE PHILLIPS (q v), first performed at Drury Lane on March 17, 1712, with Mrs. Oldfield as *Andromache*, Booth as *Pyrrius*, Powell as *Orestes*, Mills as *Pylades*, Bowman as *Phonix*, Mrs. Porter as *Hermione*, Mrs. Knight as *Cephiss*, Mrs. Cox as *Cleone*, revived at Covent Garden in 1742 (with Mrs. Cibber as *Andromache*), in 1747 (with Mrs. Pritchard as *Hermione*), and in 1750 (with Peg Woffington as *Hermione*), at Drury Lane in 1764 (with Mrs. Yates as *Hermione*), at Covent Garden in 1775 (with Mrs. Barry as *Hermione*), at Drury Lane in 1775 (with Mrs. Yates as *Andromache*), in 1786 (with Mrs. Siddons as *Hermione* and Miss Kemble as *Andromache*), and in 1802 (with Kemble as *Orestes*), at Covent Garden in 1803 (with Charles Kemble as *Pyrrius*) and in 1816 (with Macready as *Orestes* and Mrs. Glover as *Andromache*), at Drury Lane in 1814 (with Keen as *Orestes* and Mrs. W. West as *Hermione*). "Ambrose Phillips's 'Distressed Mother,'" says Hazlitt, "is a very good translation from Racine's

'Andromache' (q.v.). It is an alteration of topics, of pros and cons, on the casuistry of domestic and state affairs, and produced a great effect of reason on the audience." It "concluded with the most successful epilogue (by Addison) that was ever spoken in the English theatre. The three first nights it was recited twice, and continued to be demanded through the run of the play."

Distressed Wife (The). A comedy by JOHN GAY (q.v.), produced at Covent Garden in March, 1734, revived there in 1771 as 'The Modern Mother'.

District Attorney (The). A play by R. GREY FISK and J. KILIN, produced at the American Theatre, New York, January 21, 1906, with a cast including Wilton Lackaye, Miss Effie Shannon, and Miss Annie Irish.

Diver's Luck (The); or, The Crime beneath the Waves. A drama in four acts, adapted by F. COOKS and W. R. WALLING from 'Un Drame au fond de la Mer' by MM. Ungue and G. Lambert (Théâtre Hubertine, Paris 1876; Ambigu Paris, 1884), and first performed at the Theatre Royal, Jarrow, May 20, 1887, performed in New York in 1890 as 'The Bottom of the Sea'.

Divisions of the Morning (The). A farce in two acts by SAMUEL FOOTE (q.v.), first performed at the Haymarket in 1756. In the second act Foote introduced imitations of actors of the time.

Divided Duty (A). A comedy drama in one act by SILVIAN DARGENT, performed privately at the Jewish Institute, Highbury, October 14, 1905, produced as 'A Month after Date,' at Reading, February 27, 1898, and the Globe Theatre, London, March 25, 1891.

Divided Way (The). A play in three acts by H. V. KAMOND (q.v.), first performed at the Theatre Royal, Manchester, October 21, 1900, with W. H. Vernon as *General Humden*, G. Alexander as *Count Humden*, A. Aynsworth as *Jack Humden*, H. Waring as *Jay Grist*, Miss Evelyn Millard as *Lola*, and other parts by H. H. Vincent, E. M. Rolston, etc., produced at the St. James's Theatre, London, cast as above, on November 23, 1906.

Divine Comedian (The); or, The Right Use of Plays, "improved in a sacred tragic comedy," by RICHARD TUCKER, printed in 1672.

Divorce. (1) A comedy drama in five acts, by AUGUSTUS DAILY (q.v.), first performed at Fifth Avenue Theatre, New York, on September 5, 1871, with James Lewis as *Templeton Jett*, D. H. Harkins as *Alfred Admire*, W. J. Le Moyne as *Burrit*, W. Davidson as *De Wolf De Wulf*, Louis James as *Captain Lynde*, Henry Crisp as *Mrs. Harry Duncan*, Miss Clara Morris as *Fanny*, Miss Fanny Davenport as *Lu Ten Eyck*, Miss F. M. Grant as *Mrs. Ten Eyck*, Miss L. Dietz as *Grace*, Mrs. (Hilbert) as *Mrs. Kemp*, Miss M. Mortimer as *Molly*. The piece ran till

March 17, 1872. "Mr Daily found the inspiration for some of the characters and scenes in 'He Knew He was Right,' a novel by Anthony Trollope, but it was in no sense an adaptation. It was, in fact, a purely American satire." The play was revived at Fifth Avenue Theatre in April, 1872; May, 1874 (with Miss Ada Dyas as *Fanny*); June, 1876 (with Miss F. Davenport as *Fanny*, Miss Jeffreys Lewis as *Lu*, Miss G. Drew as *Grace*), at Daly's Theatre, New York, in September, 1879, with Miss Ada Rehan as *Lu Ten Eyck*, John Drew as *Ben. Harry Duncan*, W. Davidge as *De Wolf De Wulf*, Charles Leclercq as *Templeton Jett*, Charles Fisher as *Mr. Burrit*, Mrs. Charles Poole as *Mrs. Ten Eyck*, produced at the Theatre Royal, Edinburgh, in December, 1881. (2) A farcical comedy in three acts, by ROBERT KNECK (q.v.), adapted from 'Le Père de L'Avocat,' and first performed at the Vandeville Theatre, London, on January 29, 1891, with a cast including J. Maclean, T. Thorne, J. G. Graham, W. Lestock, W. Hargreaves, Miss Kate Bishop, Miss M. Illington, Miss Cicely Richards, and Miss Lydia Cowell.

Divorce (The). (1) A play entered on the books of the Stationers' Company, November 29, 1653. (2) An entertainment by Lady DOROTHY DRIBB, Marylebone Gardens, 1771. (3) A farce by ISAAC JACKMAN, performed at Drury Lane in November, 1781. (4) A comedy in one act, by S. J. HEARLEY, first performed at the Adelphi Theatre, London, October 29, 1832, with Yates, Reeves, Buckstone, Mrs. Yates, and Mrs. Honey in the cast. (5) A drama by E. TOWERS, produced at the Southminster Theatre, Edinburgh, November 24, 1872.

Divorce Case, The Great. See GREAT DIVORCE CASE.

Divorce Colony (A). A play by SIDNEY ROSENFELD, performed in U.S.A.

Divorce Cure (The). A play in three acts, adapted by HARRY ST. MAIR (q.v.) from the 'Divorçons' (q.v.) of Barillon, first performed at St. James Opera House, Birmingham, New York, September 25, 1896, in New York City, March, 1897.

Divorce Day. An adaptation, by B. F. ROEDER and K. LA MUELLE, of the German farce, 'Fifi,' first performed at the Grand Opera House, Chicago, August 22, 1892.

Divorced by Telegraph. A play by C. M. GREENE, performed in U.S.A.

Divorçons. A comedy by VICTORIN SARDOT and EMILE DE NAJAC, produced in Paris in 1890, first performed in London at the Gaiety in 1892, performed in English at the Park Theatre, New York, in March, 1892, with F. Robinson as *De Francillon* and Miss Alice Lingard as *Cyprienne*. See DIVORCE CURE, QUEEN'S PROCTOR, and TO DAY.

Dixon, Gerald. Dramatic writer, died 1879; author of 'The Doctor in Spite of Himself' (q.v.), and a comedietta entitled 'Married Another' (q.v.).

Dizzy. A man of the town, in GARRICK'S 'Male Coquette' (q.v.).

Djamilah. An opera in one act, composed by Georges Bizet, and performed for the first time with English libretto (by JOSEPH BENNETT) at the Prince's Theatre, Manchester, on September 22, 1892.

Djemma. The heroine of 'The Grand Mogul' (q.v.).

D'Orsay, Lawrence. Actor; made his professional debut at the Marylebone Theatre in 1877. He was in the original casts of 'Pedigree' (1890), 'Diamond Deane' (1891), 'Dick Wilder' (1891), 'A Lucky Dog' (1892), 'Ma Mie Rosette' (1892), 'Uncle John' (1893), 'A Gaiety Girl' (1893), 'An Artist's Model' (1895), 'My Girl' (1896), etc.

"Do not fear to put thy feet." First line of a song in FLETCHER'S 'Faithful Shepherdess' (q.v.).

Doating Lovers (The); or, The Libertine Tam'd. A comedy by NEWBURN HAMILTON, acted at Lincoln's Inn-Fields in 1715.

Dobbins, Humphrey. Servant to Sir Robert Drumble in COLMAN'S 'Poor Gentleman' (q.v.).

Dobbs, John. See JOHN DOBBS.

Dobson and Co.; or, My Turn Next. A farce in one act, by STIRLING CORNE (q.v.), first performed at the Adelphi Theatre, London, October 13, 1842, with Wright as Dobson.

Dobson, Farmer, in TENNYSON'S 'Promise of May' (q.v.).

Docteur Chiendent. See POOR RELATIONS.

Doctor. See DR.

Doctor (The). (1) A farcical comedy, adapted by F. C. BURNARD (q.v.) from 'Le Doctoresse' (q.v.), and first performed at the Globe Theatre, London, July 9, 1837, with Miss Fanny Enson in the title part (*Angelina Blossom, M.D.*), W. S. Penley as *Alfred Blossom*, and other rôles by H. Kemble, W. J. Hill, W. Wyes, Miss Rose Dearing, Miss B. Horlock, Miss V. Featherstone, Miss Cissy Grahame, and Miss M. A. Victor. (2) A play by CHARLES TOWNSEND, performed in U.S.A.

Doctor and the Apothecary (The). A farce from the German words by JAMES COBB, music by Stephen Storace, first performed at Drury Lane in September, 1788.

Doctor Bolus. A "sario-comic-bombastic-operatic interlude" by GEORGE DANIEL (q.v.), first performed at the English Opera House, London, in 1818, with John Wilkinson as *Bolus*. "In this piece, the king, *Artipades* (J. P. Harley), is in love with *Puggivina*, a maid of honour, while the queen, *Katalinda* (Miss Kelly), is enamoured of *General Scaramoucho* (Charterley). The *General* revolts, and is defeated by the king. His amour is discovered, and,

while the *Queen* is poisoned with one of *Bolus's* 'infallible' pills, the *General* is stabbed by *Artipades*. . . . In the end, all the dead people are resuscitated."

Doctor Davy. A drama in one act, first performed at Greenwich in 1865; produced at the Lyceum Theatre, London, in June, 1866, with Hermann Vezin in the title part (*David Garrick*), D. Evans as *Mohrseye*, Miss Henrade as *Mary* (his daughter), Fitzpatrick as *Arthur Quillet* (her lover), and Mrs. C. Horman as *Mrs. Fygarit*, revived at the Opera Comique, London, in 1886. 'Doctor Davy' was an adaptation of 'Le Docteur Robin,' a play by Jules de Prémaray, produced at the Gymnase, Paris, in 1842, with Bouffe as the hero. Of this a German version was made by W. Friedrich in 1849, and translated into English by Hermann Vezin. 'Doctor Davy,' based on Friedrich's version, "was the joint work," says Freeman Wills, "of James Albery, Vezin, and my brother [W. G. Wills]; but it was chiefly the work of the last named, though produced under Albery's name." The plot is practically identical with that of 'David Garrick' (q.v.), though much condensed.

Doctor Dilworth. A farce in one act, by JOHN OXFORD (q.v.), first performed at the Olympic Theatre, London, April 15, 1830, with Farren in the title part, Keeley as *Synfar*, Granby as *Mr. Paddington*, and other parts by Brougham, Mrs. Orger, and Miss Murray.

Doctor Dora. A comedietta by F. W. BROUGHTON (q.v.), first performed at the Garrick Theatre, London, on April 18, 1881.

Doctor Faustus. See FAUSTUS, DOCTOR.

Doctor Hocus Focus; or, Harlequin washed White. A "speaking pantomime" by GEORGE COLMAN, music by Reeve, first performed at the Haymarket in August, 1814.

Doctor in Spite of Himself (The). A comedy in three acts, adapted by GERALD DIXON from Moliere's 'Le Medecin Malgtré Lui,' and first performed at the Globe Theatre, London, on June 23, 1877.

Doctor Last in his Charlot. A comedy by ISAAC BICKERSTAFFE (q.v.), translated from Moliere's 'Malade Imaginaire,' and acted at the Haymarket in 1797.

Doctor's Boy (The). A farce by ROLAND GRANT, Surrey Theatre, January 8, 1877.

Doctor's Brougham (The). A farce adapted by E. MANUEL (q.v.) from the French, and performed at the Strand Theatre, London, in October, 1875, by H. Cox (as *Dr. Strupp*), C. D. Marius, J. G. Grahame, Miss F. Hughes, and Miss Maria Jones.

Doctor's Shadow (The). A drama in four acts, by H. A. MAINSHURRY, suggested by Robert Louis Stevenson's story, 'Dr. Jekyll and Mr. Hyde,' and performed (for

copyright purposes) at Prison's Theatre, Nottingham, January 1, 1888.

Doctoress (Lat). A comedy in three acts, by FENNELL and DOCAON (Gyuuman Dramatique Paris, October 1888), produced at the Haymarket Theatre, London, January 11, 1888. See DOCAON, TUA.

Doctrina. A character in the novel play of *Appius and Virginia* (p. 4).

Dodd, Dr. See SIMONY, DR.

Dodd, James William. Actor, born 1760? died 1798 (1798) is said to have played *Roderigo* at Sheffield when only six years of age. Thence he went expressly to Norwich and to Bath, where "the superior applause which he met with in comic characters determined him gradually to confine himself to that line of acting. At Bath he was seen by Dr. Mandie; who recommended him to Garrick for Drury Lane. There he made his London debut in October 1766, as *Peddie* in Moore's *Foundling*. With this theatre he remained associated till June 1768. In the course of those thirty-one years he was the original representative of *Shakespeare's* *Wedding Lord Almonville* in *The Fashionable Lover*; *Scotney* in *The Irish Widow*; *Dupuy* in *The Maid of the Oaks*; *Lord Appington* in *The Trip to Scarborough*; *Mr. Benjamin Rabbitt* in *The School for Scandal*; *Dumple* in *The Critic*; *Adam Winterbottom* in *The Long Chain*; and other characters. He was also seen as *Orville* in *Blunder*; *The Merry Wives*; *Cloten* in *Mortimer*; *Mr. Andrew* in *Amelia*; *Gratiana* in *London*; *Alfred* in *Drum*; *Mr. Harry* in *Whisper*; *Quarbach* in *The Country Wife*; *Mr. Rowley* in *Puck*; *Trotter* in *Love for Love*; *Lord* in *Franklin*; *The Justice Wife*; *Friddle* in *Man in her Tears*; *Drury* in *The Double Dealer*; *Mr. Devereux*. This excellent actor says *London* had a weak voice, but as he managed it on the stage of his great master (Garrick), it was quite adequate to a cast of *petit-maitres*. . . . For was he confined to the *comedian* whose wit almost outwitted his effeminacy, he was the paragon representative of all *foolery*. . . . In expressing *clownish* of *opprobrium*, wrote Lamb, this actor surpassed all others. You could see the first dawn of an idea standing clearly over his countenance, lighting up by little and little with a painful process, till it shined up at last to the fulsome of a too tight conception. His highest meridian. See *Theatrical Biography* (1778), T. W. H. in *Notes* (1780), *The Garrick Correspondence*, *Dublin's* *History of the Theatre* (1833), *The Thompson Dictionary* (1838), *London's* *English Stage* (1857), D. Cook's *Hours with the Poets* (1861) - *See J. W. Martin* (Dodd) (died 1861) made his appearance at Drury Lane in 1768 as *Lady* in *Love and the Constant Couple*.

Doddington, Bubb. See GORRY, SIR THOMAS.

Dodge, Demosthenes. A character in *E. L. Blackman's* *Artful Dodge* (p. 4).

Dodge for a Dinner (A). A farce by T. A. PALMER (p. 4), Strand Theatre, London, December 22, 1874.

Dodipole, Dr. See WIDOW OF DR. DODIPOL.

Dodley, Robert. Dramatic and miscellaneous writer, born 1708, died 1788; started life as a footman, and did not begin his literary career till 1738, when he produced a poem called *Bartrude*. In 1738 he began business as a bookseller and publisher in which latter capacity he turned some notable works. His first play, *The Tynshop*, was performed in 1738. It was followed by *The King and the Miller of Mansfield* (1738), *Mr. John* in *Cartie at Court*, its sequel (1738), *The Eldest Son* of *Richard Green* (1741), a *manuscript* (1740), and *London* (1742) all of which saw light. In 1760 appeared his *Tricks* in which he included his dramatic pieces. His *Selected Collection of Old Plays* appeared in 1764; it was reprinted, with notes by Lamb, in the edition of twelve plays, and the insertion of his others, in 1768. J. P. Collier edited it in 1800-01, and it was edited by W. C. Hazlitt in 1874-75. See *Biographical Dramatist* (1812).

Dodson, J. R. Actor, was the original representative of *Corraney Jones* in *Turned Up* (1800) and of the *Professor* in *Kleptomaniac* (1800). He was for some time a member of the *Kendall's* touring company with whom he was seen at the *Academy Theatre*, London, in 1800, and with whom he made his first appearance in America at the *Fifth Avenue Theatre*, New York. Since then he has been the original representative in America of *Matthew* in *The Marble Shop*; *Montague* in *Washington*; in *The Man of the World*; *Andrew* in *Richard III*; *Michael* and his *Lost Angel*; *Rev. Stephen* in *John's* *Drama*; *Cardinal Richelieu* in *Under the Red Robe*, etc. In 1860 he was *John* in *Fortitude* in *Because she* *loved him so*.

Dodsworth, Charles. Actor, began his professional career in 1800, and, after experience in the country came to the Strand Theatre, London, in 1806, as a member of Edward Compton's comedy company. He was afterwards in the original casts of *Lord Ritz*, *The Red Lamp*, *The Dean's Daughter*, *Drumming's Hall*, *The Pedagogue*, *A Pair of Spectacles*, *The Comedians*, *The Honorable Society*, etc. In 1820 he was engaged at Wallack's Theatre, New York, playing *Daily* *Speaker*, *Evans* (*School*), and other parts.

Doe, John. See GARY, DIVORCE CASE.

Doel, James. Actor, born 1800, made his professional debut in 1820 at Plymouth, and was at one time manager of theatres at Plymouth, Exeter and Devonport. At the last named place he once played *Mr. Halsey*. In 1851 he acted at the *Marythorpe* and the *Standard*, London. He retired in 1874.

Does he Love me? A play by ROBERT PALMER (q.v.), first performed at the Haymarket Theatre, London, on June 22, 1826, with J. R. Buckstone as Bubble, Mrs. Wilkes as Mrs. Comfort, and W. H. Chippendale, H. Howe, E. Villiers, and Miss Amy Sedgwick in other parts.

Duchess. *Swearing-man to Shabel*, in D. JENNINGS'S *Wife of Ludgate* (q.v.).

Dog Days in Bond Street. A comedy in three acts, attributed to W. DUNBAR, and performed at the Haymarket in 1838.

Dog in the Manger (A). A farcical comedy in three acts, by CHARLES H. HOLT, Lafayette Square Opera House, Washington, D.C., January 10, 1898.

Dog of Montargis (The). See *POUNCE OF DOGS*.

Dogberry. "A foolish officer" in *'Much Ado about Nothing'* (q.v.). His first entrance is made in act III. sc. 3. His name, according to Steevens, comes from the shibboleth called "dogberry," or "bushle-corn."

Dogs of Duranto (The). An extravaganza by R. H. BROWN (q.v.), first performed at the Olympic Theatre, London, December 26, 1887, with F. Robinson as the Dogs, Miss Wyndham as the Princess Capricious, Miss Hughes as C/O, and H. Wiggin, Mrs. Kendon, etc., in other characters.

Dogs of Venice (The). A romantic play in four acts, adapted by DAVID BEN HADY (q.v.) from Lord Byron's *'Marino Faliero'*, with additions from the *'Marino'* of Chénier, Delavigne, and musical illustrations from the *'Marino'* of Donizetti, the *'Duo Faliero'* and *'Bravo of Verdi'* and *'Merchants'* first performed at Drury Lane on November 1, 1867, with Phelps as *Marino Faliero*, E. Phelps as *Fernando*, H. Sinclair as *Michael Stone*, J. Johnston as *Armin-tendo*, J. C. Cooper as *Israel Barthelemy*, C. Warner as *Quendore*, W. McIntyre as *Steed*, C. Harcourt as *Pietro*, H. Rignold as *Ignor* of the *Spide*, J. B. Johnston as a *mercator*, and Mrs. Hermann Venn as *Angelina*.

Doggett, Thomas. Actor born in Dublin died 1771; performed at first in the provinces and at London fairs. His metropolitan debut was made at the Theatre Royal in 1681 as the original *Don Juan* pup in *'Love for Money'* (q.v.). He acted at that house till 1687, save for appearances at Lincoln's Inn Fields in 1693. He was at the last named theatre from 1701 to 1705, when he went to Drury Lane. In 1705-6 he was at the Haymarket. In 1708 he became co-lessee of the Haymarket with Cibber and Wilks. In December, 1713, he retired from the stage, to which, however, he returned for a few nights in 1717. He was the first representative of *Pondicherry* in Congreve's *'Old Bachelor'* (1682), of *Don Paul Piquet* in Congreve's *'Double Dealer'* (1693), of *Amato* in the First Part of D'Urfey's *'Don Quixote'* (1694), of *Fernando* in *'The Fatal Marriage'* (1694), of *fin* in Congreve's *'Love*

for Love' (1695), of young *Had* in his own play *'The Country Wake'* (1698), of the *Jew of Venice* in the play so named (1701), of *St. Forty* in *'The Lady's Visiting Day'* (1701), of *Spurio* in *'The play so named'* (1704), and of *Henry* in *'Van-brugh's Confederacy'* 1706. He was also seen as *Polonius* in the *'First Overdupper'*, *St. Hugh* in *'Kings Rapper'* (*'The Alchemist'*), *Harriet*, etc. Cibber says: "He was the most original, and the strictest observer of Nature of all his contemporaries. He borrowed from none of them. In dressing a character to the greatest caricature, he was remarkably skilful; the least article of whatever habit he wore seemed in some degree to speak and mark the different humour he presented. He could be extremely ridiculous, without stepping into the least impropriety to make him so. His greatest success was in characters of lower life which he improved from the delight he took in his observations of that kind in the real world." "He was," says Antony Aston, "the best face painter and gesticulator and a thorough master of several dialects." On August 1, 1716, the following announcement appeared: "This being the day of his Majesty's most happy accession to the throne, there will be given by Mr. Doggett an Orange coloured Liberty with a Badge representing Liberty to be rowed for by six watermen that are out of their time within the year past. They are to row from London Bridge to Chelsea. It will be continued annually on the same day for ever." See Cibber's *Apology* to the *'Tatler'* and *'Spectator'*, p. 220; Dublin's *'History of the Stage'*, the *'Biographical Dramatic'*, Gifford's *English Stage*, etc.

Doggrass. Uncle of Susan in D. JENNINGS'S *'Black-eyed Susan'* (q.v.). In BUNNARD'S *'Baroque'* so named (q.v.) and in *'Blue-eyed Susan'* (q.v.).

Dogswell. A character in Gay's *'Wife of Bath'* (q.v.). There is a *Mrs. Dogswell* in *'The Register Office'* (q.v.).

Dogs of St. Bernard (The). A drama by CLEMENT SCOTT (q.v.), produced at the Mirror Theatre, London, on August 21, 1876.

Doists de Voe (Les). See *PARADES AND FAIRIES AND WOMEN OF FASHION, THE*.

Dolley, Abraham. A retired shop-keeper in Mrs. Cowley's *'Who's the Duke?'*

Doing Banting. A farce by W. BROWN and A. HALLIDAY, Adelphi Theatre, London, October 26, 1866.

Doing for the Best. A drama in two acts, by ROBERT LACEY (q.v.), produced at Sadler's Wells Theatre on November 12, 1884, with Phelps as *Dick Stubbs*, a carpenter.

Doing my Uncle. A farce by R. LACEY (q.v.), Surrey Theatre, September 6, 1866.

Doing the Hanson. A farce by A. HANSON (q.v.), first performed at the Lyceum Theatre, London, November 3, 1866, with Tait as *Prize Peddler* and Miss Goward (Mrs. Kemble) as *Susan*.

Dolabella. Friend to Octavius Caesar in SHAKESPEARE'S 'Antony and Cleopatra' (q.v.). Names also in DRYDEN'S 'All for Love' (q.v.).

Dolaro, Selina. Actress and vocalist, died January, 1889; made her first appearance in London at the Lyceum Theatre in 1870 as *Calpurnia* in 'Chilperic' (q.v.), after which she appeared at the same theatre in 'Breaking the Spell' (q.v.). In 1872 she was the original *Camille* in Flouman's 'Zampa' (q.v.) at the Court Theatre. An engagement at the Philharmonic Theatre followed, there she figured as *Fridougise* in 'Chilperic', *Genevieve de Brabant*, *Clairette* in 'Madame Angot', and *Fleur de Lys* in Farnie's piece (q.v.). Next came appearances at the Royalty in 'La Perichole' (q.v.), at the Alhambra (1877), and at the Polly (Toole's) Theatre, where she was seen as *Rose in Maillet's 'Dragoons'* (1879). M^{rs}. Dolaro afterwards went to America. She was the author of a play called 'In the Fashion,' performed in 1887.

Doldrum (The); or, 1803. A farce in two acts, by JOHN O'KEEFE, "founded on the idea of a man's sleeping from 1786 to 1803, and on his surprise at the changes around him," and performed at Covent Garden in April 1786.

Dole, Daniel. A circus clown in H. J. BAXON'S 'Fine Feathers' (q.v.).

Doll Common. See COMMON, DOLL.

Doll Tearsheet. See TEARSHEET, DOLL.

Doll's House (A) ['*Et Dukkehjem*']. A play in three acts, by HENRIK IBSEN, translated into English by William Archer, and first performed at the Novelty Theatre, London, on June 7, 1891, with Herbert Waring as *Torvald Helmer*, Charles Charrington as *Dr Rank*, Royce Carleton as *Nils Krogstad*, Miss Gertrude Warden as *Mrs Linden*, Miss H. Everleigh as *Anna*, and Miss Janet Achurch as *Nora Helmer*. The play had previously been adapted to the English stage by HENRY ARTHUR JONES under the title of 'Breaking a Buttefly' (q.v.). 'A Doll's House' was revived at Terry's Theatre on the afternoon of January 27, 1891, with Miss Marie Fraser as *Nora*, Miss Elizabeth Robins as *Mrs. Linden*, C. Forbes Drummond as *Helmer*, C. Fulton as *Krogstad*, and W. Herbert as *Rank*, at the Criterion Theatre on the afternoon of June 2, 1891, with Miss Rose Norrey as *Nora*, Miss Lacta Harwood as *Mrs. Linden*, Mrs. F. H. Brooke as *Anna*, Frank Rodney as *Helmer*, C. Fulton as *Krogstad*, W. F. Abington as *Rank*, and Eric and Caryl Field Fisher as the children, at the Avenue in April and May 1892, with Miss Achurch as before, Miss Marion Lee as *Mrs. Linden*, C. Charrington as *Helmer*, Herbert Fanning as *Krogstad*, and C. Fulton as *Rank*, at the Royalty in March, 1891, with Miss Achurch as before, Miss Charlotte Addison as *Mrs. Linden*, C. Charrington and H. Flemming as at the Avenue,

and W. E. Staveley as *Rank*; at the Garden Theatre, New York, March, 1891, at the Globe Theatre, London, in May, 1897, with Miss Achurch as before, Miss Vane Featherstone as *Mrs. Linden*, Courtenay Thorpe as *Helmer*, C. Fulton as *Krogstad*, and C. Charrington as *Rank*. Under the title of 'Nora,' *Et Dukkehjem* was translated into English by Frances Lord in 1887 (revised in 1900).

Dollalollolla. Wife of King Arthur in FIELDING'S 'Tom Thumb the Great' (q.v.).

Dolland, Dick. The uncle in H. J. BAXON'S 'Uncle Dick's Darling' (q.v.).

Dollars and Dimes. A play by G. HOWARD COFFIN, performed in the U.S.A. in 1887. 'Dollars and Dimes' was played by H. A. DE SOUTHERT, first performed at the Windsor Theatre, New York, 1888.

Dollars and Sense. A comedy in three acts, adapted by ALFRED DALT (q.v.) from the German of L'Arronge, and produced at Daly's Theatre, New York, in October, 1888, with L. Fisher as *Pierre Tremont*, J. Lewis as *Ephraïm Lash*, C. Leclercq as *Briggs*, W. H. Thompson as *Gringles*, J. Drew as *Lutimer*, Miss Ada Behan as *Phronce*, Miss May Fielding as *Mrs. Tremont*, Miss Virginia Dreher as *Mrs. Briggs*, and Mrs. Gilbert as *Mrs. Lamb*, produced at Toole's Theatre, London, on August 1, 1884, revived at Daly's Theatre, London, in September, 1883.

Dolly. (1) A comic opera, music from Adolphe Adam's 'Poupée de Nuremberg,' produced at the Gaiety Theatre, London, on August 22, 1870. (2) A comic opera in two acts, written by JOHN BANNISTER, composed by Herr Peizer, and first performed at Carlisle, October 27, 1890.

Dolly. (1) The heroine of ALFRED COFFIN'S 'Sultana Mocha' (q.v.). (2) The 'Dominie's Daughter' in LLOYD'S play of that name (q.v.).

Dolly Truth. See TRUTH, DOLLY.

Dolly Varden. (1) A drama in four acts, adapted by MICHAEL WOOD (q.v.) from Dickens's 'Barnaby Rudge' (q.v.), and first performed at the Theatre Royal, Bradford, April 29, 1872, produced at the Surrey Theatre, October 6, in the same year, with Miss Virginia Blackwood as *Dolly* and Miss Higgs. (2) A play by C. T. VINCENT, performed in U.S.A.

Dolly's Delusion. A play by ROBERT REECE (q.v.), first performed at the Strand Theatre, London, with Edward Terry as *Joe Sally*—'Dolly's Delusion' a musical absurdity, by HARRY MILLWARD and C. FLAVELL HAYWARD, Theatre Royal, Wolverhampton, April 27, 1867.

Dolores. A version by Mrs. SARAH LANE of Sardou's 'Patrie' (q.v.), first performed at the Britannia Theatre, London, on April 6 1876, with Miss Marie Henderson as the heroine.

Dolores. The name of character in GENE's 'Naval Cadets' (q.v.) and WILLS's 'Betrayed' (q.v.).

Dolph. The young hero of G. F. BOWEN's 'Wolfert's Roost' (q.v.).

Dombey and Son. A play in three acts, adapted by JOHN BRIDGMAN (q.v.) from Dickens's story, and first performed at Burton's Theatre, New York, in 1860, with the author as Joe Bagstock, Burton as Captain Cuttle, G. Jordan as Carter, Mrs. Burton as Florence Dombey, and Mrs. Brayham as Susan Nipper. Revived at Daly's Theatre, New York, in September, 1886, and at the Star Theatre, New York, in 1888. See CAPTAIN CUTTLE and HEART'S DELIGHT.

Domestic Diplomacy. A comedietta by JAMES REDMOND, Gaiety Theatre, Dublin, April 1, 1872.

Domestic Economy. A farce in one act, by MARK LEMON (q.v.), first performed at the Adelphi Theatre, London, on November 8, 1848, with Edward Wright as John Grumley (a part afterwards played by J. L. Toole and G. Belmore) and Mrs. Frank Matthews as Mrs. Grumley. Turned into an operetta, with lyrics by F. C. BURNARD and music by Edward Solomon (q.v.). 'Domestic Economy' was revived at the Comedy Theatre, London, on April 7, 1880, with E. Dugally as Grumley and Miss Alma Stanley as Mrs. Grumley.

Domestic Hearthstone (The). A burlesque by J. SMITH.

Domestic Hercules (A). A farce by MARTIN HECHEM, Drury Lane Theatre, September 26, 1870.

Domestic Medicine. A comedietta adapted by LEITA SMITH from the Spanish; Theatre Royal, Grantham, June 2, 1887.

Dominic. "The Spanish Friar" in DEYDEN's play of that name (q.v.). "His big belly walks in state before him, like a harbinger, and his gouty legs come limping after it. Never was such a tan of devotion seen" (act II. sc. 3).

Dominie's Daughter (The). A play in four acts, by D. D. LLOYD (q.v.), first performed at Wallack's Theatre, New York, in March, 1867, with Harry Edwards as the Dominie (Rev. John Van Derwerf), Miss Annie Robe as his daughter Dolly, Kyrie Bellew as Captain Dyke, H. Keiley as Major Burton, and other parts by Mme. Poniet, Charles Groves, Creston Clarke, etc. The same is laid in New York (then accepted by the British) in 1781.

Dominique the Deserter; or, The Gentleman in Black. A comic drama in two acts, adapted by W. H. MURRAY (q.v.) from the French, and first performed at the Theatre Royal, Edinburgh, performed at Drury Lane with Wallack as Dominique, Mrs. Orger as Jeannette, and Mrs. C. Jones as Genevieve. Revised and partly rewritten by T. M. PENDERGAST, II

was revived at Toole's Theatre, London, in 1865 under the title of 'Old Harry,' with Toole as Dominique, supported by C. D. Ward, H. Westland, Miss M. Linden, and Miss E. Johnston. Another version of the same French original was made by C. Z. BARNETT, and played, under the title of 'Dominique the Deserter,' in 1831 at the Coburg (with Davidge as Dominique) and at the Pavilion (with Frear as the hero).

Domino Noir (Le). See BLACK DOMINO, THE.

Dominoes Hoos (Les). See PINK DOMINOES.

Domitia. Wife of *Marius Lemus* in MASSINGER's 'Roman Actor' (q.v.).

Domitilla. (Cousin german to Cesar in MASSINGER's 'Roman Actor' (q.v.).

Don (The). A comedy in three acts, by HERMAN and Mrs. MERRIVALE (q.v.), first performed at Toole's Theatre, London, March 7, 1856, with J. L. Toole in the title part (*Mr. Maliken, M. A.*), and other roles by J. Billington, E. W. Gardiner, E. M. Lower, Aubrey Beauclerk, George Shelton, Miss Kate Phillips, Miss Marie Linden, Miss Violet Vanbrugh, and Miss Emily Thorne. In the autumn Miss Eva Moore replaced Miss Linden.

Don Cesar de Bazan. The hero and title of several dramas, adapted from or founded on the play by MM. Dumas and D'Ennery, produced at the Porte St. Martin July 30, 1844, with Lemaitre in the title part. (1) A drama by GILBERT ANNOT and BARNETT (q.v.) and MARK LEMON (q.v.), first produced at the Princess's Theatre, London, on October 8, 1844, with James Wallack as Don Cesar, Mrs. Stirling as Mariana, Fitzjames as Don José, Walton as the King of Spain, Granby and Mrs. Frothingham as Marquis and Marchioness of Rotondo, Miss Marshall as Lazarillo, etc. It was in this version that Edwin Booth appeared at the Adelphi Theatre, London, in August, 1880, supported by Miss Belle Pateman as Mariana. (2) Another version, by JEREMIAH WEBSTER and DION BOUCHÉLLER, was brought out at the Adelphi, London, on October 14, 1844, with H. Webster as Don Cesar, Howe as the King, Mme. Telecta as Mariana, and Miss Woolgar as Lazarillo. (3) A version in two acts, by C. J. MATHEWS, entitled 'A Match for a King' (q.v.), was produced on October 14, 1844, at the Haymarket. (4) An adaptation by C. Z. BARNETT (q.v.) was produced at the Surrey Theatre on October 21, 1844, with Henry Hughes as Don Cesar, M. T. Hicks as Don José, J. T. Johnson as the King, Mrs. Hooper as Mariana, and Mrs. H. Vining as Lazarillo. (5) A version of the play was produced at the Princess's Theatre, London, on February 11, 1861, with Fehlar in the title part, J. G. Shore as the King, Basil Potter as Don José, Miss Charlotte Leclercq as Mariana, Miss Marian Harris as Lazarillo, and Frank Matthews and Mrs.

Weston as the *Marquis* and *Mercutio* of *Rotondo*. The piece was revived at the Imperial Theatre, London, in December, 1895. (5) A "revised edition," by H. A. SAINTSBURY, of MM. Dumanoir and D. Fabry's drama, in four acts, was produced at the Princess of Wales's Theatre, Kennington, August 21, 1899.—C. Dillon and W. Croswick included *Don Cesar* in their repertory. Lester Wallack played *Don Cesar* in New York in 1849, and the play was revived at the Fifth Avenue Theatre, New York, December, 1899, with E. L. Davenport as *Don Cesar*, Miss F. Davenport as *Lazarillo*, and Miss A. Ethel as *Maritana*.—Burlesques on this subject were written by JOHN BRADSHAM (under the title of '*Don Cesar de Hamoon*') and by H. J. BYRON (see *LITTLE DON CESAR DE HAZAN*). See also *MARITANA*, *MATCH AT MIDNIGHT*, and *ROYAL ROYAL*, A.

Don Carlos, Prince of Spain. A tragedy in rhymed verse, by THOMAS OTWAY (q.v.), performed at Dorset Garden in 1676, with Smith in the title part. Betterton as *Philip II. of Spain*, Melville as *Ruy Gomez*, Harris as *Don John of Austria*, Mrs. Mary Lee as the *Queen of Spain*, Mrs. Shadwell as the *Duchess of Lerma*, and Mrs. Gibbs as *Henricetta*. "I believe," says Langhorne, "that Otway chiefly followed the French novel of '*Don Carlos*,' by Saint-Real, which is the most perfect account of that tragical story that I have met with." Betterton, it is recorded, told Booth that '*Don Carlos* was infinitely more applauded, and better followed for many years, than either *The Orphan* or *Venue Preserved*.' Schiller and Alfieri wrote tragedies on the same subject. "*Alfieri's Philip*," writes Rodin Noël, "is as life-like and graphic a study of individuality as that of Saint-Real or Schiller; whereas the *Philip* of Otway makes no pretence to being other than a more conventional stage-tyrant, violent, and ever in extremes." (2) '*Don Carlos*,' a play by KARI (then Lord John) RUSSELL, published in 1821. "In Lord John Russell's '*Don Carlos*,'" writes Duran, "the reason given for the prevailing Cordoba hatred of the Spanish prince, reminds the reader of that of Zanga for *Alonso*." (3) '*Don Carlos, or The Infante in Arms*,' a burlesque by CONWAY EDWARDS (q.v.), first performed at South Shields in August, 1860, produced at the Vandeville Theatre, London, on April 16, 1870, with Miss J. Ranciere in the title part, and Miss Selby Power, Miss K. Irwin, G. Honey, and T. Thorne in other rôles.

Don Garcia. A play by Alfieri, translated by CHARLES LLOYD (1813).

Don Garcia of Navarre. A play translated from Mullers by OZELL.

Don Giovanni (*Don Juan*) is the hero of the following dramatic pieces: (1) '*Don Giovanni*,' or *A Spectre on Horseback*,' a comic, heroic, operatic, tragic, pantomimic, barletta, spectacular extravaganza, by THOMAS DIBDIN (q.v.), performed at the Surrey

Theatre in 1817, with "O." Smith as *Don Giovanni*, Fitzwilliam as *Leporello*, revived at Drury Lane in 1829, with Miss Love as *Don Giovanni*, Harley as *Leporello*, Mrs. C. Jones as *Lobsterella*, and Mrs. Orger as *Sáriunprinas*. (2) '*Giovanni in Ireland*' (q.v.) (1821). (3) '*Giovanni in London*' (q.v.), by W. T. MONCRIEFF (1827). (4) '*Little Don Giovanni*' (q.v.), a burlesque by H. J. BYRON (1866). (5) '*Don Giovanni*,' a burlesque by J. C. BRESNAH, Greenwich, March, 1872. (6) '*Don Giovanni in Venice*,' an operatic extravaganza by ROBERT BRENCH (q.v.), first performed at the Gaiety Theatre, London, on February 17, 1873, with J. L. Toole as the *Don*, Miss E. Farren as *Leporello*, Miss Alice Barth as *Elvira*, Miss Alice Cook as *Desdemona*, Maclean as the *Commendatore*, A. Bishop as *Ottavio*, and other parts by Miss Constantine Lowrey, J. G. Taylor, etc. In this piece the characters are sons and daughters of the original Don and his circle, the Don himself being portrayed at the outset as a mild philanthropist, Ottavio as a blighted tenor, and so forth. (7) '*Don Giovanni* M.P.' a burlesque produced at the Princess's Theatre, Edinburgh, on April 17, 1876. (8) '*Don Giovanni Junr.*,' or, *The Shakesy Page, more Funkey than Flunkey*,' a burlesque, brought out at Greenwich on May 17, 1875. See *DON JUAN*.

Don Giovanni, M.P. See *DON GIOVANNI*.

Don Giovanni in Venice. See *DON GIOVANNI*.

Don Giovanni, Junr. See *DON GIOVANNI*.

Don John; or, The Two Violettas. An alteration, by REVOLVER (q.v.), of Fletcher's '*Chances*' (q.v.), produced at Covent Garden in February, 1871.

Don John of Austria. A play founded on Casimir Delavigne's '*Don Jean d'Autriche*' (q.v.), and first performed at Covent Garden Theatre, London, on April 23, 1836, with Miss Helen Faneit and John Dale in the principal parts. See *MONASTERY OF ST. JUST, THE*.

Don John of Seville. A play in blank verse, adapted by EDWARD FULTON from '*Don Juan de Tenorio*,' and first performed in London at the Elephant and Castle Theatre on September 8, 1876, with the adapter in the title part and Miss Marie Henderson as *Inez*. See *DON JUAN*.

Don Juan (who, since Tirso de Molina told his story in '*El Burlador de Sevilla*,' has been the typical libertine of opera and drama) made his first appearance on the English stage in '*The Libertine*' (q.v.) of THOMAS SHADWELL. Since then he has given his name to the following dramatic pieces: (1) '*Don Juan, or, The Libertine*,' destroyed; a pantomime ballet performed at the Royalty Theatre, London in August, 1787, revived at the Marylebone Theatre, with C. Dillon as Juan and Paul Herring as

Sopranos. (2) "Don Juan," a romantic drama in three acts, founded by J. H. Bickstone on Lord Byron's poem, and first performed at the Adelphi Theatre, London, December 1, 1824, with Mrs. Honey as *Don Juan*, Mrs. Emden as *Donna Inez*, (3) "Don Juan," a musical drama in three acts, dialogue by CHARLES MILLS, lyrics by E. STRICKING, performed at the City of London Theatre in 1837, with Mrs. Honey as *Don Juan* and Mrs. Emden as *Inez*. (4) "Don Juan," an opera, music from Mozart's *Don Giovanni*, with English libretto, produced at Drury Lane Theatre in October 1838, with Madame Albertazzi as *Leopoldine*, Miss Betts as *Donna Anna*, M. W. Rolfe as *Juan*, H. Phillips as *Leporello*. (5) "Don Juan, the Little Gay Devil," a burlesque by H. SPAT, Greek Theatre, London, June 20, 1840. (6) "Don Juan," a burlesque produced at Bradford November 22, 1841. (7) "Don Juan," an extravaganza by HENRY J. BYRON (q.v.), first performed at the Albion Theatre, London, on December 22, 1841, with Madame Rose Bell as *Juan*, H. Paulson as *Leporello*, Miss Amy Sherman as *Spalato*, Miss Kate Hamlet as *Inez*, and Miss Lottie Venn as *Leopoldine*. (8) "Don Juan Junior," a burlesque by the brothers Prendergast (R. HARRIS and E. HUTTON), first performed at the Royal Theatre, London, on November 3, 1840, with E. Righton as *Don Juan*, T. P. Haynes as *Inez*, Miss Kate Lawler as *Donna Anna*, M. F. Rolfe as *Leopoldine*, and Miss Anne Lawler and Maggie Brennan in other parts. (9) "Don Juan, or, The Sad Adventures of a Youth," a play by HUGH MANSFIELD, first performed at the Garden Theatre, New York, May 18, 1841, with the author in the title part. (10) "Don Juan," a burlesque in three acts, dialogue by J. T. TANNER, lyrics by ADRIAN ROSS, first performed at the Gaiety Theatre, London, on October 24, 1841, with Miss Milne Hilton in the title part, Miss Mary Jeffries as *Inez*, Arthur Roberts as *Leopoldine*, and other parts by E. W. Royce, Edmund Payne, Miss K. Seymour, etc. (11) "Don Juan's Last Wager," a play adapted by Mrs. CANNINGHAM CHAMBERLAIN from the "Don Juan de Tenorio" of J. M. Zorrilla, and first performed at the Prince of Wales Theatre, London, on February 27, 1849, with Mr. Martin Harvey as *Don Juan*, Herbert Sexton as *Don Luis*, Holbrook Blinn as *Don Alvaro*, Miss Marriott as *Donna Anna*, Miss Maudie as the *Abessa*, Miss N. de Silva as *Solida* (daughter of *Don Giovanni*), and other parts by Miss Eliza Filipp, Miss A. Rave, J. C. Taylor, etc. An English translation of Molière's "Don Juan" (Le Festin de Pierre) was performed by the Fitzalethan Stage Society (q.v.) in the dining hall of Lincoln's Inn in 1849. See DON GIOVANNI, DON JUAN OF NAUPEL, and NEW DON JUAN.

Don Juan d'Autriche. A play in five acts, by CASIMIR DELAVIGNE, first produced in Paris in 1823, performed in the

original French at the Royalty, London, in October 1845. See DON JOHN OF AUSTRIA and MONASTERY OF ST. JUD.

Don Juan de Tenorio. See DON JUAN.

Don Juan Junior. See DON JUAN.

Don Juan's Last Wager. See DON JUAN.

Don Pasquale. An opera by Donizetti, performed for the first time with an English libretto at the Princess's Theatre, London, in October 1843, with a cast including Madame F. Garcia Allen, and Paul Bedford.

Don Pedro. (1) A drama in five acts, by RICHARD CUMBERLAND, first performed at the Haymarket in July, 1796. The hero is the captain of a band of Spanish robbers. (2) A tragedy by Lord POUNDREY, based upon historical fact and performed at Drury Lane in March 1838, with Cooper as *Pedro* (king of Castile), Macready as *Henry of Trastamara* (his natural brother), Wallack as *Rubén* (a Jew), Miss Ellen Tree as *Bianche* (queen of Spain), Mrs. W. West as *Maria de Padua*, etc. (3) A one-act play by LANGDON E. MITCHELL, Strand Theatre, London, May 26, 1892.

Don Quixote. The hero of Cervantes' famous story is the chief personage in many English dramatic pieces. (1) The Comical History of Don Quixote, a play by THOMAS D'UKEY (q.v.) in three parts, the first and second of which were acted at Drury Lane in 1694. In the First Part *Don Juan* was *Quixote*, Dugget, *Sancho*, Haines, *Gines*, Powell, *Don Fernando*, Bowman, *Cardenio*; Verbruggen, *Amador*, Gilbert, *Perez*; Harris, *Archobis*, Bright, *The Host*, Mrs. Bracegirdle, *Marcella*, Mrs. Knight, *Dorothea*, Mrs. Bowman, *Lucinda*, Mrs. Leigh, *Teresa*, Mrs. Verbruggen, *Mary the Barrow*. In the Second Part *Don Juan* Verbruggen, Bowman, Mrs. Bracegirdle, Mrs. Bowman, Mrs. Leigh, and Mrs. Verbruggen were as before, with Underhill as *Sancho*, Powell as *Manuel*, Gilbert as the *Duke*, Freeman as *Pedro*, Harris as *Inigo*, and Mrs. Kent as *Donna Rodriguez*. "The First Part," says (Gentle) "is a good play, and the Second a much better. D'Ukey has hit off the characters of *Don Quixote* and *Sancho* very well, and has introduced a good deal of humour of his own in *Mary the Barrow* though of the lowest species." The Third Part came out at Drury Lane in 1696, with Powell as *Quixote*, South as *Sancho*, Bullock as *Amador*, Pinkethman as *Jospe*, Verbruggen as *Cardenio*, Leigh as *Gines*, Mrs. Powell as *Teresa*, Mrs. Finch as *Quiteria*, Miss Cross as *Attendance*, and Mrs. Verbruggen as before. "The whole of this comedy is equal to the Second Part and very superior to the First (Gentle). (2) "Don Quixote in England," a comedy in three acts by HENRY FIELDING (q.v.) acted at "the Little Theatre in the Haymarket" in 1734, with Roberts as *Quixote*, Mullart as *Sancho*, Macklin as *Squire Bodger*, Warwell as

Peirlow, Miss Atherton as *Dorothea*, etc. (8) 'Don Quixote': a musical piece by D. J. PIERCE performed at Covent Garden once in 1774. (9) 'Harlequin and Quixote': a pantomime by J. C. CROSS, acted at Covent Garden in December, 1797. (10) 'Don Quixote in Barcelona': a ballad farce in two acts, by JOSEPH MOSK, printed in 1808. (11) 'Don Quixote, or, The Knight of the Woeful Countenance': a musical drama in two acts, by GEORGE ALMAN, first performed at the Surrey Theatre, London, in 1823, with C. Hill as the *Don* and Vale as *Sancho*. (12) 'Don Quixote': an opera, libretto by GEORGE MACFARREN, music by Sir G. A. Macfarren (q.v.), first performed at Drury Lane in February, 1846, with Allen Weiss, and Miss Rahnforth in the cast. (13) 'Don Quixote, or Sancho Panza and his Wife Teresa': a pantomime by C. R. HAZLEWOOD, Britannia Theatre, London, December 26, 1867, with G. B. Higwood as the *Don* and Mrs. W. Lane as *Teresa*. (14) 'Don Quixote': a burlesque by J. M. KILLICK, 1869. (15) 'Don Quixote': a comic opera, libretto by H. PATTERSON (q.v.) and A. MALTBY (q.v.), music by Frederic Clay, produced at the Alhambra Theatre, London, on September 25, 1878, with Jarvis as the *Don*, B. Paulton as *Sancho*, and other parts by E. Lordan, K. Rosenthal, Mat. Robinson, Miss Kate Munroe, and Miss Emma Chambers. (16) 'Don Quixote': a one act play, founded by W. G. WILLS on an incident in the romance by Cervantes, and first performed at the Lyceum Theatre, London on May 5, 1896, with Henry Irving as the *Don*, K. Johnson as *Sancho*, Mrs. Lacy as *Dorothea*, Miss M. Milton as *Maria*, Miss de Silva as *Antonia*, first performed in America at Abbey Theatre, New York, in December, 1895. (17) 'Don Quixote': a burlesque by FRANK MILTON, Alexandra Theatre, Stoke Newington August 26, 1900. (18) 'Don Quixote': a comic opera, words by H. B. SMITH, music by R. De Koven, performed in U.S.A. See LITTLE DON QUIXOTE and MORE DON QUIXOTE.

Don Quixote Junior. A comedietta in one act, by J. C. GOODWIN and JOHN HOWSON, produced at the Globe Theatre, London on April 21, 1879.

Don Quixote the Second. See FOX II. v.

Don Sangrado. A Spanish ballet, Covent Garden, September, 1814.

Don Saverio. A drama, acted with music by Dr. Arna, at Drury Lane Theatre, and printed in 1750.

Don Sebastian, King of Portugal. A tragedy by JOHN DRYDEN (q.v.), first performed at the Theatre Royal in 1690, with Williams in the title part, Betterton as *Alvarez*, Mountfort as *Don Antonio*, Underhill as the *Muñiz*, Kynaston as *Mulry Moluch* (Emperor of Barbary), Mrs. Barry as *Almeida*, Mrs. Mountfort as *Morayma*, and Mrs. Leigh as *Johayma*. "The plot," wrote Dryden, "is purely Scion,

for I take it up where history has laid it down." It turns, says A. W. Ward, "upon the strange story of Sebastian of Portugal, which Massinger had treated in his 'Believe as you List,' and to which Beaumont and Fletcher refer in their 'Wit at Several Weapons' (act i. sc. 7). Dryden's invention consists in the fatal passion entertained for one another by Sebastian and his sister *Almeida*, while alike unaware of their mutual relationship. At the conclusion Sebastian determines to exclude himself in a desert for life" ('English Dramatic Literature'). *Dorax* is the name assumed by Don Alonso, a friend of Sebastian. *Morayma* and *Johayma* are respectively wife and daughter of the *Muñiz*, and both in love with Antonio. The play was revived in 1709, 1717, 1722, 1744, 1762, 1774, and 1794. See RENEGADE, THE.

Don, Sir William Henry. Baronet and actor, born 1827, died 1882. Educated at Eton, entered the army in 1838, and left it in 1845, very much in debt. Being obliged to sell his estate he joined the theatrical profession, beginning work in the provinces. In 1850 he went to America making his debut at the Broadway, New York, in October of that year. In 1855 he returned to England, and again acted in the country. His first appearance in London was made in March 1857, at the Marylebone Theatre, as the *Basil* in 'Rob Roy' and in 1857, also, he married Emily Sanders, the actress. In 1861 and 1862 Sir William and Lady Don played engagements in Australia and Tasmania. After Sir William's death his wife acted in New York (1867), afterwards becoming for a time lessee of the Theatre Royal, Nottingham. She died in 1875. See 'National Dictionary of Biography,' Ireland's 'New York Stage,' and Jefferson's 'Autobiography' (1880). Jefferson says of Don that "he was at least six feet six inches in height." He added (referring to the year 1850): "I was disappointed in his acting: he was amusing and effective, but he was an amateur from head to foot, which in his case meant a good deal."

Donagh (The). A drama in three acts, by THORNTON FAWCETT BOWE, produced at the Grand Theatre, Kingston, on April 12, 1884.

Donaldbain. Son to King Duncan in 'Macbeth' (q.v.).

Donaldson, Walter Alexander. Born 1823, died 1877. Author of 'Recollections of an Actor' (1855, reprinted in 1861) and 'Theatrical Portraits' (1870).

Donation, Julius. "The White Slave" in K. STRAUSS's drama of that name (q.v.).

Done Brown. A farce by H. T. CRIVEN (q.v.), first performed at the Adelphi Theatre, Edinburgh, in 1845, with the author as *Oleander Leclif*.

Done on Both Sides. A farce by J. MADISON MORTON (q.v.), first performed at

the Lyceum Theatre, London, February 5, 1847, with C. J. Mathews as *Brownjohn*, and F. Matthews, Buckstone, and Mrs. C. Jones in other roles.

Done-to-a-Cinderella; or, The Drudge, the Prince, and the Plated Glass Slipper. A burlesque by FAWCETT LOMAX, Theatre Royal, Exeter, September 12, 1891.

"Done to death by slanderous tongues." First line of *Hero's* epitaph, in *Much Ado about Nothing*, act v, sc. 3.

Donelly, Ignatius. See BACON-SHAKESTREAKE CONTROVERSY.

Donjon de Vincennes (Le). See LIFE'S REVENGE (A).

Donna Constanza. An opera in three acts, music by ADOLPH GOLLMICK, first performed at the Criterion Theatre, London, on November 21, 1875.

Donna Diana. A play in three acts, adapted by WESTLAND MARSTON (q.v.) from the *'Donna Diana'* of Joseph Schreyvogel, itself (like Moreau's *'Princesse d'Élide'*) an adaptation of the Spanish dramatist Moreto's *'El Desden con el Desden'*, which is said by Henry Morley to be "founded on a poor play that preceded it, called *'The Avenger of Women'*, if not on Lope de Vega's forgotten *'Miracles of Contempt'*." Schreyvogel's drama was performed in London by a company of German artists, and Marston's version was produced at the Princess's Theatre on January 2, 1904, with Mrs. H. Vezin in the title part, H. Vezin as *Don César*, H. Forrester as *Don Luis*, David Fisher as *Don Gaston*, and G. Vining as *Perin*. "There is, on the whole," wrote Henry Morley, "reason to be exceedingly well satisfied. Mr. Marston could, perhaps, find good critics to argue in support of the modification of the *denouement*, sacrificing poetry to stage effect, which is the one change he has made" (*'Journal of a London Playgoer'*, 1896). *'Donna Diana'* was first performed in New York on November 5, 1866, with Mrs. D. P. Bowens as the heroine, W. G. Andrews as *Don Gaston*, and M. W. Leffingwell as *Perin*, revived at the Star Theatre, New York, in January, 1896, with Mdm. Modjeska in the title part, E. H. Vanderbilt as *César*, and F. Clements as *Perin*, also at the Gaiety Theatre, London, in September, 1871, with Miss A. Cavendish in the title part, Miss C. Loseby as *Floretta*, Miss Annie Tremaine as *Donna Pinessa*, W. Rignold as *Don César*, W. Maclean as *Don Gaston*, J. G. Taylor as *Perin*, and other parts by George Fox and Miss Love; and at the Prince of Wales's Theatre in November, 1890, with Miss Violet Vanbrugh as *Donna Diana*, Miss Irene Vanbrugh as *Floretta*, Arthur Bouchier as *Don César*, H. Vibart as *Don Luis*, W. G. Elliot as *Perin*, M. Kinghorn as *Don Diego*, etc.

Donna Ines de Castro. A tragedy translated by JOHN ADAMSON (q.v.) from the Portuguese.

Donna Juanita. A comic opera in

three acts, libretto by ZELL and GENÉ, music by Von Suppé, Ladbroke Hall, London, February 24, 1880.

Donna Luiza. An operetta in one act, written by BASIL HOOD, composed by Walter Slaughter, Prince of Wales's Theatre, London, March 23, 1892.

Donnelly, H. Grattan. Dramatic writer; author of *'The American Girl'*, *'The Children of Israel'*, *'Darkest Russia'*, *'Dick Turpin'*, *'Fashions'*, *'Fontenoy'*, *'Her Ladyship'*, *'Jess'*, *'Later On'*, *'The Millionaire'*, *'Natural Gas'*, *'A Night in New York'*, *'A Night at the Circus'*, *'Our Jess'*, *'A Pair of Jacks'*, *'The Quaker's Daughter'*, *'On the Rhine'*, *'Ship Ahoy'*, *'A Tammany Tiger'*, and *'A Woman in Black'*; co-author, also, of *'By the Sad Sea Waves'* (1896)—all produced in U.S.A.

Don't judge by Appearances. A drama founded by J. MADDISON MORTON (q.v.) on *'Ange et Démon'*, and first performed at the Princess's Theatre, London, in October, 1855, with Miss Carlotta Leicester as *Diana*.

Don't lend your Umbrella. A comic drama in two acts, by LEICESTER BUCKINGHAM, first performed at the Strand Theatre, London, January 28, 1857.

Don't mind Me. A farce, Theatre Royal, Plymouth, December 16, 1872.

Don't tell her Husband. A comedy by AUGUSTUS THOMAS (q.v.), Columbia Theatre, San Francisco, California, September 27, 1897.

Doo, Billy. See BILLY DOO.

Doo, Brown, & Co. A farce in three acts, by C. M. RAE (q.v.), first performed at the Vaudeville Theatre, London, March 11, 1896.

Doodle. One of the husbands in RAVENSCROFT'S *'London Cuckolds'*.

Doom of Devorgoil (The). A play by Sir WALTER SCOTT (q.v.), printed in 1829.

Doom of Marana (The); or, The Spirit of Good and Evil. A romantic drama in two acts by J. B. BUCKSTONE (q.v.), first performed at the Adelphi Theatre, London, October 10, 1836, with the author as *Gil Pedrosa*.

Doomsday. The title and subject of plays in the Chester and the Coventry series.

Doons, Neville. Actor and dramatic writer; author of *'Summer Clouds'* (1891), *'Two Suicides'* (1891), *'My Awful Luck'* (1892), *'The Lass that Loved a Sailor'*, libretto (1893), *'Sparkle's Little System'* (1893), *'The Woman Tamer'* (1898), *'A Sweet Deception'* (1898), *'Breaking It Off'* (1898), and, with H. W. C. Newton, *'A Minstrel Angel'* (1893) and *'Snowdrop'* (1894).

Dora. A drama by CHARLES READE (q.v.), founded on the poem by Tennyson, and first performed at Adelphi Theatre,

London, on June 1, 1867, with Miss Kate Terry in the title part, Henry Neville as *Farmer Allen*, H. Ashley as *William Allen*, J. Hillington as *Luke Blomfield* and Miss Hughes as *Mary Norman*, performed in the English provinces in 1876, with Ellen Terry in the title part, and in America with Mrs. F. M. Chanfrau as *Dora*, revived at the Adelphi Theatre, London, in January, 1883, with Chas. Warner as *Allen*, E. H. Brooke as *William*, W. Rignold as *Luke*, Miss Sophie Kyre as *Dora*, and Miss Tennyson as *Mary*, at the Lyric Theatre, Hammermith, in July, 1896, with C. Warner as *Allen*, C. Dalton as *Luke*, Miss L. Marlborough as *Mary*, and Miss Grace Warner as *Dora*, at the Princess's, London, in 1900.

Dora. (1) The "child wife" in versions of *'David Copperfield'* (q.v.). (2) The heroine of *'Diplomacy'* (q.v.), figuring also in BUCKLAND'S *'Dora and Diplomacy'* (q.v.).

Dora and Diplomacy, or, **A Woman of Uncommon Scent.** A burlesque by F. C. BUCKLAND (q.v.) of *'Diplomacy'* (q.v.), first performed at the Strand Theatre, London, on February 14, 1871, with Harry Cox as *Julian Beauclerc*, F. Mitchell as *Captain Beauclerc*, W. N. Penley as *Stew*, C. Marius as *Orlog*, Miss Rachel Sanger as *Dora*, Miss Lottie Venns as *Lizka*, Mrs. Houston Forster as the *Marquise*, revived at the Trafalgar Square Theatre, London, May 6, 1905, with a cast including Frank Wyatt, Arthur Playfair, Cairns James, and Miss Elsie Chester.

Dora Ingram. A domestic drama in four acts, by MARTIN MCARDOCK, Pavilion Theatre, London, February 23, 1888.

Dora Mayfield; or, **Love the Leveller.** A drama in one act, by EDGAR NEWBOLT, Britannia Theatre, London, February 25, 1878.

Dora's Device. A comedietta in two acts, by ROBERT REECE (q.v.), Royalty Theatre, London, on January 11, 1871.

Dora's Dream. An operetta, words by ARTHUR CECIL and music by Alfred Cellier, first performed at St. George's Hall, London, on June 17, 1873, by Arthur Cecil and Miss Fanny Holland, revived at the Opera Comique Theatre, November 17, 1877.

Dorabella. Sister to *Fiordelise* in *'Tit for Tat'* (q.v.).

Doran, John. Miscellaneous writer, born 1807, died 1878, published in 1864 *'Their Majesties' Servants: Annals of the English Stage* from Thomas Betterton to Edmund Kean (edited by E. W. Lowe in 1900), and in 1885 *In and About Drury Lane, and other Papers*. He was the author of a play called *'Justice; or, The Venetian Jew'* (q.v.).

Dorant. Son to Mr. Bernard in VAN BRUNN'S *'Country House'* (q.v.).

Dorax. The name assumed by *Don Alvaro* in DRYDEN'S *'Don Sebastian'* (q.v.).

Dorcas. An "operatic comedy" in three acts, libretto by HARRY and EDWARD PAULTON, music by several composers. First performed at Elizabeth, N.J., September 24, 1894, Olympia, New York, December, 1896, Kilburn, London, February, 1898.

Dorcas. Wife to *Gregory* in FIELDING'S *'Mock Doctor'* (q.v.).

Doremus. Mrs. C. A. Dramatic writer, author of *'A Boy Hero'*, *'The Charbonniere'*, *'A Chinese Puzzle'*, *'The Circus Rider'*, *'Compressed Gunpowder'*, *'Dorothy'*, *'A Fair Bohemian'*, *'Fernande'*, *'Maurette'*, *'The Four in Hand'*, *'A Mock Trial'*, *'A Music Lesson'*, *'Pranks, Real Life, or Andy'*, *'The Sleeping Beauty'*, *'A Wild Idea'*, etc., also, part author with T. R. Edwards, of *'The Wheel of Time'*, and, with E. R. Steiner, of *'The Day Dream'*, all produced in U.S.A.

Dorf und Stadt. See LORLIN'S *WEDDING*.

Doricourt. The hero of Mrs. COWLEY'S *'Belles Stratagem'* (q.v.).

Dorilant. Mr., is a character in WICKHAM'S *'Country Wife'* (q.v.). (2) Sir John Dorilant, in *'The School for Lovers'* (q.v.), is guardian to *Celia*.

Dorilas. The name of characters in *'Mornpe'* (q.v.) and *'The Whims of Galatea'* (q.v.).

Dorimant. A witty libertine in KINGSLEY'S *'Man of Mode'* (q.v.).—There is a Sir Dudley Dorimant in *'Fashionable Friends'* (q.v.).

Dorimond, in DUNLAP'S *'Travellers in Switzerland'* (q.v.), is in love with *Julia*.

Dorinda. Daughter of *Lady Bountiful* in FANSHAW'S *'Beaux Stratagem'* (q.v.).

Dorine. (1) A servant in MOLIÈRE'S *'Tartuffe'* (q.v.). (2) A character in MATTHEWS'S *'Brave Hearts'* (q.v.).

Dorington. The hero of HOLCROFT'S *'Man of Ten Thousand'*.

Doris. A comic opera, libretto by R. C. STEPHENSON (q.v.), music by Alfred Cellier (q.v.), first performed at the Lyric Theatre, London, on April 20, 1889, with Mme. Annette Albu in the title part, Miss Amy Angarile as *Lady Anne Jerningham*, Miss Alice Barnett as *Mistress Shelton*, Miss Killo (Chapuy) as *Dolly Spigot*, Miss H. Coveney as *Tabitha*, Ben Davies as *Martin Bolder*, Hayden Coffin as *Sir Philip Carey*, Furneaux Cook as *Alderman Shelton*, J. Le Hay as *Crook*, Percy Compton as *Burnaby Spigot*, and Arthur Williams as *Dinner*.

Doris. (1) The heroine of DION BOURTCAULT'S *'Fin Mac'Cool'* (q.v.). (2) The chief female character in *'After Business Hours'* (q.v.). (3) The heroine of *'An International Episode'* (q.v.).

Dorlin. A blind old soldier, father of the heroine in HOWARD PAYKES'S *'Adeline'* (q.v.).

Dormer. (1) *Caroline Dormer* is the heroine of COLMAN'S 'Hair at Law' (q.v.). (2) *Captain and Heroine Dormer* are brother and sister in CUMBERLAND'S 'Myrtles and Handmaid' (q.v.). (3) *The Rev. Paul Dormer* is one of the persons in PIERCE'S 'Squire' (q.v.).

Dormont, Valentina. A character in 'The Farmer' (q.v.).

Dormouse, Mr. and Mrs. Characters in LAWSON'S 'Coy Couple' (q.v.).—The *Dormouse* is one of the characters in 'Alice in Wonderland' (q.v.).

Dornton. A tanker in HOLCHOFF'S 'Road to Ruin' (q.v.) of which play his son *Harry* is the hero.

Dornton, Charles. Actor and theatrical manager, died 1880.—MRS. CHARLES DORNTON (Louisa Robertson), actress, died February 4, 1881.

Doro, Prince. The hero of GILBERT and CLAY'S 'Princess Toto' (q.v.).

Dorothea. (1) Sister of *Monsieur Thomas* in BRAYBROOK and FLITCHER'S play so named (q.v.). (2) The "Virginia Martyr" in MARINONI'S play so named (q.v.).

Dorothy. (1) A comic opera, music by Julius Edwards, first performed at Leeds, April 1, 1877, produced at the Ladbroke Hall, London, September 24, in the same year. (2) A comic opera in three acts, libretto by E. C. STARRINGTON, music by Alfred Cellier, first performed at the Gaiety Theatre, September 23, 1884, with Miss Marion Hood as *Dorothy Brandon*, Miss F. Bryant as *Ledia*, Miss F. Lambeth as *Phyllis*, Miss M. Conway as *Mrs. Priest*, Miss J. M. Nelly as *Lady Betty*, Redfern Hollins as *Geoffrey Walder*, C. Hayden Coffin as *Henry Sherwood*, Furness Cook as *Squire Brandon*, Arthur Williams as *Lurcher*, J. Le Hay as *Tom Strutt*, and E. Griffin as *John Pappitt*, transferred on December 20, 1884, to the Prince of Wales's Theatre, where Miss Edith Chester replaced Miss Bryant, and where, on February 19, 1887, Miss Marie Tampion and Ben Davies replaced Miss Hood and Redfern Hollins, transferred on December 17, 1888, to the Lyric Theatre. The opera was withdrawn on April 6, 1890, after a run of 881 consecutive performances, performed in the English provinces in 1887, with Miss Carr Shaw as *Dorothy*, Miss M. (Con) as *Ledia*, Miss M. Webb as *Phyllis*, Miss E. Lingwood as *Mrs. Priest*, Phillips Tones as *Walder*, C. Ryley as *Sherwood*, H. Fischer as *Lurcher*, A. Christian as the *Squire*, U. Hart as *Tom Strutt*, and W. T. Holmsted as *Pappitt*, revived at the Trafalgar Square Theatre, London, on November 10, 1892, with Miss Douglas Moore as *Dorothy*, J. Tapley as *Ledia*, Leonard Russell as *Sherwood*, W. Elton as *Lurcher*, Miss Carr Shaw as *Phyllis*, Miss M. A. Victor as *Mrs. Priest*, and J. Le Hay F. Cook, and Miss F. Bryant in their original roles, revived in London and the provinces in 1900, with C. Founds as *Walder*, R. Green as *Sherwood*, M. Marier as *Lurcher*, J. Wilson as *Brandon*, Miss Ethel Newman

as *Dorothy*, etc. The opera was performed at the Standard Theatre, New York in 1885, with a cast including Miss Lillian Russell (*Dorothy*), Miss Marie Halton (*Phyllis*), Eugene Udin, et. al., also, in the same city in 1888, with Miss Morton as the heroine; and again in New York in 1898, with Miss Attalie Claire in the title part. (3) A play by Mrs. C. A. Donawick, performed in U.S.A.

Dorothy. (1) Daughter of "the Vint of Bray," in GARDNER and BELMONT'S opera of that name (q.v.). (2) The heroine of Crook's 'King's Dragons' (q.v.).

Dorothy's Dilemma. A play freely adapted by LEOPOLD JONAS from G. Van Meter's "Incognito," "Eine Franke in Paris War" (from which 'A Night's Frolic' is taken), and first performed at the Park Theatre, New York, August 10, 1891.

Dorothy's Stratagem. A comic drama in two acts, by JAUME MONTIEN (q.v.), first performed at the Criterion Theatre, London, on December 18, 1879, with Miss Rustlake as the heroine, and other parts by Miss E. Bruce, Miss M. Holmes, Miss M. Davis, H. Ashley, and H. Standing.

Dorothy Vernon. A drama in two acts, by J. W. HOLT LINDEN (q.v.), first performed at Ashton under Lyne in October, 1880, produced at the Gaiety Theatre, London, on the afternoon of October 4, 1882.

Dorr, Dorothy. Actress, born 1857 at Boston, U.S.A.; made her professional debut at the Opera House, Chicago, in June, 1887, as *Rachel* in 'Held by the Enemy' (q.v.). Her first appearance in New York was in March, 1888, at the Fifth Avenue Theatre, as *Rachel Gray* in 'The Golden Giant'. In the same month she was the original *Rachel* in 'A Possible Case'. She made her English debut at the Vandeville Theatre, London, in March, 1888, as the original *Mary Dennison* in Dan's 'Diamond Deane' (q.v.). She was afterwards in the first casts of 'Dick Wilder' (1891), 'The Honourable Herbert' (1891), 'Happy Returns' (1892), 'Scotchbag' (1892), 'The Last Paradise' (1892), and 'Doris Harding' (1893) besides being seen as *Clara Douglas* in 'Money' (1891), *Lettie Fletcher* in 'Saints and Sinners' (1892), and *Tom Jermie* in 'The Lights of Home' (1892).

Dorrillon, Sir William and Maria. Father and daughter in Mrs. INCHBALD'S 'Wives as they Were and Maids as they Are' (q.v.).

Dorrison, Lucy. The captain in HENNINGSON'S 'Home' (q.v.).

Dorset Garden. See LONDON THEATRE.

Dorset, St. John. See BELFORD, 1800 JOHN.

Dorval, or, The Test of Virtue. A comedy, translated from Diderot, and printed in 1767.

Double Event (A). (1) A vaudeville, libretto by A. LAW and A. REID, music by CORNELIUS GRAM, St. George's Hall, February 19, 1884. (2) A concertina by A. WILKINSON, Theatre Royal, York, August 7, 1891.

Double Event (The). (1) A drama in four acts, by EDWARD TOWERS (q.v.), East London Theatre, April 15, 1871. (2) A farcical comedy in three acts, by JAMES KANT, performed (for copyright purposes) at Kilburn Town Hall, London, May 6, 1891.

Double Falsehood (The), or, The Distrest Lovers. A tragedy acted at Drury Lane in December, 1727, with Williams as *Julio*, Mrs. Porter as *Leonora*, Wicks as *Henriquet*, Mrs. Booth as *Isabella*, and other parts by Mills, Corey, Brodwater, Norris, etc. "This piece, Theobald on decaured to persuade the world was written by Shakespeare." Dr. Farmer was of opinion that it is a production of Shirley's, or, at least, not earlier than his time. Mr. Malone inclines to believe it written by Massinger" (Biographia Dramatica).

Double Gallant (The); or, The Sick Lady's Cure. A comedy by COLLETT BROUGH (q.v.), compiled from Mrs. Centlivre's *Lovers Adventure*, Burnaby's *Lady's Visiting Day*, and the latter's *Reformed Wife*, and first performed at the Haymarket on November 1, 1747, with Collett as *Alfred*, Johnson as *Sir Nelson*, a Sadler, Wicks as *Andræa*, Booth as *Clorinda*, Bullock as *Indisputable*, Bowen as *Captain Street*, Norris as *Sir Synchale*, Spilhair, Pack as *Severus*, Lewis as *Sir Harry Atall*, Fairbank as *Supple*, Mrs. Cross as *Lady Sadler*, Mrs. Oldfield as *Lady Dainty*, Mrs. Rogers as *Clorinda*, Mrs. Saunders as *Wickert*, etc. "At all jumps by mere volubility of tongue and limbs under three several names into three several assignations with three several incognitas whom he meets at the same house, as they happen to be mutual friends. He would succeed with them all, but that he is detected by them all round, and then he can hardly be said to fail, for he carries off the best of them at last, who, not being able to seduce him from her rivals by any other means, resorts to a disguise and vanquishes him in love by disguising him in a duel (Hazlitt). The comedy was revived at Covent Garden (1833 or 1840), with C. J. Matthews as *Alfred*, Farron as *Sir Solomon*, G. Vandenhoff as *Andræa*, Meline Ventris as *Clorinda*, Mrs. Nibbett as *Lady Sadler*, Mrs. W. Lucy as *Lady Dainty*, Mrs. Hunsby as *Wickert*, and Mrs. Orger as *Situp*, revived at the Haymarket in March, 1845, with a cast comprising Farron, Webster, Howe, Tibbary, Rogers, Brindall, H. Vandenhoff, Mrs. Nibbett, Mrs. Hunsby, Mrs. Caulfield, Mrs. Buckingham, and Miss Fortescue.

Double Lesson (A). A play by B. C. KEMPSON (q.v.), performed by Miss R. Vokes and company at New York in January, 1887.

Double Life (A). (1) A drama by LEWIS SIMPLAIR, produced at Swansea on December 4, 1871. (2) A drama by J. C. KILGOUR, first performed at Dundee on October 21, 1872. (3) A drama by EDWARD COUCHMAN JOHNSTONE, Theatre Metropole, Birkenhead, April 17, 1892.

Double Marriage (The). (1) A tragedy by BRAD MONT and ELIZABETH (q.v.), performed at the Theatre Royal in 1663. The double marriage is that made by *Isrodel*, who, wedded to *Juliana*, but a prisoner of the duke of Savoy, agrees to espouse *Martia*, the duke's daughter, who promises to set him free. He afterwards divorces *Juliana*, but goes through only the ceremony of marriage with *Martia*, who vows revenge. Ultimately *Juliana* slays *Isrodel* and "dies on his dead body." The play was revived at the Marylebone Theatre in April 1863, with Mrs. Warner as *Juliana*, Miss Fanny Vining as *Martia*, Graham as *Isrodel*, Lucy as *Frederick* (tyrant of Naples), Potter as *Roscoe* (a creature), and Johnstone as the *Duke of Savoy*. (2) A drama in five acts, by CHARLES KILGOUR (q.v.), founded on his novel of "White Lava," itself founded on Maquet's play, "Le Chateau d'Ardenne," Paris Gaité, 1852, and first performed at the Queen's Theatre, London, on October 24, 1867, with Miss Ellen Terry as *Rose de Beauvoir*, Miss Fanny Adison as *Josephine de Beauvoir*, Miss H. Weston as *Jocantha*, L. Brough as *Dani*, A. Wigan as *Captain Rival*. A revised version of the play was produced (after a provincial run) at the Prince of Wales's Theatre, London, on the afternoon of June 26, 1888, with Miss Amy Roselle as *Louise*, Thos. Arthur Dacre as *Dejardin*, and Oscar Adye as *Raymond*. "Josephine the heroine has given birth to a child under circumstances which, though ultimately explained satisfactorily, appear at the moment most enigmatising. In this supreme moment her sister, a young girl, the incarnation of truth, purity, and innocence comes forward in the presence of her affianced husband and her mother, the haughty *Contesse* *francipre*, and to save *Josephine* from shame brands herself with infamy. Taking the child in her arms, the innocent girl declares that it is hers" (John Coleman). (3) An American drama in two acts, first performed at the Adelphi Theatre, March 5, 1873.

Double Mistake (The). A comedy by Mrs. ELIZABETH GRIFFITHS, acted at Covent Garden in 1766. — A Double Mistake is the title of a farce by F. THOMPSON, produced at Hastings in June, 1884.

Double Rose (The). An historical play in five acts, by J. W. BULLING (q.v.), first performed at the Adelphi Theatre, London, on the afternoon of June 17, 1862, with a cast including Miss Sophie Eyre, Queen Elizabeth, Miss Agnes Thomas, W. Reynolds, E. Price, F. Everill, W. McIntyre, F. Thorne, T. F. Nye, etc.

Double Zero. A comedy in three acts, by J. P. HENST (q.v.), first performed at the

Strand Theatre, London, on the afternoon of October 10, 1863, with a cast including F. H. Macklin, W. P. Hawtrej, Miss Fanny Coleman, and Miss Lucy Buckstone.

Double-bedded Room (The). A farce founded on 'Une Chambre à Deux Lits,' and first performed at the Haymarket Theatre, June 3, 1843, with a cast including T. F. Matthews, Strickland, Clark, Mrs. Glover, and Mrs. Hamby. 'The part of an amiable old gentleman was played, with consummate ability, by William Farren the Elder' (G. A. Sala).

Doublechick, Barnaby. A wealthy soap boiler in H. J. Byron's 'Upper Crust' (q.v.).

Doublechin. A monk in Gray's 'Wife of Bath' (q.v.).

Doubledick. A drama by West Doreau, Theatre Royal, Halifax, October 13, 1860.

Doublknock, Sandy. A postman in F. Stirling's 'Grace Darling' (q.v.).

Double-faced People. A comedy in three acts, by J. C. Murray (q.v.), first performed at the Haymarket Theatre in February, 1857, with Chappendale as 'Facile,' W. Farren as 'Mr. By,' Buckstone as 'Serum,' and Compton as 'Gloss,' Mrs. E. Fitzwilliam as 'Emily,' Miss Heynolds as 'Fanny,' Mrs. Bunter as 'Mrs. Wrangle.'

Doubtful Heir (The). A tragic comedy by James Shirley (q.v.), originally produced in Dublin in 1640, under the title of 'Rosania, or, Love's Victory,' afterwards performed at the Globe Theatre, London, and printed in 1652.

Doubtful Son (The); or, Secrets of the Palace. A play in five acts, by W. Dumas (q.v.), taken from Beaumarchais' 'Le Titre Tartuffe, ou, Le Mère Coupable,' and first performed at the Haymarket in July, 1810.

Doubtful Victory (A). A comedietta by John Oxenford (q.v.), adapted from 'A la Campagne,' and first performed at the Olympic Theatre, London, on April 19, 1888, with G. Vining, Miss Hughes, and Mrs. Stirling in the cast.

Douce, Francis. Antiquary, born 1778, died 1854, author of 'Illustrations of Shakespeare' (1801), and editor of 'Judicium a Magist' (1823).

Doughty, James. (Town, born 1819, appeared at Drury Lane in 1851, and afterwards at Covent Garden, the Standard, the Surrey, the Marylebone, Astley's, etc.

Douglas. (1) A character in HANNAH MORE'S 'Percy' (q.v.). (2) A character in WHITE'S 'Fendal Times' (q.v.).

Douglas. A tragedy in five acts, by JOHN HOME (q.v.), first performed at Edinburgh on December 14, 1766, with Digges as young Norval (Douglas), Heyman as old Norval, Love as Glenalton, Younger as

Lord Randolph, Mrs. Ward as Lady Randolph (originally called 'Lady Bernard'), and Mrs. Hopkins as Anna, first produced in London at Covent Garden on March 14, 1767, with Harry as Douglas, Sparks as old Norval, Smith as Glenalton, Ridout as Lord Randolph, Peg Woffington (who, according to Wilkinson, was not suited to the part) as Lady Randolph, and Mrs. Vincent as Anna, revived at Drury Lane in 1760 with Mrs. Yates as Lady Randolph, and in 1769 with Mrs. Barry in that role, at Covent Garden in 1776, with Harry as old Norval; at the Haymarket in 1780 with Barnister, jun., as Douglas, Digges as old Norval, and Mrs. Crawford as Lady Randolph, at Covent Garden in 1781 with Henderson as old Norval, at Drury Lane in 1783 with Palmer as Glenalton, Farren as Lord Randolph, and Mrs. Siddons as Lady Randolph, at Covent Garden in 1787, with Pope as Douglas, and Mrs. Pope as Lady Randolph, at Drury Lane in May, 1790, with Mrs. Powell as Douglas, in 1796 with Elliston as Douglas, and in 1803 with Kemble as old Norval and Cooke as Glenalton, at Dublin in 1801 with W. B. Betty as Douglas, at Glasgow in 1806, with Mrs. Bartley as Douglas, in New York in 1807 with J. Howard Payne as Douglas, at Drury Lane in 1810, with Edmund Keen as Douglas and Pope as old Norval, at Covent Garden in 1818, with Charles Kemble as Douglas, Young as old Norval, Macready as Glenalton, Egerton as Lord Randolph, Miss O'Neill as Lady Randolph, at Drury Lane in 1820, with Wallack as Douglas, Bennett as Glenalton, Cooper as old Norval, and Mrs. West as Lady Randolph, and in 1827 with Charles Keen as Douglas; at the Surrey Theatre in November, 1838; at Sadler's Wells Theatre in November, 1845, with Miss Cooper as Douglas, Marston as Glenalton, and Mrs. Warner as Lady Randolph, in the English provinces in 1851, with H. Vezin as Douglas, at Albany, New York, in June, 1853, with Miss Maggie Mitchell as Douglas. Douglas has been represented in America by Mrs. Conner and in England by Miss Marriott. In 1827 Sir Walter Scott wrote of the play that it 'does not stand the closest. Its merits are for the stage, but it is certainly one of the best acting plays going.'—A one-act burlesque of 'Douglas,' by W. THOMAS REID, was performed at the Adelphi Theatre, London, February 13, 1837, with 'O' Smith as Glenalton, J. Reeve as Douglas, and Mrs. Stirling as Lady Randolph.

Douglas, Clara. The heroine of LITTON'S 'Money' (q.v.).—ELLEN Douglas figures in the various dramatizations of 'The Lady of the Lake' (q.v.).

Douglas (Robertson), G. E. Dramatic writer, author of 'Stage-Land' (1875), 'Rival Candidates' (1880), and 'A Naughty Novel' (1881)—all of which see.

Dougllass, John. Actor and theatrical manager, born 1814, died 1874; began life at eleven as a pantomime "super" at Covent

Garden. In course of time he became celebrated for his representation of nautical characters, being seen at Drury Lane in 1858 in 'Ben the Boatswain,' in which he made his final stage appearance in 1869. Between 1833 and 1845 he was manager of minor theatres in Gravesend, Chelsea, and various other parts of London. His connection with the Standard Theatre began in 1845; of the new Standard, opened in 1867, he was director until his death. From 1857 to 1871 he was also manager of the Pavilion, and, during part of that period, of the Marylebone. His son John (q.v.) followed him at the Standard, and his son Richard became a scenic artist.

Douglass, John. Theatrical manager and dramatic writer; son of John Douglass [see above]; author of the following (and other) stage pieces:—'A Royal Marriage' (1868), 'A Dead Calm' (1868), 'For Sale' (1869), 'The Young Man of the Period' (1869), 'In and Out of Service' (1869), 'Guy Fawkes' (1870), 'Venus v. Mars' (1870), 'A Chapter of Accidents' (1870), 'The Vicar of Wakefield' (1870), 'Germans and French' (1871), 'Warranted Sound and Quiet in Harness' (1871), 'Brave as a Lion' (1872), 'Thompson's Visit' (1872), 'What will the Neighbours Say?' (1873), 'No Man's Land' (1890), 'Winifred's Vow' (1892), 'Nance' (1893), 'Birthright' (1894), 'Down on his Luck' (1894), 'Known to the Police' (1899), 'The Mistress of the Seas' (1899). Also, co-author, with J. Willing, of 'A Bubble Reputation' (1885) and 'A Dark Secret' (1886); and with T. G. Warren, of 'The Tongue of Slander' (1887); part-author of 'A Bitter Wrong' (1884), 'The Royal Mail' (1887), 'A Bunch of Shamrock' (1896), 'The Cross for Valour' (1897), 'From Scotland Yard' (1897), etc.

Dove and the Serpent (The). A play by LEOPOLD LEWIS (q.v.) and E. DUTTON COOK (q.v.), produced at the City of London Theatre.

Dove-Cot (The). A comedy in three acts, adapted from MM. Bisson and Leclercq's 'Jalousie' (Paris, October, 1897), and first performed at the Duke of York's Theatre, London, on February 12, 1898, with Seymour Hicks and Miss Ellis Jeffreys as *Mr. and Mrs. Allward*, J. Welch and Miss Carlotta Addison as *Mr. and Mrs. Brindle*, and other parts by C. Sugden, W. Wyes, G. Raicmond, Miss Leonora Braham, Miss Sybil Grey, Miss Sybil Carlisle, Miss K. Kearney, etc.

Dove, Owen [Gustave de Meirelles Soares]. Actor and playwright, born 1845, died 1893.

Dove. (1) A character in BUCKSTONE'S 'Married Life' (q.v.). (2) *Cato Dove* is a barrister in BOUCICAULT'S 'Forbidden Fruit' (q.v.). (3) *Sir Benjamin* and *Lady Dove* figure in CUMBERLAND'S 'Brothers' (q.v.); the former is henpecked, and the latter a termagant.

Doves in a Cage. A comedy in two

acts, by DOUGLAS JERROLD (q.v.), first performed at the Adelphi Theatre, London, December 21, 1835, with F. Vining as *Prosper*, Wilkinson as *Cherub*, Webster as *Carbuncle*, Searle as *Claws*, Mrs. Nisbett as *Mabellah*, Miss Barnett as *Mrs. Comfits*, etc.

Dovetail, Nicholas, figures in 'Mischief-Making' (q.v.). There is a *Rufus Dovetail* in DERRICK'S 'Little Stranger' (q.v.).

Dowager (The). (1) A play by THOMAS CHATTERTON (q.v.), of which two scenes exist in manuscript. (2) A comedieta adapted by C. J. MATHEWS (q.v.) from 'Le Chateau de ma Mère,' and first performed at the Haymarket Theatre, December 3, 1843, with Mathews as *Lord Alfred Lyndsay*, Mme. Vestris as the *Dowager Countess of Tresilian*, and other parts by Holl and Brindal; revived at the Strand Theatre, London, in 1876, with W. H. Vernon as *Lord Alfred*, J. G. Grahame as *Sir Frederick*, H. Cox as *Beauchamp*, Miss A. Swanborough as the *Dowager Countess*, and Miss L. Venne as *Lady Bloomer*. (3) A play by F. PAULDING, performed in U.S.A.

Dowden, Edward. Professor of English literature and miscellaneous writer; author of 'Shakespeare: his Mind and Art' (1876), 'A Shakespeare Primer' (1877), and 'An Introduction to Shakespeare' (1893); editor of Shakespeare's Sonnets, prefaced and annotated (1897), and of 'Hamlet' (1899) and 'Romeo and Juliet' (1900), also prefaced and annotated.

Dowlas, Daniel, in COLMAN'S 'Heir at Law' (q.v.), is an ignorant and vulgar chandler. His wife *Deborah* and his son *Dick* are also prominent in the play.

Dowling, Maurice G. Superintendent of police at Liverpool; author of burlesques of 'Othello' (1834) and 'Romeo and Juliet' (1837).

Dowling, Mildred T. See DANGERFIELD '95.

Dowling, Richard. Novelist and dramatic writer, born 1846, died 1893; author of 'Below London Bridge,' drama (1896).

Down among the Coals. A farce by TAYLOR BILKINS, Court Theatre, London, November 15, 1873.

Down in a Balloon. A farce by JOHN OXENFORD (q.v.), first performed at the Adelphi Theatre, London, on April 10, 1871.

Down in Dixie. (1) A play by SCOTT MARBLE, first performed at the Opera House, Cincinnati, September 2, 1894. (2) A play by C. TOWNSEND, performed in U.S.A.

Down on his Luck. A farcical comedy in three acts, by JOHN DOUGLASS, New Theatre, Oxford, October 1, 1894.

Down the Slope. A comedy-drama in four acts, by A. E. BERG, first performed in America; produced at the Grand Theatre, Stalybridge, June 28, 1897.

Downer, Billy. The "Unfinished Gentleman" in SZILLY's play so named (q.v.).

Downes, John. Prompter to "the Duke's Servants" in the theatre at Lincoln's Inn Fields from 1662 to 1708; author of 'Romeus Anglicanus' (q.v.); or, An Historical View of the Stage, published in 1708.

Downfall of Robert, Earl of Huntingdon (The). See ROBIN HOOD.

Downing, George. Actor and dramatic writer; author of 'Newmarket' (1768), 'The Parthian Exile' (1774), and 'The Volunteers' (1780).

Downman, Hugh, M.D. Author of three tragedies—'Lacius Junius Brutus' (1779), 'Editha' (1784), and 'Bellarius' (1792). See DRAMA, THE.

Downright, Daniel. See BASTARD CHILD.

Downright, George. A "plain acquire" in JOHNSON'S 'Every Man in his Humour' (2). Downright is cousin and lover of *Clorinda* in OXFORD'S 'Idol's Birthday' (q.v.).

Downward, Dr., in WILKIE COLLINS'S 'Miss Gilt' (q.v.) "rather prompts deeds of violence than accomplishes them with his own hands, but his wickedness is nevertheless of the most abandoned and atrocious kind" (Dutton Cook).

Downton, Mrs. H. See SLOMAN, Mrs.

Downton, William. Actor, born at Exeter, 1764, died 1851, was articled to an architect, but was led by his success as an amateur actor to join "the profession." His earliest experiences were provincial, his first appearance in London being made at Drury Lane in October, 1795, as *Shere* in 'The Jew' (q.v.). Among other characters played by him in the metropolis may be named *Shylock*, *Falstaff*, *Malvolio*, *Sir Hugh Evans*, *Dr. Cantwell*, *Hardcastle* in 'The Rump to Conquer', *Sir Anthony Absolute*, *Sir Oliver Surface*, *old Dornton*, etc. He was for a time manager of the theatres at Canterbury and Maidstone. In June, 1836, he made, at the Park Theatre New York, his American debut, playing *Falstaff*; he returned to England in November. On June 4, 1840, at Her Majesty's, he enacted, for his own benefit, *Sir Robert Bramble* in 'The Poor Gentleman,' securing a sum sufficient to provide him with an adequate annuity. He married, before coming to London, Miss B. Baker, an actress. Of his sons, William (died 1883) managed the Kent Circuit from 1815 to 1825, making his London debut in 1832, while Henry (born 1798) is said to have performed Liston's line of parts "imitably." See Oxberry's 'Dramatic Biography' (1827), Genest's 'English Stage' (1832), Ireland's 'New York Stage' (1864), etc. Richard Cumberland wrote in 1806: "If quick conception, true discrimination, and the happy faculty of incarnating the idea of his poet, are properties essential to the almost undefinable composition of a

great and perfect actor, these and many more will be found in Downton" ('Memoirs'). "The greatest living comedian out of the direct pale of gentility, though we by no means insinuate that he is vulgar appears to us," said another contemporary critic, "to be Downton. His genius lies in the expression of strong feeling, open or subdued, at the middle period of life. He can smooth over an habitual vehemence, indulge himself in the most delightful cordiality, and be carried away into the uttermost transport of rage with equal facility." Hazlitt described Downton as "a genuine and excellent comedian." See also Leigh Hunt's 'Performers of the London Theatres' (1807).

Dowty, A. A. See AFTER DARKNESS, DAWN.

Doxy, Betty. A character in GAY'S 'Beggar's Opera.'

Doyle, Conan. Novelist and dramatic writer, author of the following stage pieces: 'Foreign Policy' (1893), 'A Story of Waterloo' (1894), 'Halves' (1899), and, with J. M. Barrie, the libretto of 'Jane Annie' (1895).

Dowry, in DISNEY'S 'Past Ten O'Clock and a Rainy Night' (q.v.). (2) *Dr. Dowry* is a character in GRUNDY'S 'Silver Shield' (q.v.).

Dr. See DOCTOR.

Dr. Ambrosias, his Secret. An opera di camera in two acts, words by H. H., music by R. D'Oyly Carte, first performed at St. George's Hall, London, on August 8, 1895.

Dr. Barlow. An extravaganza in one act, by W. HEIGHWAY.

Dr. Belgraff. A play by CHARLES KILBY, first performed (for copyright purposes), Vaudeville Theatre, London, October 31, 1906, produced at Park Opera House, Erie, Pa., November 2, 1896, with Wilton Lackaye in the title part, first performed in New York at the Garden Theatre, April 19, 1897.

Dr. Bill. A farcical comedy in three acts, adapted by HAMILTON ALDRICH from 'Le Docteur Jo-Jo' of Albert Carre (Paris Comedy, March 16, 1888), and first performed at the Avenue Theatre, London, on February 1, 1890, with Fred Terry in the title part (*Dr. William Brown*), Miss Elizabeth Hobbs as *Mrs. Brown*, Miss F. Brough as *Mrs. Horton*, Miss Edith Kennard as *Miss Fauntleroy* ("the Kangaroo Girl"), and other parts by A. Chevalier, B. Webster, H. Gratlan, Miss C. Leclercq, Miss L. Graves, and Miss M. Linden, in March, George Alexander replaced F. Terry, and in July was himself replaced by J. O. Grahame. The piece was produced at the Garden Theatre, New York, in September, 1890, and revived at the Court Theatre, London, December 8, 1894, with C. H. Hawtrej in the title part and Miss Lottie Venne as *Mrs. Horton*.

Dr. Chetwynd. A play in four acts, by F. C. PHILLIPS (q.v.), Opera House, Cheltenham, January 20, 1896.

Dr. Claudius. A play, in a prelude and four acts, founded by MARION CRAWFORD and HARRY ST. MAUR on the former's novel so named, and performed, for copy-right purposes, at the Vaudeville Theatre, London, January 29, 1897, first acted in America at the Fifth Avenue Theatre, New York, February 1, 1897, by E. M. Holland, Joseph Holland, and their company.

Dr. Clyde. A comedy in five acts, first performed in U.S.A., and produced at the Alexandra Opera House, Sheffield, July 19, 1890.

Dr. D. A comic opera in two acts, libretto by C. P. COLNAGHI, music by, Cotford Dick, first performed at the Royalty Theatre, London, May 30, 1885, with H. Ashley in the title part (*Doctor Dosemoffen*), and other rôles by Miss Amy Florence, Miss Ethel Pearson, Miss Emily Cross, etc., revived at the Opera Comique Theatre in December 1891, as 'A Spring Legend,' with Cairns James as the *Doctor*, and other parts by Miss Edith Chester, Miss Laura Linden, Mrs. Copleston, S. Barraclough, W. R. Shirley, etc.

Dr. Faust and Miss Marguerite; or, The Young Duck with the Old Quack. A burlesque by R. J. MARTIN and E. H. P. HORDAY, first produced by amateurs at the Queen's Theatre, Dublin, on August 24, 1885.

Dr. Jekyll and Mr. Hyde. (1) A play by T. RISSALL MULLIVAN, founded on the story by R. L. Stevenson, and first performed at Boston, U.S.A., in May, 1887, with Richard Mansfield in the title rôle, Miss Isabel Freeson as *Agnes Carrer*, and Miss Emma Sheridan as *Ishbecca*, first performed in England at the Lyceum Theatre, London, on August 4, 1889, with R. Mansfield and Miss Sheridan as before, Miss B. Cameron as *Agnes*, D. H. Harkins as *Dr. Lanyon*, etc. (2) A play based by DANIEL E. HANDMANN on the same original, and first performed in U.S.A. in 1888, produced at the Opéra Comique, London, on August 6, 1893, with the adapter in the title parts, Miss L. Beaulet as *Sybil*, and other rôles by Miss L. McCumbe, Miss Ada Neilson, H. Lorrain, and S. Calhaem—There is another dramatic version of the story, written by D. Davidson and C. Young, and performed in U.S.A.

Dr. Johnson. An episode in one act, by LEO TREYOR (q.v.), first performed at the Theatre Royal, Richmond, May 11, 1896; Strand Theatre, London, April 23, 1897, with Arthur Boucher in the title part, Fred Thorne as *Boswell*, Miss Sidney Crowe as *Mrs. Boswell*, and C. Weir as *Captain McKenzie*. See JOHNSON, SAMUEL.

Dr. Syntax. A comic opera, written by J. CHEYER GOODWIN, music by Woolson Morse, acted first under that title,

Montreal, Canada, August 27, 1894; first in New York, Broadway Theatre, September 3, 1894. See CINDERELLA at MCROO. (2) 'Dr Syntax, the Hypnotist' a comedy-drama by WILLIAM BUSH, Adelphi Theatre, Liverpool, September 24, 1894. (3) 'Dr Syntax' a musical comedy-drama in three acts, by CHARLES FREEMAN, Royal Concert Hall, St. Leonard's-on-Sea, June 3, 1896.

Dr. and Mrs. Neill. A play in three acts, by CLO GRAVES, first performed at Theatre Royal, Manchester, September 28, 1894, with J. Forbes Robertson and Miss Kate Horke in the title parts. Miss M. Horke as *Lady Carthew*, T. B. Thalhert as *Falanx*, and E. W. Gardner as *Plunkett*, Grand Theatre, Brighton, September 2, 1895, with Miss K. Horke and E. W. Gardner in their original rôles, Brandon Thomas as *Dr. Neill*, and Miss Beatrice Lamb as *Lady Carthew*.

Draggleshorth, Tiddy. A character in W. PHILLIPS'S 'Lost in London' (q.v.).

Dragon (The) is a leading character in G. ARBOTT A. BECKETT'S and MATH LEMON'S 'St. George and the Dragon' (q.v.), and in other versions of the same story.

Dragon Knight (The); or, The Queen of Beauty. A drama in two acts, by EDWARD STIRLING, founded on H. Ainsworth's 'Crichton,' and first performed at the Adelphi Theatre, London, on November 18, 1839, with Lyon as the *Admirable Crichton* (the Dragon Knight), Miss M. Lee as *Esclairmonde* (the Queen of Beauty), Yates as *Henri de Valois*, Maynard as *Gonzago Saville* as *Joyeuse*, Wright as *Chicot* (the jester), Mrs. Fosbrooke as *Catherine de Medici*, Miss Allison as *Marquise de Valois*, and Miss E. Honner as *Genevra*.

Dragon of Wantley (The) was written by HENRY ARREY (q.v.) and composed by J. F. Lampe, in burlesque of the Italian operas of their day. It was first performed at Covent Garden on October 20, 1737, with Reinhold as the *Dragon*, Salway as *Moore*, Lagnette as *Gaffer Gubbins*, Miss J. Young as *Margery Gubbins*, and Miss E. Young as *Mauzalinda Moore*, who is in love with *Margery*, slays the *Dragon* by kicking him in the rear; whereupon *Gubbins* cries:

"The Loves of this brave Knight, and my fair Daughter,
In Raptures shall be sung hereafter."

Mauzalinda is an old flame of *Moore's*, and jealous of *Margery*, whom she essays to kill with a bodkin. A sequel or second part, of 'The Dragon of Wantley,' entitled 'Margery; or, A Worse Plague than the Dragon,' was produced at Covent Garden in December, 1838. (2) 'The Dragon of Wantley, or, the Mother Shipman,' a pantomime by E. L. BLANCHARD, produced at Drury Lane in December, 1870.

Dragon's Gift (The). A play by J. R. PLANCHÉ, produced at Drury Lane Theatre on April 12, 1830.

Dragons de Villars (Les). A comic opera, composed by Maillart, and first performed in London (in French) at the Gaiety, on June 24, 1875, afterwards performed in London, with an English libretto, under the title of 'The Dragons' (q.v.).

Dragoonier, Mrs. The "Auntie" of H. J. Byron's farcical comedy so named (q.v.).

Dragoons (The). A comic opera in three acts, the music by Maillart, the libretto by HENRY HERSHEL, adapted from that of 'Les Dragons de Villars' (q.v.), first performed at the Folly Theatre, London, on April 14, 1879, with Milne Dolan as *Rose Prigent*, Miss Alma Stanley as *Georgette*, F. Leslie as *Thibaut*, C. J. Campbell as *Sylvain*, and F. H. Cell as *Bellamy*.

Drake, James, M.D. Author of 'The Sham Lawyer, a comedy (1697)'; also, of a criticism on Jeremy Collier's 'Short View of the Immorality and Profaneness of the English Stage,' entitled 'The Ancient and Modern Stages Surveyed or Mr Collier's View . . . set in a True Light' (1699).

Drake, Julia. Actress, daughter of Samuel Drake the actor (1772-1847); successively Mrs Foadick and Mrs Dean. "was," says T. Allston Brown in 'The American Stage' "the first native-born actress that electrified the Western country in 1815." See DEAN, JULIA.

Drake, Mrs. Alexander (née Denny). Actress, born at Albany, N.Y.; first appeared in Philadelphia in 1821, and in New York in 1832.

Drama (The). A poem, published in 1775, and ascribed both to H. DOWNMAN and F. PILON.

Drama (The), or Theatrical Pocket Magazine. A periodical started in May, 1821, and continued till 1825.

Drama at Home (The). A "revue" by J. R. PLANCHÉ, produced at the Haymarket Theatre, London, at Easter, 1844, with a cast including C. J. Mathews, James Bland, Miss P. Horton, and Mrs Glover.

Drama's Levée (The); or, A Peep at the Feast. A "revue" by J. R. PLANCHÉ, produced at the Olympic Theatre, London, on April 16, 1838.

Dramas of the Wine Shop (The). A melodrama, adapted by B. WENSTER, jun., from 'Les Drames du Cabaret' (q.v.), and produced at the Adelphi Theatre, London.

Dramatic Biography. See OXBERRY, W.

Dramatic Censor (The), or Critical Companion, by FRANCIS GENTLEMAN, was published in 1770. "It is," says R. W. Lowe, "a very valuable work so far as its criticisms upon the actors are concerned." (2.) 'The Dramatic Censor, or Weekly Theatrical Report,' by THOMAS DUTTON, was

issued from January 4 to June 28, 1800, after which it became a "monthly epitome." In July, 1801, its title was changed to 'The Dramatic and Literary Censor.'

Dramatic Gazette (The), a weekly record of the stage, appeared between October 9, 1830, and January 1, 1831, inclusive. — 'The Dramatic and Musical Review' was published between 1842 and 1847. 'The Dramatic Chronicle and Observer' appeared in January, 1870. — 'The Dramatic Review' began to appear in February, 1886.

Dramatic Magazine (The), issued monthly, was published in three volumes, dated 1829-31. 'Littell's Dramatic Magazine' appeared monthly for eight months, beginning in November, 1856.

Dramatic Mirror (The): "containing the history of the stage from the earliest period to the present time, including a biographical and critical account of all the dramatic writers from 1660, and a list of the most distinguished performers, from the days of Shakespeare to 1847, and a history of the country theatres, in England, Ireland, and Scotland," by THOMAS GILFILLIAN, published in 1858. 'Oxberry's Dramatic Mirror,' containing the biographies of certain "eminent performers," appeared in 1828.

Dramatic Miscellanies. See DAVIES, THOMAS.

Dramatic Notes. A year book of the London stage, edited by CHARLES FANE PASCOE (1879), W. H. RIDEHALGH (1880), ALISTAIR HERRICK (1881 to 1890), and CLAUDE HOWARD (1891 to 1892).

Dramatic Poetry, Essay of. See DRYDEN, JOHN.

Dramatic Students (The). A Society thus entitled, consisting of young actors and actresses desirous to obtain further opportunities for practice in their art, and to promote the study of dramatic literature, was founded in February, 1865, and during its existence revived the following plays: 'The Two Gentlemen of Verona' (June, 1865); Lamb's 'Mr. H.' and Jerri's 'House-keeper' (October, 1865); Dryden's 'Secret Love' (January, 1866); White's 'King of the Commons' (May, 1866); Heywood's 'Woman killed with Kindness' (March, 1867); W. Marston's 'Favourite of Fortune' (November, 1867).

Dramatick. The hero of 'The Author's Triumph' (q.v.).

Dramatist (The); or, Stop him who Can! A comedy in five acts, by FREDERIC REYNOLDS (q.v.), first performed at Covent Garden in May 1769, with Lewis in the title part (*Vajati*), Munden as *Funes*, Quick as *Lord Scratch*, Blanchard as *Fortville*, Holman as *Harry Deville*, Mordaunt as *Willoughby*, Mrs. Webb as *Lady Winton*, Miss Brunton as *Louisa Courtney*, and Mrs. Wells as *Marianne*. (Royal Theatre, London W., October 24, 1803.)

Drames du Cabaret (Les). See DRAMAS OF THE WINE SHOP AND WORKMEN OF PARIS.

Draper, Matthew. Author of 'The Spendthrift,' a comedy (1731).

Drawcansir. In BUCKINGHAM'S 'Rehearsal' (q.v.), is a travesty of *Almanzor* (q.v.) in 'The Conquest of Granada.'

Drawing-Rooms, Second Floor, and Attic. A farce by J. MADDISON MORTON (q.v.).

Drawn Battle (A). A duologue by MALCOLM WATSON, first performed at the Opéra Comique Theatre, London, on April 17, 1893, by Charles Fulton and Miss Lena Ashwell.

Drayton, Michael. The following dramatic pieces, none of them now in existence, have been ascribed to this poet: 'Connan, Prince of Cornwall' (1598), 'Earl Godwin and his Three Sons' (1598), 'The First Civil Wars in France' (1598), 'Sir William Longsword' (1598), 'Wars of Henry I. and the Prince of Wales' (1598), 'Worse Afear'd than Hurt' (1598), and 'The Two Harpies' (1602). See Henslowe's 'Diary,' 'Biographia Dramatica' (1812), Fleay's 'English Drama' (1901), O. Elton's 'Michael Drayton' (1895), and the 'Dictionary of National Biography.'

Dreadfully Alarming. A farce by CONWAY EDWARDS (q.v.) and E. A. CLIFFERNE, first performed at the Philharmonic Theatre, London, on September 30, 1871.

Dream (A), or, Binks' Photographic Gallery. A musical satire by NAT. CHILDS and WHITE EDOLIN (q.v.), first performed in the United States, and produced at the Avenue Theatre, London, July 16, 1883.

Dream (The). A tragedy in three acts and in prose, by JOANNA BAILLIE (q.v.). "This play," says Genest, "has great merit. The character of *Osterloo* [q.v.] is drawn in a masterly manner."

Dream at Sea (The). A three-act drama by J. B. BURKSTONE, first performed at the Adelphi Theatre, London, on November 23, 1835, with the author as *Tinkie*, Vining as *Launce Lynton*, "O" Smith as *Black Ralph*, Miss Daly as *Anne Treason*, Mrs. Nisbett as *Biddy Nutts*; revived at the Adelphi in 1836, with Mrs. Stirling as *Biddy*; at Sadler's Wells, London, in 1838, with Mrs. Honey as *Biddy*; at the Marylebone Theatre in 1848, with the Keeleys; at the Adelphi Theatre, London, in January, 1876, with J. Fernandez as *Launce*, W. McIntyre as *Black Ralph*, J. Fawn as *Twinkle*, Miss Edith Stuart as *Anne*, and Miss Hudspeth as *Biddy*.

Dream Faces. A play in one act, by WYNN MILLER, first performed at Hamsgate on October 18, 1893; produced at Terry's Theatre, London, on November 1, 1898, and revived at the Garrick Theatre on February

22, 1899; first performed in America at Palmer's Theatre, New York, in April, 1891.

Dream Flower (The). A pantomimic fantasy in one act, by ANNE LOWTHER, performed at the Comedy Theatre, London, June 30, 1898.

Dream in Venice (A). An entertainment in two acts, by T. W. ROBERTSON, first performed at St. George's Hall, London, in March, 1867, by John Parry, T. German Reed, Miss S. Galton, and Mrs. German Reed.

Dream of Fate (The); or, Sarah the Jewess. A drama in two acts, by C. Z. BARNETT, first performed at Sadler's Wells, August 20, 1838, with Cathcart as *David Stephens* (a rich Jew of Frankfurt), Mrs. R. Hanmer as *Sarah* (his daughter), and other parts by Miss Plincoff, Conquest, J. Webster, R. Hanmer, etc.

Dream of Life (A). A play by WALTER WATTS, produced at the Marylebone Theatre in March, 1840.

Dream of Love (A). A comedy in two acts, by JOHN OXENFORD (q.v.), first performed at the Opéra Comique Theatre, London, on October 21, 1872.

Dream of the Future (A). A comedy in three acts, by CHARLES DANCE (q.v.), first performed at the Olympic Theatre, London, on November 6, 1837, with a cast including J. Vining, C. J. Matthews, P. Matthews, J. Brougham, Mme Vestris, etc. The "dream" occupies the second act.

Dream of Whitaker's Almanack (A). An "up-to-date review," produced at the Crystal Palace on June 5, 1890, with a cast including Miss Violet Cameron, Miss Louis Pounds, Miss L. Linden, L. Rignold, A. Helmore, A. Collard, etc.

Dream Spectre (The); or, The Legend of the Sleeper's Shrift. A romantic drama in three acts, by T. ELLERTON WILKS, first performed at the Victoria Theatre, London, July 24, 1843.

Dreamer Awake (The); or, The Pugilist Matched. A farce by EYRE, performed at Covent Garden in May, 1791, with Munden as *Sir David Drowsy*, Bernard as *Bob Sparrowell* (a pugilist), Macready as *Ormand*, etc.

Dreams. A comedy in five acts, by T. W. ROBERTSON (q.v.), founded on a short story contributed by Robertson to a collection of tales called 'A Bunch of Keys,' and first performed at Liverpool in February, 1869, as 'My Lady Clara,' with D. Bandmann as *Rudolph*, Mrs. Bandmann as *Lady Clara Vere de Vere*, Miss E. Sanger as *Lina*, K. Saker as *John Hobbs*, J. Chester as the *Duke of Loamshire*, and A. Glover as the *Earl of Mount Forrest Court*; produced as 'Dreams' at the Gaiety Theatre, London, on March 27, 1869, with Miss M. Robertson (Mrs. Kendal) as *Lady Clara*, Mrs. Leigh as *Frau Harfthal*, Miss E. Sanger as *Lina*,

A Wigan as *Rudolph*, J. Clayton as the Earl, J. Macdonald as the Duke, H. Bower as *Hedda*, revived in the autumn, with Sam Emery and Henry Neville as the old and young German respectively, performed at Boston, U.S.A., in March, 1903, as *My Lady Clara*. First produced in New York City (at Daly's) at the Fifth Avenue Theatre on September 6, 1899, with E. L. Davenport as *Fran Harfthal*, George Kelle as *Rudolf*, James Lewis as *Johanna Hedda Hillan* and Dorothea as the penitents, Mrs. Clara Jennings as *Lady Clara*, Miss Agnes Ethel as *Lena*, and Mrs. Gilbert as *Frau Fran Harfthal*. The play passed through the hands of Mr. Rochester before it was produced in New York. It was one of the very first and one of the slightest of the poor, unbusinessman for a rich young woman. (B) A play by M. FILLER, performed in U.S.A. in 1909.

Dreams of Delusion. A play in one act, by PAUL HAYE SIMPSON (7 c), in which G. V. Brooke played Sir Bernard Harlequin.

Dreary, Wat. A highwayman in Gay's 'Peggar & Opera'

Dred. (1) A drama by JOHN COLMAN and F. PHILLIPS, performed at the Surrey Theatre, London, in October 1846. (2) A drama by WALTER HARRIS, Prince of Wales's Theatre, Wolverhampton, November 12, 1877.

Dresden China. A fantasy in one act, by ALICE CHAPIN and R. H. C. ORPHANT, Vaudeville Theatre, London, July 21, 1892.

Dressalinda Sister of Beauty in
PLANCHON & Beauty and the Beast (1911)

Dress Coat (The). A farce by F. W. GARRA first performed at the Strand Theatre, London, June 29, 1876.

Drew, Georgiana, Actress; daughter of Mrs. John Drew (q.v.), wife of Maurice Harrigan (q.v.). Made her first appearance at the Fifth Avenue theatre, N. Y. C., in 1856 as (born in "Mines," q.v.). At the same house in the same year she was the original *Mrs. Trevelyan* in "Life," and the first representative in America of Helen in "Weak Woman," besides figuring with her in "As You Like It," *Mrs. Trevelyan*, "The Virgin and the Soldier," "The French Boy," and *Madame de Merteuil*. She was seen at the Haymarket, London, in 1866 as *Eureka Grubb* in her husband's play, "Nadine."

Drew, John. Actor, born in Dublin, September 28, died Philadelphia, May, 1862. He was not only a renowned popular actor of Irish characters, but an admirable actor of night, or "comic" comedy parts. In New York, Philadelphia, San Francisco, Albany, and other cities where he was an expected favorite, he was more closely identified with "Haily Andy," *Dr. O'Clock*, *Mr. Lucas O'Flaherty*, *The Irish Emigrant* and other popular representations of Irishmen, than any actor since the days of "Tyrope Power" (Douglas Taylor). Joseph Jefferson, who saw Drew act in 1844, says: "Power, as a

light and brilliant actor, . . . was undoubtedly unparalleled in his line but I doubt if he could touch the heart as deeply as did John Drew" ("Autobiography," 1898). Drew appeared at the Lyceum, New York, as *Handy Andy*, and as *John* in the best Irish comedian's role in London since the days of "Power," and as "keeping the house in an genuine roar of mirth as is to be heard at any of the playhouses" ("Journal of a Playgoer"). For a couple of seasons Drew was associated with W. Wheatley in the lease-ship of the Arch Street Theatre, Philadelphia. Mrs. John Drew, in her "Autobiographical Sketch" (1900), describes her husband as "one of the best actors I ever saw, in a long list of the most varied description. Had he lived to be forty-five he would have been a great actor."

Drew, John Actor, won of the above; made his professional debut on March 22, 1873, at the Arch Street Theatre, Philadelphia, as *Plunger* in 'Gull' as a 'Cumber' (q.v.). He remained at this theatre, under his mother's management, till January, 1875, when he was the original representative of *Major Stead* in *Women of the Day*. This performance brought him the offer of an engagement at New York with Augustin Daly, with whom (as one for a tour with 'Diplomacy' in 1874-9), he continued to be associated until 1902. Under Daly's auspices he was the original performer of *Bob Hughes* in 'The Big Manana' (1875), *Gull* in 'Pique' (1875), *Chrisade* in 'Howard's Waves' (1875), *Alex Sprinkle* in 'An Arabian Night' (1879), *Clyde Monogram* in 'The Way we Live (Now)', *Corliss* in 'Seventy-Two Gift' (1883), *Lafayette* in 'Dollars and Sense' (1883), *Asulin* in 'Love on Crutches' (1884), *Jack Mulberry* in 'A Night Off' (1885), *Kate* in 'Nancy and Kate' (1889), *Everett* in 'The Railroad of Love' (1891), *Ally* in 'Hobdink in 'The Lottery of Love' (1893), *Harry Rutherford* in 'The Last Word' (1894), and *John Hood* in 'The Foresters' (1897). He was also in the first cast of 'Newport', 'Our First Families', 'Needles and Pins', 'An American Abroad', 'The Taming Regiment', 'Red Letter Nights', 'After Business Hours', 'Love in Harness', 'The Golden Widow', 'Love in Tandem', etc., as well as in the first American casts of 'The Squire', 'Lovers and Lamenters', 'The Magistrate', 'Dandy Dick', 'New Lamps for Old', 'The Cabinet Minister', etc. His repertory during this period included, further, *Don Philip* in 'The World and His Wife' (1883), *Settle* in 'The Country Girl', *Captain Plume* in 'The Recruiting Officer', *Ford* in 'The Merry Wives', *Petruchio*, *Demetrius* in 'A Midsummer Night's Dream', *Young Marcell* in 'The Instantant', *Orlando* (*Charles surface*), and the *King* in 'Love's Labour's Lost' (1891). He acted in 'Lovers' with Daly's company in 1884, 1890, 1898, and 1900. In 1893 he began his career as a traveling star by appearing in America in 'The Masked Ball' (q.v.). Among his more recent roles

in America were those of *Mr. Kildroy* in 'The Squire of Hamlet' (q.v.) and *Puck* in 'Rudyard in 'One Summer's Day' (q.v.).

Drew, Mrs. John Louise Lane. Actress, born in London, January 1820, died August, 1897, daughter of Thomas Frederick Lane, an English actor, began her professional career in the English provinces as a representative of stage children. In 1827 she went with her mother to America, where she figured at the old Walnut Street Theatre, Philadelphia, as the *Duke of York* to the elder Booth's *Richard III* and as *Albert* to Edwin Forrest's *Tell*. From this point till 1830 she "starred" as a child actress, appearing as *Little Pickle*, *Dr. Pangloss*, *Little Jack*, and so forth. Various local and touring engagements followed, and in 1836 Miss Lane was married to an actor named Henry Blaine Hunt. Her first appearances as "leading lady" were made at Natchez, Missouri, where she played *Lady Macbeth*, *Phaonia*, *Desdemona*, etc. Thence she went to Philadelphia, Pittsburg, Cincinnati, Louisville, and the Park Theatre, New York, where she made a special success as *Portia*. In 1844 she married George Moscrop, who died a few months after, and in 1850 she was united to John Drew (q.v.). At Philadelphia she played *Hypocrite* in 'She Would and She Would Not'. In 1861 she became lessee of the Arch Street Theatre there, a position which she retained till May, 1892, that is to say for thirty-one consecutive years. In 1888 she accepted an engagement to play *Mrs. Miller* in four acts with Joseph Jefferson (this lasted till 1892, after which she "starred" for a time under the management of her adopted son, Sidney White Drew. Jefferson says of her appearances with him in 'The Rivals': "During our first rehearsal of the comedy, Mrs. John Drew introduced some novel business in her first scene with Captain Absolute that struck me as one of the finest points I had ever seen made. When *Mrs. Malaprop* hands the letter for the Captain to read, she gives him her own love letter lately received by her from Sir Lucius O'Trigger. As the Captain reads the first line, which betrays the secret, Mrs. Drew starts, blushes, and is superfluously explained that there is a slight mistake. Her manner during this situation was the perfection of comedy." (Autobiography, 1890). "The persuasive excellence of the work," wrote William Winter (1890), "is its intense reality and this reduces the extravagance of the character and the farcical quality of the text. For the first time it seemed as if *Mrs. Malaprop* might truly exist."

Drifting Apart. A play by J. A. HENNE (q.v.), performed in U.S.A. in 1898.

Drill. A character in 'At Home' (q.v.), performed originally by Emory.

Drink. A play in five acts, adapted by CHARLES READE (q.v.) from Bushach and Gastineau's dramatization of M. Zola's novel, 'L'Assommoir' (Paris Ambigu, January 19, 1892), and first performed at the

Princess's Theatre, London, on June 7, 1879, with C. Warner as *Coupeau*, W. Rigold as *Goulet*, W. Reimond as *Lanter*, T. P. Haynes as *Mrs. Botte*, Beauchamp as *Poussin*, Miss Amy Howell as *Germaine*, Miss Fanny Leslie as *Phoebe Sage*, Miss Ada Murray as *Louise*, and Miss Kate Barry as *Nana*, revived at Drury Lane Theatre in June, 1891; at the Princess's in July, 1896; at the Britannia in August, 1897, and at the Adelphi in January, 1900. See ASSOMMOIR, I.

"Drink to-day, and drown all sorrow." First line of a song in FLETCHER'S 'Bloody Brother' (q.v.).

Drive Love out of the Door and He'll come in at the Window. A ballet, performed at Drury Lane in May, 1815.

Driven from Home. (1) A drama in three acts, by G. H. MACDONALD, first performed at the Grecian Theatre, London, on July 31, 1851. (2) A domestic drama in four acts first performed at the Grand Theatre, Birmingham, in October, 1894; produced at the Pavilion Theatre, London, on June 14, 1896.

Droit d'Ainesse (Le). See FAURA.

Dromio. The name of twin brothers in 'The Comedy of Errors' (q.v.) servants respectively to *Antipholus of Ephesus* and *Antipholus of Syros*.

Dross; or, The Root of Evil. A comedy in four acts, by M. E. BRADDON (q.v.), printed in 1862.

Drowsy, Sir David and Lady. Characters in FARRIS' 'Dreamer Awake' (q.v.).

Druce, Dan'l and Dorothy. See DAN'L DRUCE.

Drudge, Dick, in D. JARROLD'S 'Nell Gwynne' (q.v.).

Druce, Thomas. Author of 'The Life of the Duchesses of Suffolk', an historical play (1631), and part author, with Robert Davenant, of 'The Woman's Mistake'.

Druggier, Abel. A tobaccoist in BEN JONSON'S 'Alchemist' (q.v.). This was one of Garrick's most notable parts; he "represented the tobacco boy in the truest comic style; the moment he came upon the stage he discovered the most awkward simplicity and through the whole part strictly observed the modesty of nature." Hannah More wrote of the performance (in 1776): "I should have thought it as possible for Milton to have written Hudibras and Butler 'Paradise Lost' as for one man to have played Hamlet and Druggier with so much excellence." See, also, O'Keefe's 'Reminiscences'.

Drugget. (1) A rich haberdasher in MURPHY'S 'Three Weeks after Marriage' (q.v.). (2) A wealthy citizen in 'What we must All Come to' (q.v.).

Druid, Dr. A Welsh poem in CUMBERLAND'S *Fashionable Lover* (q.v.).

Druids (The). A pantomime masque in two parts, contrived by WOODWARD, and first performed at Covent Garden in November, 1774. The *Druid* is the title of a "tragic opera" in three acts, composed by J. H. ALLEN, and produced at St. George's, February 22, 1879.

Drum Major (The). An opera produced at the Casino, New York, in November, 1886, with a cast including Miss Georgie Jennin and Edwin Stevens. See *FILLE DU TAMBOUR MAJOR*.

Drumlog; or, The Covenanters. A drama produced at the Theatre Royal, Edinburgh, September 3, 1871.

Drummer (The); or, The Haunted House. A comedy in five acts, by JOSEPH ADDISON (q.v.). First performed at Drury Lane on March 10, 1716, with WILKS as *Mr. George Freeman*, JOHNSON as *Vellum* (his steward), (Tabor as *Fined* (a constable), MILLS as *Pandemon* (the drummer), PINKETH as the bottle Miller as the coachman, NORTON as the gardener, Mrs. SANDERS as *Abigail* (a maid), and Mrs. OLDFIELD as *Lady Freeman*. Being presented anonymously, the play was not very warmly received. It was, however, revived at Lincoln's Inn Fields in 1722 (after the author's death), with more success. Other revivals took place in 1728, 1746, 1754, 1768, and 1771. In 1788 the work was performed at Covent Garden in three acts, and in 1796 at Drury Lane in three. Addison seems to have confused to Theobald that he took the character of *Vellum*, the steward, from Fletcher's *Scornful Lady* (q.v.). "The piece is, like *Cato*, a standing proof of Addison's deficiency in dramatic genius. The plot is poor and trivial, nor does the dialogue, though it shows many passages traces of his author's peculiar vein of humour, make amends by its brilliancy for the tameness of the dramatic situations" (W. J. Courthope).

Drummer in Petticoats (A). A play by H. P. TAYLOR (q.v.), performed in U.S.A.

Drummond, Doloros. Actress, born in London, 1840. entered the profession, in Australia, in 1858, her first rôle being that of *Dorothea*. Her English debut was made at the Standard Theatre, London, in November, 1874, as *Hermione* in *The Winter's Tale* (q.v.). She was the original *Hermione* in *Jo* at the Globe Theatre in 1876, and played *Lucas* in *Kilnashilla* at the Princess in 1878. She was afterwards in the original casts of *Doctor Cupid* (1880), *Lady Beaufort* (1881), *The Lancashire Healer* (1881), *Forgiveness* (1881), *Admiral Guinea* (1887), etc., also taking part in revivals of *Proof* (Princess, 1889), *Theodore* (same theatre, 1890), *Sweet Lavender* (Terry's, 1890), *The Two Orphans* (Adelphi, 1890), *Romeo and Juliet* (Lyceum, 1890), and so forth.

Drunkard (The). (1) A farce in two acts, printed in 1800. (2) A drama in four acts, adapted by W. H. SMITH, and first performed at the Museum, Boston U.S.A., in 1844. (3) An adaptation of *Lola's L'Assommoir* (q.v.), by BENJAMIN WASTON, produced at the Holts Theatre, Birmingham, September 20, 1878.

Drunkard's Children (The). A drama in two acts by J. B. JOURNÉON (q.v.).

Drunkard's Doom (The). (1) A drama in two acts by GEORGE DISNEY PITT, first performed at the Victoria Theatre, London September 24, 1831. (2) An adaptation of *Lola's L'Assommoir* (q.v.), produced at Plymouth, September 2, 1879.

Drunkard's Glass (The). A drama in one act by THOMAS MONTGOMERY (q.v.), first performed at the Lyceum Theatre, London, on April 21, 1866, with EMERY as the hero (*Michael Gray*), DICKSON (*John Hulke*), MEADOWS, and Mrs. ALFRED WIGAN, after words played under the title of *Another Glass*.

Drunkard's List (The). A drama produced at the Coliseum Theatre, Liverpool, April 1, 1872.

Drunkard's Warning (The). A drama in three acts, by C. W. TAYLOR, first performed at Barnum's Museum, New York, in 1866.

Drury Lane Theatre. See LONDON THEATRE.

Drury, Robert. An attorney author of the following plays:—*The Devil of a Duke* (1738), *The Mad Captain* (1739), *The Fanny d'Queen* (1738), and *The Rival Milliners* (1738).

Dryden, John. Poet, dramatist, and miscellaneous writer, born at Aldwincle, Northamptonshire, August 8, 1631, died May 1, 1700; son of Erasmus Dryden, J.P., and grandson of Sir Erasmus Dryden, Bt.; educated at Westminster School, whence he went in 1649 to Trinity College, Cambridge, where he took his B.A. degree in 1654. In the last named year his father died, leaving him property worth about £130 a year. In 1657 he began to reside in London, publishing his first poem in 1658. In 1666 he married Lady Elizabeth Howard, sister of his friend Sir Robert Howard (q.v.), and daughter of the Earl of Berkshire. With her apparently, he received some augmentation of his income, which, however, it was necessary to supplement by his pen. Hence his decision to write for the stage. His first play, *The Wild Gallant*, was produced by the King's Company at Lincoln's Inn Fields in February, 1668. Later in the year came *The Rival Ladies*, by the same company at the King's Theatre, for which Dryden wrote in succession, *The Indian Queen* (1668), *The Indian Emperor* (1668), and *Secret Love, or, The Maiden Queen* (1667). *Mr. Martin Marcell*, an adaptation, was the light at the Duke's Theatre in 1667, and was followed at the same house in the same year by Dryden

and Davenant's adaptation of 'The Tempest' (q.v.). Dryden now made an arrangement by which he undertook to supply the King's Theatre with three plays per annum, in return for a share and a quarter of the profits made by the management. From this source he seems to have received £300 or a little more up to 1674, though he did not fulfil his own part of the undertaking. The pieces which he produced under the agreement were 'An Evening's Love, or, The Mock Astrologer,' an adaptation (1669), 'Ladies a la Mode,' a translation (1669), 'Tyrannic Love, or, The Royal Martyr' (1669), and 'Almanzor and Almahide, or, The Conquest of Granada' (1670). The theatre was burned down in January, 1672, and the company migrated to the house in Lincoln's Inn Fields, where Dryden produced his 'Marriage a la Mode' (1672), 'The Amour d'Amour, or, Love in a Nunnery' (1672), and 'Amboyna, or, The Cruelty of the Dutch to the English Merchants' (1673). A new King's Theatre was opened in 1674, and therein, in 1675, was produced Dryden's 'Aurengzebe, or, The Great Mogul'. Hitherto his plays had been written in rhymed verse. In 'All for Love, or, The World Well Lost' brought out at the King's in the winter of 1676, he resorted to blank verse, in answer to imitation of Shakespeare. The tragedy was a great success, and the delighted management voluntarily allotted to him the profits of the third day's representation. Nevertheless, he took his next play, 'Edipus,' written in collaboration with Nathan Lee to the Duke's Theatre in Dorset Gardens, where, also, 'The Kind Keeper, or, Lullaby' (1676), an adaptation of 'The Spanish Tragedy' (1679), and 'The Spanish Tragedy, or, The Broken Heart' (1680), were produced. In December 1681, appeared 'The Duke of Guise,' in which Dryden and Lee again collaborated. In June 1682, came 'Albion and Albanus,' in the plot of a poem more remarkable for activity in Dryden's part in the poetical than in the dramatic sphere. In 1670 he had been appointed Poet Laureate and Historiographer Royal and in 1682 Collector of the Customs in the Port of London. On the 11th of March 1683, William and Mary in 1688, having meanwhile become a Roman Catholic, he lost all three posts, and had to turn to writing for the stage as a means of livelihood. The result was the production in 1682 of 'Don Sebastian' and 'Amphitryon' in 1684 of 'King Arthur, or, The British Worthies' (a sequel to 'Albion and Albanus'), in 1685 of 'Cleomenes, or, The Spartan Hero' (with Thomas Southerne), and in 1686 of 'Love Triumphant, or, Nature will Prevail'. This was his last play, though, shortly before his death, he wrote an additional scene for a performance of Fletcher's 'Fragments' for the benefit of his son Charles. He had composed, in the course of his career, a large number of prologues and epilogues to his own plays and the plays of other writers, and of these a complete collection will be found in the 'Collected Edition of his Poetical Works' (1851). In 1696, while living in the country, Dryden wrote his 'Essay of Dramatic Poesy,' in which he advocated the use of rhymed verse in tragedy. This was published two years later. It was criticized by Sir R. Howard in the preface to his play, 'The Duke of Lerma' (1698), and Dryden defended himself in the preface to a second edition of his 'Indian Emperor'. The Essay has been frequently reprinted. To the two Parts of 'The Conquest of Granada,' printed in 1692, Dryden prefixed an 'Essay on Heroic Plays,' in which he again advocated the use of rhymed verse, appealing to the play an 'Essay on the Dramatic Poesy of the Last Age,' a defence of the 'Poets of the Second Part,' in which he had claimed superiority for the dramatic writers of the time over Ben Jonson and the poets of the preceding age. (W. D. Christie.) Sir Richard Blackmore, in the preface to his 'Prince Arthur' (1698), censured Dryden for the immortality of his plays, and to this the dramatist made answer in the preface to his 'Fables' (1700) and in a prologue spoken in March 2, 1700. To Jeremy Collier's attack on the stage, published in 1698, Dryden offered replies in a short poem addressed to Dr A. Motteux on his tragedy called 'Beauty in Distress' (1701) and in an epilogue spoken in March 22, 1700. A collected edition of Dryden's plays was published in 1711, and another was edited by Congreve in 1717. Sir Walter Scott's edition of the Works appeared with a new introduction and again revised and corrected by George Saintsbury, in 1862-93. A selection from Dryden's plays, prefaced and annotated by George Saintsbury, was a part of the 'Milton Series' in 1884. The Poems of Dryden, edited (with a memoir) by Malone, appeared in 1800. See also, 'Kamas' edited by J. B. Young (1882), 'Discourses' edited by H. Morley (1886), and 'Essays' edited by W. P. Ker (1890). In the same group contributed by him to the 'English Men of Letters' series, edited by George Saintsbury, the young Dr Jones's dramatic works, says 'Greatest as are the drawbacks of these plays, their position in the history of English dramatic literature is still a high and remarkable one.' The reader who ignorant of the English heroic play, goes to Dryden for information about it, may be surprised and shocked at its inferiority to the drama of the great masters. But he who gives to it knowledge of the contemporary work of Davenant and Boyle, of Howard and Settle will rather wonder at the unsustained literary faculty which from such data could evolve such a result. . . . Dryden did so far manage to concatenate the gifts of the playwright and the poet, that he produced work which was good poetry and good acting material. Most, however, of his numerous hostile critics would confess and avoid the tragedies, and would concentrate their attention on the comedies. It is impossible to help, in part, in stating and transferring the criticism. No apology for the offensive characteristics of these productions is possible. The coarseness of Dryden's plays is unpardonable. . . . It is

deliberate, it is unnecessary, it is a positive defect in art.

But I, for my part, shall still maintain that the merits of Dryden's comedies are by no means inconsiderable, indeed that when Shakespeare and Jonson, and Fletcher, and Etherege, and Wycherley, and Congreve, and Vanbrugh, and Sheridan have been put aside, he has few superiors.

The one disqualification on for which Dryden laboured, the disqualification to create a character, would have been in any lesser man a hopeless bar even to the most moderate dramatic success. But the superhuman degree in which he possessed the other and strictly literary gifts of adoption and arrangement, almost supplied the place of what was wanting, and almost made him the equal of the more facile makers.

All, or almost all, Dryden's dramatic work is a *tour de force*, but then it is such a *tour de force* as the world has hardly elsewhere seen. He was 'bade to toil on to make them sport,' and he obeyed the bidding with perhaps less reluctance than he should have shown. But he managed, as genius always does manage to turn the back work into a possession for ever here and there. For further criticism, see Johnson's 'Lives of the Poets,' Hazlitt's 'English Poets,' Campbell's 'Specimens,' Bell and Aldine edition of the Poems, Clough's 'Life and Letters,' Lowell's 'Among my Books,' and Masson's 'Essays.' See **HALES, CONONATION, THE, MISTAKEN HUSBAND, THE, BERRY, AND; RENEGADE, THE, STATE OF INNOCENCE, THE.**

Dryden, John, jun. Second son of the poet dramatist, born 1667-8, died 1701, was the author of 'The Husband his own Cuckold' a comedy performed in 1696, with a prologue by the elder Dryden.

D. T.; or, Lost by Drink. An adaptation of Zola's 'L'Assommoir' by C. ROSSINI (CALLENDER (q.v.)), produced at Bradford August 4, 1879.

D'Urfey, Thomas. Dramatic writer, born 1653, died February, 1723, was of French parentage, his grandfather having fled from France in 1675 and settled down in Exeter where Thomas D'Urfey was born. Educated for the law, D'Urfey soon abandoned it for literature and was for many years celebrated as a playwright, and even more popular as the author of witty and humorous verse. His plays (all of which were published in the following order:—'The Siege of Memphis' (1674), 'The Fond Husband' (1676), 'Marian Pickle' (1677), 'The Fool turned Critic' (1678), 'Squire Oldcapp' (1679), 'The Virtuous Wife' (1680), 'Mr Barnaby Whigg' (1681), 'The Royalist' (1682), 'The Banditti' (1686), 'Love for Money' (1691), 'The Marriage Hater Match'd' (1692), 'The Richmond Heiress' (1693), 'Comical History of Don Quixote' (1694 and 1696), 'Cynthia and Eudymon' (1697), 'Intrigues at Versailles' (1697), 'The Campaigners' (1698), 'The Rise and Fall of Maccanillo' (1699 and 1700), 'The Bath' (1701), 'Wonders in the Moon' (1706), 'The

Modern Prophets' (1709), 'The Old Mode and the New' (1709), and 'The English Stage Italianized' (1711). D'Urfey adapted and produced Shakespeare's 'Cymbeline' as 'The Injured Princess' (1682), Beaumont and Fletcher's 'Sea Voyage' as 'The Commonwealth of Women' (1685), Fletcher's 'Noble Gentleman' as 'A Fool's Preference' (1686), and the same writer's 'Monsieur Thomas' as 'Trick for Trick' (1678). He also adapted Chapman's 'Bussy d'Ambois' (1691). Altogether "D'Urfey wrote or adapted twenty-nine plays which were acted, besides three [The Two Queens of Brestford, 'The Grecian Heroine' and 'Ariadne'] which he printed in 1721, and which were never acted." A collection of his verse was published in various forms between 1684 and 1729, under the title of 'Wit and Mirth, or, Pills to Purge Melancholy.' See Nos 67 and 82 of 'The Guardian,' in which Addison and Steele respectively bore witness to his good qualities as man and writer. "He has sometimes been spoken of," says Genest, "with a contempt which his writings do not deserve. His two tragedies were bad; his alterations from Shakespeare and Fletcher do him no great credit; but his 'Love for Money,' 'Marriage Hater Match'd,' 'Richmond Heiress,' 'Don Quixote,' and 'Campaigners' are certainly good plays, and even the worst of his comedies are not without a tolerable degree of merit (Genest). See the 'Biographia Dramatica' (1812), Genest's 'English Stage' (1832), and the 'Dictionary of National Biography.'

Du Maurier, George. See **TRILBY**

Du Souchet, H. A. Dramatic writer; author of 'The Man from Mexico,' 'My Friend from India,' 'Taking Chances,' 'My Wife's Step Husband' (1897), 'A Mist Marriage' (1898), etc., also, part-author, with C. T. Vincent, of 'The Countess de Castiac,' all first performed in U.S.A.

Du Terreaux, Louis Henry. Dramatic writer, born 1841, died 1878, author of 'The Last of the Barons,' burlesque (1872), 'Vokins Vengeance' libretto (1872), 'A Cabinet Secret' (1872), 'The Broken Branch,' libretto (1874), and 'La Ville de Mdm Angot' adaptation 1874, also part author, with H. Raville (Larkins (q.v.)), of 'Love Wins' (1873) and 'A Fight for Life' (1876).

Duarte. Son of *Quilmar* in **BRACMONT** and **FLETCHER'S 'Custom of the Country'** (q.v.)

Duberly, Lord and Lady. See **HIS-AT-LAW**

Dublin. The first theatre erected in this city seems to have been that which was opened in Werburgh Street in 1634 by John Ogilby. This having been closed "by order, Ogilby went over to England, obtained the office of Master of the Revels in Ireland, and in 1662 opened a theatre in Orange Street, "commonly called Stock

Alley" (now Essex Street). In the management of this house he was succeeded by Joseph Ashoury (q.v.), who had been his deputy, and under whose *regime* both Wilks and Booth appeared. He in his turn was followed by his son-in-law, Thomas Harrington (q.v.), who died in 1731. In 1727 a Madame Apollante had become manageress of a theatre at which the afterwards famous Peg Woffington (q.v.) then but a girl, was one of the performers. This also was resisted by the local authority, which was, however, overruled by the erection, about 1729, of a theatre in Rainford Street, outside the limits of its jurisdiction, and under the rule of Benjamin Husmand (q.v.). The house in Smock Alley having fallen into disrepair, March 1734, saw the opening of a new theatre near Augier Street under aristocratic auspices. The following year, however, witnessed the rebuilding of the Smock Alley Theatre, wherein Quin and Woodward acted in 1739, and Garrick and Peg Woffington in 1742. After this the managements of the Smock Alley and Augier Street play houses were amalgamated, until, in 1743, Thomas Sheridan (q.v.) became director of both, a position he occupied till 1754 when, becoming involved in local politics and consequently earning some unpopularity, he retired, letting the theatre to Rowson and Victor for two years. At the end of that period he returned and resumed the reins of show. Meanwhile a little theatre had been erected in Capel Street (January 1744), and in October 1748, when the opening of yet another local playhouse - this time in Crow Street, on the site of a music hall, started in 1741, and under the rule of Spranger Barry (q.v.). Barry remained there till 1767, when he was succeeded by Henry Mossop (q.v.), who had already undertaken (in 1760) the control of the theatre in Smock Alley. The result was that Mossop surrendered the Crow Street house in 1770 and the Smock Alley house in 1772, being followed at the latter by Thomas Ryder, who in 1778 also took over the former. In 1781 Richard Daly became manager at Smock Alley, and in the keen rivalry which ensued Ryder was worsted. Crow Street was then directed for a time by Thomas Crawford, who had married Barry's widow. That lady eventually disposed of her interest in the theatre to Daly, by whom Smock Alley was then deserted in favour of Crow Street. From that day the theatre in the "Alley" fell into disuse, being by and by converted into a corn store. The house in Crow Street, on the other hand, was reconstructed and reopened in 1788, Daly remaining director till 1798. In the interval a music hall in Fishamble Street had been turned into a private theatre by Lord Westmeath and Frederick Jones, who in 1791 obtained a modified license to give public performances. Daly had petitioned against this, but unsuccessfully. In the end terms were made with him, and in 1795 Jones secured a full patent for twenty-one years. It was during his *regime* that the famous riots of 1814 and

1819 occurred in the theatre, the first arising over the substitution one night of 'The Miller and the Men' for 'The Forest of Bondy' (and its famous dog, which the audience had been led to expect). In or about the last named year Henry Harris (q.v.) of Covent Garden appeared in Dublin with a patent for a new theatre. This was the signal for the closing of the Crow Street house (which in 1801 was replaced by a medical school). Harris first of all gave performances in the Rotunda, starting in June 1801, but he had secured a site in Hawkins Street, where the first stone of the new building was laid in October 1800. The house itself, thereafter called the Theatre Royal, was opened in January 1801, with a representation of 'The Comedy of Errors' and 'The Sleep Walker' and an introductory address by George Colman, jun. For the subsequent history of this institution, consult the 'History of the Theatre Royal, Dublin,' published in 1870, and 'Annals of the Theatre Royal, Dublin,' from its opening in 1801 to its destruction by fire, February, 1860, published in the last named year. For fuller details concerning the Dublin stage from 1660 to 1774, see Hitchcock's 'Historical View of the Irish Stage' (1788, 1794). See, also, Genest's narrative in the tenth volume of his 'English Stage' (1867), an account compiled chiefly from Hitchcock, except that where Hitchcock differs from Chestwood, Victor, and Widdowson the originals have been consulted. Chestwood's 'Theatrical History of the Stage,' published in 1749, contains "memoirs of most of the principal performers that have appeared on the Dublin stage for the last fifty years. The existing Dublin theatres are the Royal, the Gaiety, and the Queen's.

Dublin Bay. A comédietta by T. W. Robertson, performed at the Theatre Royal, Manchester, on May 18, 1869, subsequently produced at the Folly Theatre, London.

Dublin Boy (The). See ANDY BLAKE.

Dubois. The name of characters in 'The Abbe de L'Épée, or, Deaf and Dumb' (q.v.), BUCKSTONE'S 'Peter Bell, the Wag-giver,' WILLIAMS'S 'Les Paris Français' (q.v.), etc.

Dubois, Camille. Actress, made her London debut as *Prasodetta* in 'The Helgends' at the Globe Theatre in 1871. She was afterwards seen at the Globe in 'Vert Vert' at the Criterion in 'Les Fées St. Germain' and 'Pink Dominoes,' at the Opera Comique in 'Madame L'Archiduc,' at the Strand in 'Champagne' and 'Madame Favart' at the Comedy in 'Rip Van Winkle,' etc. See DICK.

Dubois, Mrs. Dorothea. Author of 'The Interior' (1771) and 'The Haunted Grove' (1772).

Dubosc. A thief in 'The Courier of Lyons' (q.v.) and 'The Lyons Mail' (q.v.). *Josephine Dubosc* is a character in 'Butcher's Cat' and 'Presumptive Evidence' (q.v.).

Dubourg, Augustus W. Dramatic writer. author of *Women and Men* (1871), *Sympathy* (1872), *Twenty Minutes' Conversation under an Umbrella* (1873), *Bitter Fruit* (1874), *Art and Love* (1875), *Just like a Woman* (1876), *Land and Love* (1884), *Vittoria Contarina* (1887), also, part author with Tom Taylor, *Just as A Sister's Penance* (1886) and *New Men and Old Acres* (1888) and, with Edmund Yates, of *Without Love* (1872).

Ducange, Marie. See **MARIE DE-CANGE**.

Ducas, Michael, in Lewis's *Adelphes* (1771).

Duchess (The). A play by PAT. M. POTTER, Ripley's National Theatre, Washington, D.C. (December 19, 1902).

Duchess de la Vallière (The). A play in five acts, by EDWARD LORD FORTON (q.v.), first performed at Covent Garden on January 4, 1837, with Miss Fanny in the title part, Marreedy as the *Marquis de Bragelne*, Vandenhoff as *Louis XIV.*, W. Farrow as the *Duke de Laurin*, Miss Partridge as *Queen Maria Theresa*, Mrs. W. West as *Mrs. de la Vallière*, Miss Pelham as *Melanie de Montreuil*, and other parts by John J. Webster, etc. "Though," writes Westland Marston, "the piece was a failure on the stage, the general testimony was that Marreedy and Helen Faucit had each played with more splendid effect."

Duchess de la Vaubalère (The). A drama in three acts, adapted by J. B. H. Keston, from the French of De Rougemont, and first performed at the Adelphi Theatre, London, on February 6, 1837, with the adapter as *M. de Rougemont* (a notary), Mrs. Yates in the title part, Julia Lyon as the *Duke de la Vaubalère*, Hemming as *Antoine*, this elder brother, and beloved by *Julia*, and other parts by Yates, "G." Smith, etc.

Duchess Eleanor. A play by HENRY F. CHOMLEY (q.v.), first performed at the Haymarket in March, 1854, with Miss Charlotte Cushman in the title part, G. Vandenhoff as *L'Inconnu*, etc. H. J. Byron recalls that Miss Cushman "played magnificently." Nevertheless, says G. Vandenhoff, "An Actor's Note-Book" the play "scarcely lived through the second night, a volley of stones settled its fate in the fifth act. . . . At the touch of the assassin a corpse was supposed to bleed afresh, but this was too horrible for the audience, and damned the drama."

Duchess of — (The). A farce in one act by T. FORTON WILKS (q.v.), first performed at the Strand Theatre, London, June 13, 1842, with Keeley as *Calio Good-fellow* and Mrs. Keeley as *Kate Carraway*.

Duchess of Coolgarde (The). A drama in five acts by EUSTON LILIAN and EVELYN DANA, first performed at Drury Lane Theatre on September 19, 1890, with a cast including Miss Hilda Spring, Miss Laura Johnson, Miss L. Lindon, Miss E. Jordan,

Miss Valli Valli, C. Glenney, L. Cantley, E. H. Vanderfelt, Hermann Vezin, etc.

Duchess of Dijon (The). A comic opera in two acts, written by HAMIL HODGE, composed by WALTER SLATER, and first performed at the Theatre Royal, Portsmouth, September 20, 1842, with Miss Rita Ravensberg as the *Duchess*, Miss Hall (Caine) as *Bon Bon*, and other parts by G. Madge (the Duke), Miss Rebecca Jacques, etc.

Duchess of Malfi (The). A tragedy by JOHN WEBSTER (q.v.) performed before 1619, with J. Lewis as *Daniel de Bonda*, R. Hartage (and afterwards Taylor) as *Ferdinand*, W. Ostler (and afterwards R. Henfield) as *Ant. de Bonda*, B. Cundell (and afterwards R. Robinson) as the *Cardinal*, J. Underwood as *Julio*, J. Pollard as *Julio*, J. Tomson as *Julio*, and R. Sharpe as the *Duchess*; first printed in 1623 (with divers things that the length of the play would not bear in the presentment), and again in 1640 and 1674. The tragedy was revived at Lincoln's Inn Fields about 1664, with Betterton as *Bonda*, Harris as *Ferdinand*, Smith as *Ant. de Bonda*, Young as the *Cardinal*, Mrs. Gibbs as *Julia*, and Mrs. Betterton as the *Duchess*. We read that "it filled the house eight days successively, and proved one of the best-stocked tragedies."

An adaptation of the play, entitled *The Unfortunate Duchess of Malfi* or *The Unnatural Brothers*, was produced at the Haymarket in July, 1707, with Mills as *Bonda*, Booth as *Ant. de Bonda*, Verbruggen as *Ferdinand*, Keen as the *Cardinal*, Mrs. Bradshaw as *Julia*, and Mrs. Porter as the *Duchess*. Another adaptation (by THOMAS BALD), entitled *The Fatal Secret* (q.v.), was brought out at Covent Garden in April, 1733, with Quin as *Bonda*, Ryan as *Ferdinand*, Walker as the *Cardinal*, Milward as *Ant. de Bonda*, and Mrs. Hallam as the *Duchess*. In this play which "ends happily," *Bonda* figures as an honest man. Prepared for the stage by R. H. Horne (who contributed a prologue), Webster's tragedy was performed at Waller's Wells on November 20, 1850, and succeeding nights, with Miss Glyn in the part of the heroine *Philippa* as *Ferdinand* (Graham) as the *Cardinal*, H. Mellon as *Malatesta*, Waller as *Ant. de Bonda*, C. Wheatleigh as *Julio*, and G. Bennett as *Bonda*. G. H. Lowe saw this performance, and wrote of the play "Although Horne has greatly lessened its absurdities, I never felt them so vividly until it was acted before my eyes. He has made it less tedious and less childish in its horrors, but the irredeemable mediocrity of its dramatic evolution of human passion is unmistakable. The noble lines of nearly verse which charm the reader fail to arrest the spectator, who is alternating between impressions of the wearisome and the ludicrous." (*Dramatic Essays*, 1906). The tragedy was produced at the Broadway, New York, in December, 1848, with Mrs. Wilmarth Waller as the *Duchess*. It was revived in Horne's version at the Standard Theatre, London, in August, 1869, with Miss Glyn as the *Duchess*, at Sadler's Wells in

1864, with Miss Marriott in the title rôle; at the Standard Theatre (in Horne's version) in April, 1868, with Miss Glyn as the *Duchess*, H. Murston as *Ferdinand*, C. Verner as *Antonio*, and A. Rayner as *Bosola*, at the Opera Comique, London (in a version by W. Poel), on Friday afternoon, October 21, and Tuesday afternoon, October 25, 1892, with Miss Mary Horke as the *Duchess*, Miss Hali Culne as *Carlota*, Miss A. de Winton as *Julia*, Murray Carson as *Bosola*, S. Barracough as *Ferdinand*, Bassett Row as the *Cardinal*, and R. Buckley as *Antonio*, *Antonio* is the *Duchess's* steward. *Ferdinand* (Duke of Calabria) and the *Cardinal* are her brothers, who desire her to marry *Count Matulesti*. When they find that she is secretly wedded to *Antonio*, they instruct *Bosola* (her Gentleman of the Horse) to kill her, after first doing their best to drive her out of her senses. Afterwards *Ferdinand* goes mad. *Carlota* is her maid, *Julia*, the *Cardinal's* mistress; and *Delio*, a friend of *Antonio's*. "I do not know," says Hazlitt, "but the occasional strokes of passion are even profounder and more Shakspearian (than in 'The White Devil'), but the story is more laboured, and the horror is accumulated to an overpowering and insupportable height."

Duchess of Mansfeldt (The). A comic drama in one act.

Duchess of Padua (The). See GUIDO FERRANTI.

Duchess of Suffolk (The), her Life. An historical play by THOMAS BRYCE (q.v.), printed in 1631. It was "formerly and plausibly misattributed to Heywood."

Duchess or Nothing. A comedietta by WALTER GORDON (q.v.).

Duck-Hunting. A farce by J. STIRLING (q.v.).

Ducks and Drakes. A comedy in three acts, by SIDNEY ROSENFELD, first performed at Memphis, Tenn. (October 18, 1899).

Ducrow, Andrew. Theatrical manager and equestrian, born in Southwark, 1793, died 1842, was the son of Peter Ducrow, a circus performer, from whom he learned all the "tricks of the trade," became leading equestrian and rope-dancer at Astley's Amphitheatre, whence he went to the Royal Circus (now the Surrey), appearing there as *Florida*, the dumb boy in 'The Forest of Flanders.' Thence he returned to Astley's. He was in the original casts of Planche's 'Cortes' at Covent Garden in 1823, and of 'The Enchanted Courser' at Drury Lane in 1824. Later, he became, with William West, joint-proprietor of Astley's, and, later still, was concerned in the production at Drury Lane of the spectacles of 'St. George and the Dragon' and 'King Arthur and the Knights of the Round Table.' In 1841 Astley's was destroyed by fire, and this catastrophe, it is believed, hastened Du-

crow's death. - His brother John, an equestrian clown, died in May, 1834.

Dudevant, Madame. See GRASSHOPPER, THE, *PIERRE THE FOUNDLING*.

Dudgeon, Richard. "The Devil's Disciple" in G. B. SHAW's play so named (q.v.).

Dudley, Lord Guildford, figures in ROWE's 'Lady Jane Grey' (q.v.). - *Captain Dudley*, his son *Charles*, and his daughter *Louisa*, are characters in CUMBERLAND'S 'West Indian' (q.v.).

Dudley, Sir Henry Bate. Dramatic and miscellaneous writer, born 1745, died 1814; son of the Rev. H. Bate, assumed the name of Dudley in 1784, editor successively of 'The Morning Post' and 'The Morning Herald'; author of the following plays, printed in the years named: 'Henry and Emma' (1774), 'The Rival Candidates' (1775), 'The Blackmoor Wash'd White' (1776), 'The Plutch of Bacon' (1779), 'Dramatic Puffers' (1782), 'The Magic Picture' (1783), 'The Woodman' (1791), 'Travellers in Switzerland' (1794).

Duel (The). (1) A comedy by WILLIAM O'BRIEN, adapted from Sedaine's 'Le Philosophe sans le Savoir,' and first performed at Drury Lane Theatre on December 8, 1772. (2) A farce by R. B. PEAKE (q.v.), first performed at Covent Garden in 1825, with a cast including Farren, Jones, Connor, Koeley, and Blanchard.

Duel in the Dark (A) was performed at Burton's Theatre, New York, in August, 1853, with Burton as *Greenfinch*.

Duel in the Snow (The). A drama in three acts, by E. FITZBALL (q.v.).

Duel of Hearts (A). A play by Mrs. JEAN DAVENPORT LANDER (q.v.) and FREDERICK PAULDING, first performed at New Rochelle, New York, September 8, 1893.

Duel sous Richelieu (Un). See DEVOTION.

Duellist (The). A comedy by Dr. W. KENRICH, adapted from Fielding's novel, 'Amelia,' and performed, for the first and only time, at Covent Garden Theatre on November 20, 1778.

Duenna (The); or, Double Elopement. A comic opera in three acts, by R. B. SHERIDAN, first performed at Covent Garden on November 21, 1775, with Mattocks as *Don Ferdinand*, Quick as *Isaac*, Wilson as *Don Jerome*, Du Bellamy as *Don Antonio*, Leoni as *Carlos*, Mahon as *Father Paul*, Wewitzer as *Lopez*, Mrs. Mattocks as *Louisa*, Miss Brown as *Clara*, and Mrs. Green as the *Duenna*. The piece ran for seventy-five nights. (2) 'The Duenna,' described by Genest as "a political pamphlet in three acts," was published in 1776.

Dufard, Achille Talma. Father of the heroine in 'The First Night' (q.v.).

Dufarge, Jacques and Madame. Characters in dramatizations of Dickens's 'Tale of Two Cities' (q.v.).

Duff, Harvey. A spy in BORCICALLIT'S 'Shaughraun' (q.v.).

Duff, John E. Actor, born 1797, died April, 1831, educated at Trinity College, Dublin, in which city, apparently, he began his stage career. After his marriage (see DUFF, MARY ANN), he crossed the Atlantic, and made his American debut at Boston on November 2, 1810, as *Detlevson* in 'The Mountaineers'. He soon became, says Ireland, 'the acknowledged favourite of the Boston public and for many years retained their highest esteem. The mature judgment of his critics awarded him his greatest laurels for his success in light comedy, but he was an actor of extraordinary versatility unequalled on our stage save by Hodgekinson, and surpassed in London only by Elston, whom he is said to have resembled more closely than any other actor'. Ireland, in his monograph on Mrs. Duff, gives a long list of characters personated by her husband. Four of Duff's children were seen upon the stage—Mary (nee POKER, Mrs. J. G.), Eliza (Mrs. Von Loer), James Leavelle, and Thomas Thatcher.

Duff, Mary Ann (née Dyke). Actress, born in London, 1764, died in New York, September, 1831, first appeared with her sisters Elizabeth and Ann, afterwards the wives respectively of Thomas Moore the poet and W. H. Murray, the theatrical manager (q.v.) as a dancer at the Dublin Theatre. Moore was at this time a suitor for her hand, and, on being rejected by her, made her the subject of his well-known lyric, beginning—

"Mary I loved thee true,
And I was blamed in them believing."

Her affections had been bestowed upon a young actor John E. Duff (q.v.), whom she married in her sixteenth year, and with whom she went to America, making her debut there as *Juliet*, at Boston, on December 31, 1810. Her professional career, which, save for two appearances at Drury Lane in 1824, as the heroine of 'Imabella' and of 'Adelgitha', was confined to American playhouses—extended over rather more than a quarter of a century, her last performance, it is believed being in May 1831. In 1836 (or thereabouts) she espoused a Mr. Seever, a lawyer at New Orleans. On retiring from the stage she discarded Roman Catholicism for Methodism, and spent the remainder of her life in works of charity. J. N. Ireland, who contributed a biography of her to the 'American Actor Series' (1862), says: 'She was endowed by nature with every mental faculty and every physical requisite for pure tragedy, and in that distinct line and in that line only education and experience raised her (in the opinion of the writer) to the highest rank ever attained on the stage of America. She possessed a person of more than medium height, and of the most perfect symmetry. . . . Her face, called

beautiful in her girlhood, throughout life was irradiated by eyes of the darkest hue and most speaking intelligence. The varying expression of her features has never been surpassed, while her voice was as soft and musical in its quiet tones, as (we are told) was that of Mrs. Cibber. . . . It was admirably adapted to the sorrows of the rustic heroines of domestic life, such as *Amette* in 'The Maid and Magpie,' as *Mary* in 'The Innkeeper's Daughter'—as well as to the touching and exquisitely natural madness of *Ophelia*, the at times grief of *Constance*, the grander suffering of *Lady Macbeth*, and the very tempest and whirlwind of contending passion embodied in her unrivalled *Herminia* (in 'The Distressed Mother'). Among her other notable roles were *Cordelia Desdemona*, *Katherine* (the 'Shrew'), *Queen Katherine* ('Henry VIII'), *Rosalind*, *Roxana*, *Belshazzar*, *Mrs. Berkeley*, *Mrs. Haller*, *Lady Randolph*, *Mrs. Charmont*, *Mrs. Marrius*, *Helen Macgregor*, etc.

Duffet, Thomas. Dramatic writer; author of 'The Amorous Old Woman' (1674), 'The Spanish Rogue' (1674), 'The Empress of Morocco' (1674), 'The Mock Tempest' (1675), 'Beauty's Triumph' (1676), and 'Psycho Despatch'd' (1678).

Dufoy. French valet to *Sir Frederick Frolic* in KERNAN'S 'Comical Revenge'.

Duggan, Mary. Actress and vocalist; was the original *Ann* in 'Indiana' at the Avenue Theatre, London, 1856 and played *Nelly Bly* in the revival of 'The Year of Grace' at the Savoy Theatre in 1892. She was the first representative in America of *Tessie* in 'The Gondoliers'.

Duke and No Duke (A). A farce in three acts, by SAMUEL TATE, acted at the Theatre Royal in 1641, with Leigh as Trappolin. The plot is taken from 'Trappolin Supposed a Prince' (q.v.), and the title seems to have been suggested by 'King and No King' (q.v.).

Duke for a Day. A play in verse by BOSS NELL (q.v.), printed in 1574.

Duke Humphrey's Dinner was performed at Wallack's Theatre, New York, in January 1856, with Lester Wallack as *Richard Birdoon*.

Duke in Difficulties (A). A comedy by TOM TAYLOR (q.v.) founded on a story in *Blackwood's Magazine* and first performed at the Haymarket Theatre, London, on March 6, 1861, with H. Howe as the *Duke of Kinsland Waldston*, Mrs. Stirling and Miss Fanny Stirling as an actress and her daughter (*La Jovante* and *Alonzo*), and other parts by Buckstone (as a travelling theatrical manager), Compton, Rogers, Mrs. Wilkins, Mrs. Poynter, etc.

Duke of Guise (The). A play by JOHN DRYDEN and NATHANIEL Lee first performed in December 1652. "Immediately after the Restoration," says W. D. Christie, "Dryden had projected and sketched a play on the subject of the Duke of Guise,

applying the story of the French League to the British covenant and Civil War: a closer parallel was now to be found in the opposition to Charles and James prosecuted by Shaftesbury and Monmouth and their party. Monmouth's return to England in 1679 in defiance of the King bore resemblance to the entry of the Duke of Guise into Paris, which made part of the play. . . . The public treated the play as a poetical manifesto, and Dryden was exposed to fierce attacks from Whig writers." He published the piece in 1683, and replied to his critics in 'A Vindication of "The Duke of Guise."'

Duke of Lerma (The). See GREAT FAVOURITE.

Duke of Milan (The). A tragedy-comedy by PHILIP MASSINGER (*q.v.*), acted at Black Fryars, and first printed in 1623. "The plot is derived partly from Guicciardini, partly from the story of Mariamne in Josephus. There is very little that is historical in the play, beyond the mere fact of the war in Italy between the Emperor and the King of France, and the part taken in it by the Duke of Milan." In November, 1779, Richard Cumberland brought out at Covent Garden, under the title of 'The Duke of Milan,' a compound of Massinger's play and of Fenton's 'Mariamne' (*q.v.*), with Henderson as the *Duke* (Ludovico Sforza), Aikin as *Francisco*, and Miss Younge as *Marcellia*. An adaptation of Massinger's tragedy was produced at Drury Lane in March, 1816, with Edmund Kean as the *Duke*, Rae as *Francisco*, Holland as *Pescara*, Wallack as *Tiberio*, Powell as *Stephano*, Oxberry as *Graccho*, Mrs. Bartley as *Marcellia*, Mrs. Horn as *Eugenia*, Miss Boyce as *Mariana*, and Mrs. Brereton as *Isabella*. "The Duke of Milan," says Arthur Symonds, "despite much that is inadequate and even absurd in its handling, rises again and again to something of passion and of insight. The character and circumstances of *Sforza* have been often compared with those of *Othello*. . . . His capacity for sudden and extreme changes of disposition, and his violent and unhinged passion, are represented with more dramatic power, with more force and naturalness, than it is at all usual to find in Massinger. . . . If *Sforza* is after all but a second-rate *Othello*, *Marcellia* is certainly a very shrewish *Desdemona*, and *Francisco* a palpably poor *Iago*."

Duke of Savoy (The); or, Wife and Mistress. A play (with music) by FREDERIC REYNOLDS, performed at Covent Garden in 1817, with Young in the title part.

Duke of Swindleton (The). A farcical comedy in three acts, by WILLIAM BURNSIDE, first performed at the Opéra Comique Theatre, London, June 11, 1885.

Duke of York's Theatre. See LONDON THEATRES.

Duke's Daughter (The). An opera bouffe in three acts, written by G. M. LAYTON, and composed by Leon Vasseur,

first performed at the Royalty Theatre, London, on January 10, 1876.

Duke's Device (The). See DUKE'S MOTTO, THE.

Duke's Diversion (The). See FOLLIES OF A NIGHT.

Duke's Mistress (The). A tragedy-comedy by JAMES SHIRLEY, "acted at the private house, Drury Lane," and printed in 1638. The "mistress" is *Ardelia*, who, although she presides at the court of the Duke of Pavia, is nevertheless chaste, and in the end espouses *Bentivoglio*, the *Duke* and the *Duchess* being reconciled.

Duke's Motto (The). A play by JOHN BROUGHAM (*q.r.*), adapted from Paul Féval's 'Le Bossu' (*q.r.*), and first performed at the Lyceum Theatre, London, on January 10, 1863, with the author as *Carrickfergus*, Fechter as *Captain Henri de Lagardère*, G. Vining as *Gonzague*, H. Widdicombe as *Peyrolles*, Miss Elsworthy as *Duchesse de Nerera*, Miss Carlotta Leclercq as *Zillah*, Miss Kate Terry as *Blanche de Nevers*; revived at the Lyceum Theatre in March, 1867, with Fechter in his original rôle and Miss Henrade as *Blanche*; performed at the Fifth Avenue Theatre, New York, December, 1869, with E. L. Davenport as *Lagardère*, and other parts by W. P. Davidge, J. Lewis, G. Holland, D. H. Harkins, and Miss F. Davenport; revived at the Olympic Theatre, London (with slight alterations, and under the title of 'The Duke's Device'), on September 30, 1876, with Henry Neville as *Lagardère*, F. Archer as *Prince de Gonzague*, R. Pateman as *Carrigue* (*Carrickfergus*), Miss Camille Dubois as *Pepita*, W. J. Hill as *Peyrolles*, Diddin Culver as *Esop*, Miss Amy Crawford as *Princess de Gonzague*, and Miss Carlisle as *Blanche*; revived in the English provinces in 1886, with Edmund Tearle as *Lagardère*; performed in the United States in the spring of 1887, with Osmond Tearle as *Lagardère* and Miss M. Conway as *Blanche*; revived, with alterations and excisions, as 'Lagardère; or, The Hunchback of Paris,' at Niblo's Garden, New York, August 17, 1887, with M. Barrymore in the title part; played at the Theatre Royal, Manchester, in August, 1887, with J. Dewhurst as *Lagardère*. Miss Ada Rehan has appeared in America as *Blanche*. "The play," wrote Henry Morley, "is all bright picturesque romance. It even rivals the 'Colleen Bawn' and 'Peep o' Day' with a set 'sensation' scene and acrobatic feat for the hero, who hauls himself up a rope, hand over hand, with a baby in his arms." H. J. Byron burlesqued 'The Duke's Motto' in 'The Motto' (*q.r.*). See, also, MOTTO ON THE DUKE'S CREST.

Duke's Theatre (The). See LONDON THEATRES.

Duke's Wager (The). (1) A play adapted by FANNY KEMBLE from the 'Mlle. de Belle-Isle' (*q.r.*) of Dumas père, and performed in New York in April, 1850.

with Miss Julia Dean as *Gabriella de Belle Isle* (22). A play by A. B. STOUT, adapted from the same original, and first performed at Princess's Theatre, London, on June 4, 1831, with Mrs. C. Kean as *Madie de Belle Isle*, C. Kean as *Leon St. Mars*, Alfred Wigan as the *Duc de Richelieu*, and Mrs. Winstanley as the *Marguise de Frie*.

Dukkehjém, EL. See **NORA**.

Dulcamara; or, The Little Duck and the Great Quack. A burlesque on 'L'Elisir d'Amore,' written by W. S. GILBERT (q.v.), and first performed at the St. James's Theatre, London, on December 29, 1866, with Miss Carlotta A. Wilson as *Adina* ("the little duck"), Miss E. M'Donnell as *Nemorino*, J. D. Stoyke as *Beppe*, F. Charles as *Niccolo*, Gaston Murray as *Tomasso*, Miss E. Hufton as *Gianetta*, and Frank Matthews as *Dr. Dulcamara*. "The piece," says the author, was "written in ten days and rehearsed in a week."

Dulceda. Daughter of *Contato* in 'Bayes Opera' (q.v.).

Dulcet, David, in **FRANK'S 'Amateurs and Actors'** (q.v.), is a "musical dramatic amateur," "attached to theatricals and *Miss Mary Hardacre*."

Dulcis. The heroine of *Rose's 'Vice Versa'* (q.v.).

Dulcimel, in J. MARSTON'S 'Parasitaster' (q.v.), is daughter of the *Duke of Urbino*.

Dulcimer, Dick, in E. L. BLANCHARD'S 'Adam Buff' (q.v.).

Dull. A constable in 'Love's Labour's Lost' (q.v.).

Dulverydotty. A farce in one act, by Mrs. ADAMS ACTON, Terry's Theatre, London, June 15, 1894.

Dumain. "A well-accomplished youth," attending the King of Navarre in 'Love's Labour's Lost' (q.v.).

"He hath wit to make an ill shape good,
And shape to win grace, tho' he had no wit."

Dumas, Alexandre. See CHEVALIER DE LA MAISON ROUGE; DEMOISELLE DE ST. CYR; KEAN; MARIAGE DE CONVENANCE; Mlle. DE BRILL-ISLE; MONTE CRISTO; THREE MUSKETEERS; TOLLA DE NESLE.

Dumas, Alexandre (the Younger). See AMI DE FEMMES; DAME AUX CAMÉLIAS; DEMI-MONDE; DIANE DE LYS; ÉTRANGÈRE; L'ÉLÉMENT NATUREL; MONSIEUR ALPHONSE; PERE PRODIGE; PRINCESS GEORGES.

Dumaer'alized Trilby (A). See **TRILBY**.

Dumb Belle (The). A comedietta by RAYE BERNARD (q.v.), first performed at the Olympic Theatre, London, in 1881, with Mme. Vestris in the title part (*Éliza Ardanton*), and other roles by J. Vining, W. Vining, Broggham, and Miss Pincott.

revived at the Lyceum Theatre, London, in October, 1874, with a cast including H. B. Conway, J. D. Beveridge, Miss St. Ange, etc.; first performed in New York in December, 1834.

Dumb Brigand (The). A play produced at the Strand Theatre, London, on March 16, 1832, with Madame Celeste in the title character (*A/p*). She was seen in this role in New York in January, 1835.

Dumb Cake (The); or, The Regions of Fancy. A pantomime performed at Covent Garden in December, 1757.

Dumb Conscript (The); or, A Brother's Love and a Sister's Honour. A drama in two acts, by H. P. GRATTAN (q.v.), first performed at Astley's Theatre, London, in 1855, with Dugrow in the title part (*Eugene*) and Mrs. Pope as *Eugene's* sister *Gabrielle*.

Dumb Girl of Genoa (The). A melodrama in three acts, by FARRELL, first performed at the Coburg Theatre, London, played at the Lafayette Theatre, New York, in July, 1820, printed as 'The Maid of Genoa.'

Dumb Guide of the Tyrol (The). A romantic drama in two acts, by T. H. BLACK, first performed at the Adelphi Theatre, London, October 3, 1847, with Dugrow in the title part (*Ernst*) and other roles by "O." Smith, H. Beverley, Mrs. Yates, etc.

Dumb Knight (The). A play by LEWIS MACHIN, acted sundry times by the children of the Revels, and printed in 1608. The scene lies in Cyprus, and the incidents are taken from *Bandello*. The dumb knight is *Philocke*, who, for love of *Mariana*, promises to keep silence for a twelvemonth.

Dumb Lady (The); or, The Farrier made Physician. A farce in five acts, by JOHN LACY, founded on Molière's 'Médécin Malgré Lui,' acted at the Theatre Royal, and printed in 1672. "Lacy no doubt acted *Drench*, the farrier" (Genest).

Dumb Man of Manchester (The). A melodrama in two acts, translated by B. F. RAYNER from the French, and first performed at Astley's Amphitheatre, London (under the title of 'The Factory Assassin'), on September 28, 1837, with Dugrow in the title part, and H. Widdicomb as *Crepus Weller* (a bootmaker), produced in New York in November, 1838.

Dumb Savoyard (The) and his Monkey. A melodrama in one act, by H. THOMPSON, first performed at Drury Lane in April, 1825, with Mrs. Barrymore and Master Wieland in the title characters (*Pippa* and *Marmozette*), and other parts by Mrs. W. West, Mrs. C. Jones Youngs, etc.; performed in New York in November, 1828, with Mrs. Wilson as *Pippa* (a part afterwards played by Mrs. Barnes and Mme. Celeste).

Dumbiedikes, The Laird of, figures in BOUCICAULT'S 'Trial of Effie Deans,' in SHEPHERD'S 'Effie Deans,' in 'The Scotch Sisters,' and other dramatic versions of 'The Heart of Midlothian' (q.v.).

"Dumb-shows, Inexplicable." This phrase, used by *Hamlet* in act iii. sc. 2, has reference to the pantomimic action in which certain old-time dramas were introduced. "Before each act of the play to be performed, the *dramatis personæ* came forward, and by means of eloquent gestures, postures, and glances, typified the transactions in which they were about to engage" (Dutton Cook). See Buckhurst's 'Gorboduc,' in which "dumb-shows" were freely used. A "dumb-show," in the text of 'Hamlet' (act iii. sc. 2), precedes the performance of 'The Murder of Gonzago;' this, apparently, was intended to be "inexplicable," because, after it is over, *Ophelia* says to *Hamlet*, "What means this, my lord?" "Belike," she innocently continues, "this show imports the argument of the play." Herein Shakespeare may be satirizing the "dumb-show" as a dramatic institution of his time. See Cook's 'On the Stage' (1883).

Dumnorix. Chief of the *Trinobantians* in GLOVER'S 'Boadicea' (q.v.).

Dumont. A character in ROWE'S 'Jane Shore' (q.v.).—*Blanche Dumont* is the heroine of MARSTON'S 'Hero of Romance' (q.v.).

Dumpling. (1) There is a *Major Dumpling* in JONES'S 'Green Man.' (2) *Master Joseph Dumpling* is the "fat boy" in MONCRIEFF'S 'Sam Weller' (q.v.).

Dumps. A character in CUMBERLAND'S 'Natural Son' (q.v.).

Dumps, Dolly. See BACHELOR'S **BUTTONS**.

Dunbar, Henry. See HENRY DUNBAR.

Duncan. King of Scotland in 'Macbeth' (q.v.). Hazlitt says that "the dramatic beauty of the character of *Duncan*, which excites the respect and pity even of his murderers, has been often pointed out. It forms a picture of itself."

Duncan, Emily. Actress, died July, 1889; was in the original casts of 'Bibb and Tucker' (Gaiety, London, 1873), 'The Great Divorce Case' (Criterion, 1876), 'Rescued' (Adelphi, 1879), 'Olivette' (Strand, 1880), etc.

Duncan, Maria [Mrs. Davison]. Actress and vocalist; born 1783; had played at Dublin (1796), York, Edinburgh, Glasgow, and Liverpool, before, in October, 1804, she made her London *début* at Drury Lane as *Lady Teazle*. In the course of the season that followed she was seen at the same theatre as *Rosalind*, *Lady Townley*, *Kate Hardcastle*, *Sylvia* ('The Recruiting Officer'), *Miranda* ('The Busybody'), *Letitia Hardy*, *Charlotte* ('The West Indian'), *Clara*

rinda ('The Suspicious Husband'), *Lydia Languish*, *Mrs. Sullen*, *Mrs. Oakley*, and *Juliana* in 'The Honeymoon' (of which she was the first representative). She married in 1812, and became mother of J. W. Davison, the musical critic. "She was the successful rival," says Oxberry's 'Dramatic Biography,' "of Mrs. Jordan in *Nell* in 'The Devil to Pay,' and *Peggy* ('Country Girl') and *Priscilla* ('The Rump'). . . . As a general actress," wrote the same authority (1826), "she is decidedly the first of the present day." Leigh Hunt, in his "critical essay" on Mrs. Jordan, refers to Miss Duncan's successes in "breeches' parts," such as *Captain Macheath*; she "wears the breeches," he says, "much better than becomes her." William Robson says: "She was not the tragic muse, she was not the comic muse, but she was worthy to be the chosen handmaid of either, or both. With a full, handsome person, and a rich, good, and sweet voice, she had just talent enough to make loveable women very loveable indeed. Her attention was principally directed to comedy, but, like all good comedians, she was quite capable, when required, to draw a tear" ('The Old Playgoer,' 1846). "The charm of her acting," says Mrs. Newton Crosland, "was its naturalness. Her enunciation was distinct, and the dialogue from her lips received the easy flow of conversation" ('Landmarks of a Literary Life,' 1893).

Dunce, Sir Davy and Lady, are characters in OTWAY'S 'Soldier's Fortune' (q.v.).

Duncombe, William. Dramatic writer, died 1769; author of 'Athaliah' (1722) and 'Lucius Junius Brutus' (1735).

Dundee [Scotland]. For the theatrical history of this town, see 'The Dundee Stage,' by F. Boyd.

Dunder, Sir David and Lady, are characters in COLMAN'S 'Ways and Means' (q.v.). They have two daughters—*Harriet* and *Kitty*.—*Van Dunder* is a character in 'The Dutch Governor' (q.v.).

Dunderman, Van, in O'KEEFE'S 'Blacksmith of Antwerp' (q.v.), is the rival of *Quintin Matsys*.

Dundreary, Lord, figured first in TOM TAYLOR'S 'Our American Cousin' (q.v.). The part was originally a very small one, but Sothorn, its first exponent, was allowed *carte blanche* in regard to it, and gradually expanded it until it became, when seen in London, the mainstay of the play. Henry Morley wrote of Sothorn's performance (in November, 1861) that it was "a sketch new to our stage, given by an actor hitherto unknown in London, Mr. Sothorn, with an eccentric and whimsical elaboration that is irresistibly amusing. The stale jokes and the extravagant suggestions of emptiness would be intolerably stupid in the hands of almost any actor. But Mr. Sothorn has overlaid it all with innumerable

indicrous touches of manner and byplay, and is so importunately extravagant, that shouts of laughter follow almost every look and gesture. He contrives, in the midst of all the extravagance, to maintain for his innane lord the air of a well-bred good-natured gentleman." *Lord Dundreary* reappeared in 'Sam's Arrival' (q.v.) by JOHN OXENFORD, 1862, and in 'Lord Dundreary Married and Done For' (q.v.) by H. J. BROWN (1864). See the article by John Oxenford in the *Theatre* magazine for October, 1878, also, MATHUR AND MIZKY (2) *Lord Dundreary*, in BROOKS and HALLIDAY's 'Colleen Bawn Settled at Last' (q.v.), is represented as an ancestor of the poet made popular by both.

Dunelm. A character in Dr J BROWN'S 'Atheletia' (q.v.).

Dunlap, William. Dramatic writer and theatrical manager, born New Jersey, 1766, died New York, 1839, began life as a student of painting. He made his debut as a playwright in September, 1788, when his comedy, 'The Father, or, American Shandyism' was performed in New York. After this came 'Darby's Return', followed by 'Jalisco's' a tragedy (1794), 'Fountainville Abbey' a tragedy (1798), 'The Archers' (1799), 'Tell Truth and Shame the Devil' (1797), 'Andre' (1799), 'Abellino' (1802), 'The Voice of Nature' (1803), 'The Italian Father' (1810), 'The Wife of Two Husbands' (1811), 'Peter the Great' (1811), 'The Glory of Columbus her Anniversary' (1817), 'Bonaparte in England' and many other plays, including adaptations from the German, such as 'The Blind Boy', 'Fraternal Duels', 'Lovers' Vows', 'The Stranger', 'The Wild Rose Chase', etc. From 1796 to 1805 he was Director of the Park Theatre, New York, of which in 1810-11 he was assistant manager. In 1812 he resumed the profession of painter. He was the author of a 'Memoir of George Frederick Cooke' (1813) and of a 'History of the American Stage' (1832).

Dunn, John. Actor, imitated T. D. Rice and became known as "The English Jim Crow." J. A. Carey describes him as "a very popular comedian at the minor theatres, especially Sadler's Wells" ('Jubilee of Dramatic Life and Incident'). His first appearance in America was made at Noble's Garden, New York, in October, 1846, as *King Lear* in 'Fanny Star'. "Mr Dunn," writes J. N. Ireland, "was a good low comedian in country boys and certain grades of eccentricities."

Duncombe, Cecilia and Ohadleigh. Characters in T. W. ROBERTSON'S 'M.P.' (q.v.).

Dunstall, John. Actor, appeared at Goodman's Fields between 1740 and 1742, and at Covent Garden between 1744 and 1777. He was the original representative of *Jacob* in 'The Good-natured Man' and of *David* in 'The Rivals'. Among his other parts were *Falstaff* ('Merry Wives'), *Sir*

Toby Belch, and *Caliban*, and his *Brainworms*, *Lockit*, *Sir Jaines Traffic*, *Sir Sampson Legend*, *Pan* ('*Midas*'), etc., were praised by his critics.

Dunster, Charles. published a translation of 'The Frogs' of Aristophanes (1768).

Dupe (The). A comedy by Mrs. FRANCES SHERIDAN, acted at Drury Lane three times in December, 1763, with Yates in the title part (*Sir John Woodfall*), Mrs. Pritchard as the woman by whom he is duped (*Mrs. Atterdown*), King as *Sharply* (her accomplice), Mrs. Lee as *Rose* (in love with *Sharply*), Mrs. Palmer as *Emily* (*Sir John's* niece), Packer as *Wulford* (her lover), Harard as *Friendly*, and Kitty Clive as *Mrs. Friendly*.

Dupe, Lord. "An ignorant pretender." In FOSTER'S 'Taste' (q.v.). (2) *Sir Simon Dupe* in MILLER'S 'Art and Nature' (q.v.) is father of *Flaminia*.

Dupely, Sir Charles. A character in BROADBENT'S 'Maid of the Oaks' (q.v.).

Dupes of Fancy (The ; or, Every Man his Hobby. A farce in two acts, by GEORGE SAVILE CARR, first performed at the Haymarket in May, 1792.

Duplicity. (1) A comedy in five acts, by THOMAS HOLCROFT (q.v.) first performed at Covent Garden on October 14, 1781, with Henderson, Lewis, Lee, Lewis, Edwin, Wewitzer, Miss Younger, and Mrs. Inchbold in the chief parts, reduced to three acts and revived at the same theatre in May, 1796, as 'The Masked Friend'. The friend in question is *Osborne*, who, with the aid of some sharpers, cures *Sir Harry Portland* of his passion for gaming. (2) A drama in three acts, by R. CLIFF, Eclectic Theatre, Soho, London, December 14, 1811. (3) A comedy in two acts, by Mrs. CARR, first performed at Birkenhead, May 25, 1833.

Dupré. Servant to, and accomplice of, *Darlemont* in HOLCROFT'S 'Deaf and Dumb' (q.v.).

Dupres and Son, Pankers and Brokers. A play produced at the Union Square Theatre, New York, in 1881. It is identical with the drama called 'Struck Blind'. See AVERGOLD, L.

Durable, Miss Laurelia. An old maid in KENNER'S 'Balancing the Wind' (q.v.).

Durand et Durand. See Two JOURNALISTS, THE.

Durant, Baines. A cynical man of the world in FRYER'S 'Imprudence' (q.v.).

Durazzo. The "Guardian" in MASHING'S play so named (q.v.).

Duret, Marie. Actress, died San Francisco, April, 1881, made her first appearance in America in May, 1850, at the Walnut Street Theatre, Philadelphia, as

Julia in 'The Hunchback.' See BROOKE, G. V.

Duretête, Captain, in FARQUHAR'S 'Inconstant' (*q.v.*) is "an honest, good-natured fellow that thinks himself a greater fool than he is."

Durimel. A character in CHARLES KEMBLE'S 'The Point of Honour' (*q.v.*).

During Her Majesty's Pleasure. A drama in three acts, by GEORGE CONQUEST and HENRY PERTITT, first performed at the Grecian Theatre, London, on May 21, 1877.

Durnset, John. Actor and vocalist, born 1791, died 1842.

Dust. A farcical comedy in three acts, adapted by SYDNEY GRUNDY (*q.v.*) from 'Le Point de Mire' of Labiche and Delacour, and first performed at the Royalty Theatre, London, on November 12, 1881, with a cast including F. A. Everill, G. W. Anson, J. G. Taylor, F. Rodney, R. Mansfield, C. Glenney, Miss Lydia Thompson, Miss Harriett Coveney, Miss Nellie Younge, and Miss Lottie Venne.

Dutch Courtezan (The). A comedy by JOHN MARSTON, "played at Black Fryars by the children of the Revels," and printed in 1605.

Dutch Governor (The); or, 'Twould Puzzle a Conjuror. A drama, produced in U.S.A. with W. E. Burton in the leading character.

Dutch Lover (The). A comedy by Mrs. BEHN, acted at the Duke's Theatre, and printed, in 1673. The plot is founded on that of a Spanish novel.

Dutchman (The). A musical piece in two acts, written by THOMAS BRIDGES, and performed at the Haymarket in August, 1775.

Dutiful Deception (The). A comedy in one act, performed at Covent Garden in 1778.

Dutiful, Deuteronomy. A character in 'The Vermont Wool-Dealer.'

Dutton, Thomas. Author of 'Pizarro in Peru,' a play (1799). See DRAMATIC CENSOR.

Duty. A play in four acts, adapted by JAMES ALBERY from Augier's 'Les Bourgeois de Pont Arcy' (*q.v.*), and first performed at the Prince of Wales's Theatre, London, on September 27, 1879, with H. B. Conway as *Sir Geoffrey Deane*, Arthur Cecil, Forbes Robertson, H. Kemble, Miss Linda Dietz as *Marcelle*, Mrs. Herman Vezin, Mrs. John Wood, Miss Augusta Wilton, and Miss Marion Terry as *Mabel*; revived at Terry's Theatre, London, on the afternoon of November 30, 1887.

Duty, the Mariner's Compass. A play by HENRY LESLIE (*q.v.*), produced at the Bowery Theatre, New York, in 1870.

Duval. (1) *Armand Duval* is the hero of various adaptations from 'La Dame aux

Camélias' (*q.v.*). (2) *Catherine Duval*, in WATTS PHILLIPS'S 'Dead Heart' (*q.v.*), becomes the *Countess*. (3) *Marianne Duval* is the heroine of L. PHILLIPS'S 'Marianne the Vivandière' (*q.v.*).

Duval, Claude. See CLAUDE DUVAL.

Dux Redux; or, A Forest Tangle. A poetical play in three acts, by JAMES RHOADES, first performed at the Novelty Theatre, London, January 18, 1887.

Dwarf of Naples (The). A tragic-comedy in five acts, by GEORGE SOANE (*q.v.*), first performed at Drury Lane in March, 1819, with Edmund Kean in the title part (*Malvési*), and other rôles by H. Kemble, Harley, Oxberry, Bengough, Mrs. W. West, Mrs. Mardyn, Mrs. Orger, etc. "The Dwarf is described as half mad with envy—as having the heart of a lion and the cunning of a fox—as wise, learned, valiant, and everything but good" (Genest).

Dwyer. Actor; after experience on the Norwich and York circuits, made his London *début* at Drury Lane in 1802 as *Belcour* in 'The West Indian.'

Dwyer, Michael. Actor and vocalist; made his professional *début* at the Opéra Comique, London, in June, 1878. He was the original representative of *Buckingham* in Farnie and Planquette's 'Neil Gwynne' (Avenue Theatre, 1884), and of *Vincent Knapps* in 'La Cigale' (Lyric Theatre, 1890).

Dwyer, P. W. Author of 'The Soldier of Fortune,' a comedy.

Dyas, Ada. Actress; daughter of Edward and Ann Dyas (*q.v.*); made her London *début* at Sadler's Wells in 1861 as *Prince John of Lancaster* in 'Henry IV.' In 1863 she was the original *Phæbe* in Roberts's version of 'Lady Audley's Secret' (*q.v.*), and in 1866 was seen as *Clara* in the first London production of 'Hunted Down' (*q.v.*). She was the first representative in the English provinces of *Esther Eccles* in 'Caste' (*q.v.*); and afterwards was specially chosen by Wilkie Collins for the dual rôle of *Anne* and *Laura* in 'The Woman in White' (1870). At the Court Theatre in 1872 she was the original *Beatrice* in Merivale's 'A Son of the Soil' (*q.v.*), and also played *Alcmena* in Oxenford's adaptation of Dryden's 'Amphitryon' (*q.v.*). Late in 1872 she was engaged by Augustin Daly to appear at the Fifth Avenue Theatre, New York, where she made her American *début* as *Anne Sylvester* in 'Man and Wife' (*q.v.*). Thence she went as "leading lady" to Wallack's, where she remained for three seasons (1874-76), figuring as *Kate Hardcastle*, *Lady Teazle*, *Lady Gay Spanker*, *Clara Ffolliott* in 'The Shaughraun,' etc. She next "starred" with her own company as *Esther Eccles*, afterwards returning to Wallack's, and then appearing at the Madison Square Theatre as *Mrs. Dick* in 'Young Mrs. Winthrop' (*q.v.*). Later came appearances throughout the States as *Mrs. Ralston* in 'Jim the Penman' (*q.v.*) and *Mrs. Seabrooke* in 'Captain Swift' (*q.v.*).

In 1802 she played *Concord* in the production of 'King Lear' at the Lyceum, London.

Dyas, Edward. Actor, born 1815, died 1877, made his first metropolitan appearance at the City of London Theatre in October, 1860, as *Simon Scrubby* in 'The Thieves' Secret.' He was the first representative of Colonel Croker in 'The Winning Hazard' (1865), of *Sir Jericho Manum* in 'How she Loves Him' (1867), of *Dr. Pritchard* in 'Tweedie's Rights' (1871), and of *Tupman* in Albery's 'Pickwick' (1871). He was also seen as *Villiers* in 'The Belle's Stratagem' at the St James's, London, in 1866.—His wife, ANN ADA DYAS (born 1823, died 1871), made her first appearance in London at the City of London Theatre in September, 1860, as *Genea* in 'The Fortune Teller.' See DYAS, ADA.

Dyce, Rev. Alexander. Editor and critic, born 1798, died 1869, undertook clerical duty from 1822 to 1825, but after the latter year devoted himself to literary pursuits. He published editions of the works of English dramatic authors in the following order: George Peele, 1823 and 1830 revised in 1855; John Webster 1830, revised in 1857; Robert Greene, 1831, revised in 1853; Thomas Middleton, 1840; Beaumont and Fletcher, 1843-46; Christopher Marlowe, 1850, revised in 1861; Shakespeare, 1857, revised in 1864-67; and John Ford, 1860. In 1830 he edited the text of 'Demetrius and Eucantho' ('The Humorous Lieutenant'). Three years later, he completed Gifford's edition of James Shirley, adding a memoir. To the Aldine series he contributed an edition of Shakespeare's poems. He edited, also, Kempe's

'Nine Days' Wonder,' Porter's 'Two Angry Women of Abington,' and the two old plays of 'Timon' and 'Sir Thomas More,' all of which see. His other publications include 'Remarks on Colliers and on Knights' Editions of Shakespeare' (1844), 'A Few Notes on Shakespeare' (1853), and 'Strictures on Collier's Edition of Shakespeare' (1859).

Dyer, Robert. Author of 'Nine Years of an Actor's Life' (1833).

Dying for Love. A comedieta in one act, by J. MADISON MORTON (q.v.), performed in New York in October, 1858.

Dykwynekyn. The *nom de guerre* of Richard Wynne Keene (q.v.), theatrical designer.

Dymas. The King's favourite in YOLKE'S 'Brothers' (q.v.).

Dyott, John. Actor, well known and popular on the York circuit, made his American debut in September, 1844, at the Park Theatre, New York, as *1890*. His wife is described by J. N. Ireland as "a very useful and valuable actress in various grades of countesses, chambermaids, spinners and country girls, and rarely equalled in several parts, especially a line of French *soubrettes*." Among her best parts were *Ross Dartsie*, *Mrs. Mantalieu*, and *Tilly Slowsby*. She retired in 1863.

Dysart, Florence. Actress and vocalist was the original *Lady Hawthorne* in Cellier's 'Dorothy' (1880); she also played (in London) *Sybil* in 'Dandy Dick Turpin' (1889), the *Queen of France* in 'Joan of Arc' (1891), etc.

E

Each for Himself. A musical farce, produced at Drury Lane Theatre in 1818.

Eagle Eye. A drama of Indian life, performed in America.

Eagle Joe. A drama in four acts, by HENRY HERMAN, Princess's Theatre, London, December 28, 1892.

Eaglecliffe, The Earl of. A character in T. W. ROBERTSON'S 'Birth' (q.v.).

Earl (The). A tragedy in verse and five acts, founded by EDGAR FAWCETT (q.v.) on his own poem, 'Alan Elliot,' and first performed at Boston, U.S.A., in April, 1887.

Earl Goodwin and his Three Sons. A play by ROBERT WILSON, M. DRAYTON, H. CHETTER, and T. DEKKER, performed in 1593. "A second part, ascribed wholly to Drayton, was acted the same year by the Lord Admiral's servants." (2) 'Earl Goodwin' an historical tragedy by ANN YARBLEY, performed at Bath in 1789.

Earl of Brecon (The). A tragedy in verse, in five acts, by ROBERT LONDON (q.v.), printed in 1841, and described by Swinburne as "noble and pathetic"—"the motive or mainspring of the action at once so new, so true, and so touching."

Earl of Essex (The). The title of two plays based on the story of Elizabeth's "unhappy favourite":—(1) A tragedy by HENRY JONES, first performed at Covent Garden on February 21, 1763, with Barry as Essex, Mrs. Bland as Queen Elizabeth, Sparks as Lord Burleigh, Smith as Southampton, Mrs. Cibber as the Countess of Rutland, and Mrs. Vincent as the Countess of Nottingham. This piece was revived at Drury Lane in 1755 and 1773, and at Covent Garden in 1776, 1782, 1790, 1812, and 1822. Genest points out that Jones should not have made Burleigh one of the *personæ*, for he was not alive at the date given to the action of the play. M^{rs}. Janauschek acted in America in 1808 in W. Laube's 'Graf von Essex.'

which seems to have been suggested by Henry Jones's play. (2) A tragedy by HENRY BROOKS (q.v.), performed at Dublin in 1748-49, produced at Drury Lane on January 3, 1791, with T. Sheridan as *James*, Mrs. Pritchard as *Queen Elizabeth*, Davis as *Robert Cecil*, Holland as *Southampton*, Miss Mowatt as the *Countess of Rutland*, and Mrs. Kennedy as the *Countess of Nottingham*. In this play occurs the passage

Minarche,
To rule o'er freemen should themselves be free."

which Dr. Johnson parodied in the well-known line

"Who drives fat ones should himself be fat."

"Jones's 'Earl of Essex,' " wrote Genest in 1832, "keeps possession of the stage; but Brooks is vastly superior in point of language, and finishes the play much better than Jones does." See UNHAPPY FAVORITE, THE.

Earl of Poverty (The); or, The Old Wooden House of London Wall. A local drama in two acts, by GEORGE ALMAN, performed at the Murray Theatre in February 1838 with E. F. Neville in the title role (*Lord Glenallan*), and other parts by Cobham, Dublin Pitt, Mrs. R. Honner, etc.

Earl of Warwick (The). (1) A tragedy by FRANCIS TOLSON, produced at Drury Lane in June, 1711, with M. L. in the title part. (2) A tragedy translated by Dr. THOMAS FRANKLIN, from a play on the same subject and with the same title by De la Harpe, and acted at Drury Lane in December, 1760, with M. L. in the title part, Powell as *King Richard*, and Mrs. Yates as *Margaret of Anjou*. It was played in three acts at Covent Garden in 1780, with Macready as *Richard* and Mrs. Pope as *Margaret*. (3) A tragedy by PAUL HIPPESLEY, also translated from De la Harpe, and printed in 1764.

Earl of Westmorland (The). See BETHAN OF HIS COUNTRY, THE.

Earl's Daughter (The). A comedy drama in two acts, by F. HASLINGDEN RUSSELL, Theatre Royal, Coventry, July 21, 1890. — *The Earl's Housekeeper*, a drama by W. STAMEN, Britannia Theatre, London, April 22, 1873. — *The Earl's Revenge*, a tragedy by JOHN WILSON ROSS (died 1887), founded on the story of Lady Jane Grey.

Earls of Hammeramith (The). A play produced at the Olympic Theatre, London, in 1913.

Earlybird, Edmund. A character in HOLLINGSHEAD'S "Birthplace of Poets" (q.v.).

Earlypurl. The king in BELLINGHAM'S "Blue Beard He Fared" (q.v.).

Earnest Appeal (An). A farce by FREDERIC HAY, first performed at the Strand Theatre, London, on May 6, 1893, with H. St. Maur as *Mr. Bruce* (qv), Miss L. Venn as *Mrs. Gingham*, etc.

Earthquake of Martinique (The). A play adapted from D'Ennery's "Tremblement de Terre de la Martinique," and performed in London in 1840.

Earwig, Jacob. The "boots at the Swan" in DELBY'S farce so named (q.v.).

East Indian (The). (1) A comedy in five acts, acted at the Haymarket in 1782, with HANNISTER, jun., in the title part, and other roles by Palmer, Denaley, Mrs. Inchbald, and Mrs. Bulkeley. (2) A comedy translated by A. THOMPSON from the German, and printed in 1799. (3) A comedy in five acts, written by M. G. LEWIS at the age of sixteen, and first performed at Drury Lane in April, 1799, with J. P. Kemble in the title part (*Rivers*), C. Kemble as *Deauchamp*, Mrs. Jordan as *Zoraida* (daughter of Rivers), R. Palmer as *Lord Listless*, Barrymore as *Motish*, Miss Pope as *Miss Chatterbox*, etc.

East Lynne. A novel by Mrs. Henry Wood (1861), of which dramatic versions have been made by JOHN OXENFORD, J. C. CUTTS, T. A. PALMER, etc. Adaptations were performed at the Holborn Theatre, London, January 1884, with Mrs. H. Vezin as the heroine (see LADY ISABEL); at the standard Theatre, London, in 1878, with Miss D. Drummond as *Lady Isabel*, at the Olympic Theatre in 1890, with Miss Heath as *Lady Isabel*, at the Standard in February, 1879, with Miss Bella Pateman as *Lady Isabel*; at Astley's Amphitheatre in October 1879, with Miss Sarah Thorne as *Lady Isabel*, Miss Emily Thorne as *Cornelia*, and George Thorne as *Laurence Dill*, at the Olympic in December, 1888, with Miss Kate Read as *Lady Isabel*, at the same theatre in April, 1889, with Miss Rose Mellor as *Lady Isabel*; at the Royalty in October, 1891, with Miss Frances Lister as *Lady Isabel*, Miss G. Gilfillan as *Joyce*, W. L. Abingdon as *Laurence*, Fuller Mellish as *Archibald*, and H. de Lange as *Laurence Dill*. Miss Louisa Moodie played *Lady Isabel* in the English provinces in 1876-78. The more recent versions are by EDWARD GERNY ("The New East Lynne"), Theatre Metropole, Birkenhead, June 6, 1898; Miss Bessie Rignold as *Lady Isabel*; by THETA WILDS, Theatre Royal, Cradley Heath, December 18, 1898, and by HERBERT SHUTTLEY, Grand Theatre, Fulham, London, February 20, 1900 (Miss M. Elmore as *Lady Isabel*). Yet another version was seen at the Elephant and Castle Theatre, London, in 1901, with Miss Mary Allistree as *Lady Isabel*. Miss Ada Behan has appeared in America as *Barbara Hale*. Among the burlesques founded on the story may be named "East Lynne," performed at the Theatre Royal, Birmingham, in September, 1890; "East Lynne, or, Isabel that was a Belle," produced at the Theatre Royal, Coventry, in November, 1884. See LITTLE BELLE (CALEDON) and LOST LADY OF LYNN.

Easter Egg (An). An operetta in one act, with music by WALTER MAYNARD (Wilbert Brabey), Jerry's Theatre, London, December 7, 1895.

Eastlake, Mary. Actress; appears to have made her professional debut at the Crystal Palace, December 14, 1876, as the first representative of Anne in Matthiessen's 'Knock Arden' (q.v.). This was followed by an engagement at the Criterion Theatre, during which she was the first performer of *Isorothy* in 'Dorothy's Stratagem' (1876), Mrs. Lombard in 'On Hail' (1877), and Mrs. Greythorne in 'Pink Domino' (1877). In 1879 she was the original *Hazel Burnside* in 'The Crisis' (Haymarket). Returning in 1880 to the Criterion, she was the first representative of *Midge* in 'Where's that at?' and of *Constance Leydon* in 'Butterfly Fever' (1881). From July, 1881, to July, 1886, she was 'leading lady' at the Princess's, playing the following original parts: *Hess* in 'The Lights of London' (1881), *Gertie Heckett* in 'The Romanians' (1882), *Nelise Dancer* in 'The Silver King' (1882), *Almida* in 'Claudian' (1883), *Lucretia* in 'Junius' (1885), *Nance Foullet* in 'Woodman's Hind' (1885), *Kather Struense* in 'The Lord Harry' (1886), and *Hella* in 'Cliff' (1886). At the Old Theatre in 1887 she was *Fulan* in the original cast of 'The Golden Ladder' (1887). At the Princess's in 1888 she 'created' the part of *Mona* in 'Ben-my-Chree', and in 1889 that of *Mary Langley* in 'Good Old Times'. At the Olympic in 1891 she was the original *Faith* in 'A Yorks are Law'. Among other parts played by her in the course of her career may be named *Ophelia* (Princess's, 1884), *Pauline Beach* (Globe, 1888), *Maria* in 'The School for Scandal' (Gaiety, 1877), *Fred* in 'Progress' and *Mrs. Mulmay* in 'Still Waters' (Criterion, 1877), *Arcadya Poysie* (Crystal Palace, 1877), and *Fulan* in 'The Old Love and the New' (Princess's, 1881).

Eastward Hoe. (1) A comedy by GEORGE CHAPMAN, BEN JONSON and JOHN MARSTON, acted by the children of her Majesty's Revels in the Black Friars, and printed in 1605. In this piece Touchstone, a city goldsmith, has two apprentices *Quick salter* and *Goldens*, the one dissolute and the other sober. *Touchstone's* elder daughter, *Garter*, marries Sir *Petrus Plash*, who persuades her to sell an estate bequeathed to her, with a view to his levying with the proceeds. Circumstances however prevent his flight, and in the end he is forgiven. 'It is said that for writing this comedy, wherein the authors were accused of reflecting on the Scots, they were committed to prison, and were in danger of losing their ears and noses. They, however, received pardon. In 1655 an adaptation by DANIEL TAYLOR entitled *Cuckold's Haven* (q.v.), was produced at Dorset Garden. In 1731 the original play was performed one night (October 29) at Drury Lane, with Yates as *Touchstone*, Woodward as *Quick salter*, Matthews as *Golding*, Palmer as *Plash*, and Killy (also as *Garter*). A second adaptation by Mrs. LISSEX, was performed at Drury Lane in 1775, under the title of 'Old City Manners' (q.v.). From 'Eastward Hoe,'

it is said, Hogarth took the idea of his set of prints called 'Industry and Idleness.' (2) A new version of the operative burlesque, 'The Black Cat' (q.v.), written up to date by W. YOUNG, and produced on December 24, 1894, at the Opera Comique, London.

Easy. (1) *Sir Credulous Easy* figures in Mrs. BURN'S 'Sir Patient Fancy' (q.v.). (2) *Sir Charles* and *Lady Lucy* are characters in JENNEX'S 'Careless Husband' (q.v.). 'In *Lady Easy*, Doran writes, "we have, what was hitherto unknown, or laughed at,—a virtuous married woman." (3) *Gilbert Easy* is one of the persons in (JENNEX'S) 'Billing and Coaling' (q.v.).

Easy Mark (Am). See MY WIFE'S STILL HUSBAND.

Easy Shaving. A farce by F. C. BONAHEAD (q.v.) and MONTAGUE WILLIAMS (q.v.), produced at the Haymarket Theatre in June, 1863.

Easy Street. A play, with music by W. S. MULLABY, performed in U.S.A.

Ebbesmith, The Notorious Mrs. See NOTORIOUS MRS. EBBESMITH.

Ebony Casket (The ; or, Mabel's Two Birthdays. A drama in four acts, by T. W. SWINERT, Gaiety Theatre, London, November 9, 1872.

Ebsworth, Joseph. Dramatic writer, born 1788, died 1868, was the author or adapter of numerous plays, including 'Adelaide' (from F. de Beaumont), 'The Crusaders' (q.v.), 'Ourika' (q.v.), 'The Rival Valets' (q.v.), 'Rosalie' (q.v.), 'Rouge et Noir' (q.v.), 'Lamont Shunter' (q.v.), 'The Tempter' (q.v.), and 'The Two Prisoners of Lyons' (q.v.). In early life Ebsworth had experience both as a vocalist and as an actor, being engaged in the latter capacity at Edinburgh circa 1826. His wife, MARY FRANK EBSWORTH (born 1794, died 1881), was the author of 'Payable at Sight' (q.v.), 'The Sculptor of Florence,' and other dramatic pieces.

Ecarté. A comedy in four acts, by Lord NEWRY, performed at the Globe Theatre, London, for the first and only time, on December 3, 1870, with Miss Ada Leverdiah as Mrs. Mason, and other parts by Miss Alleyne, R. Cathart, Shaffo Robertson, F. Kilpack, G. Temple, etc.

Eccentric Lover (The). A comedy in five acts, by RICHARD CROMERLAND (q.v.), performed at Covent Garden on April 30, 1798.

Eccles, Father of Esther and Polly. See in ROBERTSON'S 'Caste' (q.v.).

Eccles, Ambrose (died 1498), published editions with notes and other memoranda, of 'Cymbeline' (1743), 'King Lear' (1733), and 'The Merchant of Venice' (1705). See 'Biographia Dramatica' (1812).

Eccles, John (died 1770) contributed musical numbers to many dramatic pieces circa 1661-1707. In 1698 he wrote music for

a revival of 'Macbeth.' For a list of other theatrical productions with which he was associated, see Grove's 'Dictionary of Music' (1879) and the 'Dictionary of National Biography.'

Echard, Lawrence. Prebendary of Lincoln and Archdeacon of Stow, born 1671, died 1730; translated into English nine comedies by Plautus and Terence.

Echo. (1) A character in JONSON'S 'Cynthia's Revels' (q.v.). (2) A character in KENNER'S 'World' (q.v.). "He adopts the opinion and imitates the manners of any person with whom he may happen to be acquainted."

Echo. A comedy in three acts, by A. M. HEATHCOTE, Trafalgar Square Theatre, London, April 25, 1893.

Echoes of the Night. A drama in four acts, by H. P. GRATTAN and JOSEPH ELDRED, first performed at Bradford in January, 1884; produced at the Pavilion Theatre, London, on July 7 following.

Eclipsing the Son. A comic drama, adapted by W. W. HARTOPP from the French.

École des Femmes (L'). See AGNES, LOVE IN A WOOD, SCHOOL FOR GUARDIANS, and SIR SOLOMON.

École des Maris (L'). See COUNTRY WIFE, LOVE IN A WOOD, PLAIN DEALER, and MULBERRY GARDEN.

Edda. A melodrama by EDWARD FITZBALL, performed at the Surrey Theatre.

Eddystone Elf (The). A melodrama in two acts, by GEORGE DIBDIN PITT, first performed at Sadler's Wells in 1833, with R. Honner in the title part. At the Surrey in the following year the cast included the author, T. P. Cooke, and Vale.

Eden, Rev. Mr. The clergyman who befriends the boy *Josephs* in READE'S 'It's Never too Late to Mend' (q.v.).—The *Karl of Eden* figures in BOUCICAULT'S 'Formosa' (q.v.).

Edendale. A drama in three acts, by C. S. CHELTNAM (q.v.), first performed at the Charing Cross Theatre, London, June 19, 1869, with Miss Ernstone, Miss Kathleen Irwin, Miss Hughes, J. G. Shore, and C. P. Flockton in the cast.

Edgar. (1) Son of Gloucester in 'King Lear.' (2) Master of Ravenswood in all the adaptations of 'The Bride of Lammermoor' (q.v.), and all the English libretti of 'Lucia di Lammermoor' (q.v.). (3) The chief male character in TENNYSON'S 'Promise of May' (q.v.).

Edgar; or, Caledonian Feuds. A tragedy by GEORGE MANNERS, adapted from Mrs. Ratcliffe's story, 'The Castles of Athlin and Dunbayne,' and performed at Covent Garden in May, 1806.

Edgar; or, The English Monarch. A tragedy by T. RYMER, written in heroic

verse, and printed in 1678. The plot is from William of Malmesbury and other old English historians, Edgar being the King of the West Saxons. See ATHELWOLD, EDGAR AND ALFREDA, and ELFRIDA.

Edgar and Alfreda. A tragi-comedy by E. RAVENSCROFT, acted at the Theatre Royal in 1677. "This play has some resemblance to 'Edgar; or, The English Monarch' (q.v.), but the plot of it (says the 'Biographia Dramatica') is seemingly borrowed from a novel called 'The Annals of Love.'"

Edgar and Emmeline. A "fairy tale" by J. HAWKSWORTH, produced at Drury Lane in January, 1761. In this piece the hero and heroine were supposed to exchange sex, by command of the fairies, and by way of enabling them "to receive the impressions of love, unknown to themselves, through the conveyance of friendship."

Edgar Atheling, in CUMBERLAND'S 'Battle of Hastings' (q.v.), is in love with *Edwina* (q.v.).

Edgaretsa Bonne. See MY MOTHER'S MAID.

Edgar, Edward Fisher. Actor and manager, died September, 1884; made his London debut in 1852 at the Olympic Theatre as *André* in 'Lucille' (q.v.). He was in the original casts of Fitzball's 'Nitocris' (1855), 'True to the Core,' 'Nobody's Child,' 'The Rapparee,' 'Philomel,' Wills's 'Charles I.,' Wills's 'Eugene Aram,' 'England in the Days of Charles II.,' 'Family Honour,' Merivale's 'Lord of the Manor,' 'His Wife,' 'Storm Beaten,' Gilbert's 'Comedy and Tragedy' (1884). His other parts in London included *Orlando* (1854), *Pompey* in 'Antony and Cleopatra' (1867), *Cassio* (1878), *Aimwell* in 'The Beaux' Stratagem' (1879), *Twitch* in 'The Good-natured Man' (1881), etc. He was at different times lessee of the Marylebone Theatre and co-lessee of the Surrey.

Edgar, Richard Horatio. Actor, born 1848, died 1904; son of Robert Edgar (q.v.); after some provincial experience, appeared at Sadler's Wells, and toured in America, whence he returned to England to figure as low comedian and stage-manager at the Queen's, Manchester. For two years he was in management at Rochdale; after which he sent numerous companies on tour, himself appearing with them as *Perkyn Middlewick* in 'Our Boys,' *Partridge* in 'Sophia,' *Mr. Poskett* in 'The Magistrate,' *Goldfinch* in 'A Pair of Spectacles,' etc.

Edgar, Robert. Theatrical manager, died May, 1871; lessee successively of the Standard and Sadler's Wells Theatres. See MARRIOTT, ALICE.

Edgar Poe. A play by HENRY TYRRELL, performed at the Empire Theatre, New York, May 14, 1895.—'Edgar Allan Poe; or, The Raven:' a play by GEORGE C. HAZLETON, jun., first performed at Albaugh's Lyceum Theatre, Baltimore, Md., October 11, 1895.

Edgeworth, Ezekiel. A cutpurse in JONSON'S 'Bartholomew Fair' (q.v.).

Edging, Mrs. Woman to *Lady Easy* in CIBBER'S 'Careless Husband' (q.v.).

Edinburgh. The first reference in local records to dramatic matters in the capital of Scotland has for date the year 1554, when the municipal authorities ordered a certain payment to be made in connection with a play performed within their jurisdiction. The "playing place" appears to have been the Greenside, and was prepared at a cost of a hundred marks. The first play of which documentary mention is made in connection with Edinburgh is the 'Three Estates' of Sir David Lindsay (q.v.). The Greenside was used, apparently, for theatrical purposes at least as late as 1588. In 1593 Edinburgh received a visit from a company of English actors, of whose *personnel* nothing is known. They were followed in 1599 by a troupe, also from England, of whom Shakespeare may have been one, seeing that the company was that of Lawrence Fletcher, with which the poet is known to have been associated. Fletcher and his colleagues, it would seem, acted first before the Court, and then received royal permission to perform in public, much to the displeasure of the local clergy. In 1603 King James removed his court to Whitehall, and from that date onwards, for many a year, players in the Scots' capital had no direct royal patronage. "Not till we arrive at the year 1663 is there," says J. C. Dibdin, "any further record of the drama" in Edinburgh. "Jan Penthus" was then allowed to build a public stage "down about Blackfriar Wynd head." In 1668 came a representation of Sydsers's comedy, 'Tarugo's Wiles,' in the tennis court at Holyrood. In 1669 and 1670 the town council are found licensing special performances, and in 1672 the local records make mention of a representation of 'Macbeth.' In 1677 and 1687 further special licenses are issued, and in 1689 we find the city losing the services of Sydsers, who had been managing a "theatre" in the Canongate. The next notable *entrepreneur* was Anthony Aston (q.v.), whose career as manager extended certainly from 1725 to 1728. His *locale* was the Skinner's Hall, and his *régime* was chequered, not to say stormy. He contended manfully, and not unsuccessfully at times, against official prejudice, but had to succumb at last. From 1728 to 1735 performances were given in the Taylors' Hall, Canongate, by "the Edinburgh company of players," who, with other things, produced 'The Tempest' for the first time in the city. In September, 1736, it was announced that "the new theatre in Carruther's Close will be opened the first of November." "This was the first regular theatrical establishment ever erected in Scotland, and was brought into existence by the enterprise of the poet, Allan Ramsay. What fortune it may have had, during its brief existence of little more than six months, is unknown. That it was shut up immediately on the passing of the New Act, 10 George II. cap. 28, June 24, 1737, is

certain. Ramsay must have lost heavily by his speculation" (J. C. Dibdin). Management at the Taylors' Hall was by-and-by undertaken by one Thomas Este, who appears to have flourished, more or less, between 1741 and 1745, when he died. He had hit upon the idea of calling the place a concert hall, and charging the public for admission to a musical entertainment, after which a play was given "gratis." This device kept the drama alive in Edinburgh till 1767, when a patent was first granted to a local playhouse. Meanwhile, 1747 was signalized by a large secession from the Taylors' Hall, many of the players taking service at a new "concert hall" which had been erected in the Canon-gate. Of this establishment, John Lee (q.v.), the actor, from Drury Lane, became the director in 1762. He was not, however, well treated by his principal patrons and supporters, who engaged a Mr. Callender to replace him as business manager, the entire direction of the stage being vested in West Digges (q.v.), who, before long, became manager-in-chief. This was in 1756, a year notable for the production of Home's 'Douglas' (q.v.). Digges reigned for a year or two, giving way eventually to a combination of Callender with Bates (or Beat) of Newcastle. Under the rule of these gentlemen the "concert hall" was the scene of a riot, which created a strong prejudice against an unlicensed playhouse and a demand for a licensed one. A patent was accordingly applied for and granted, the first holder of it being David Ross (q.v.), from Covent Garden, who was enabled to erect a new building in Shakespeare Square on the site of the present General Post Office. This "Theatre Royal" was opened on December 9, 1760, with the patentee as "leading man" and Mrs. Baker as "leading lady." In the following year Ross leased the theatre to Samuel Foote (q.v.), who, in his first season, brought the whole of the Haymarket company to Edinburgh. He was glad, however, in 1771 to resign the sceptre to West Digges, who by-and-by took John Bland into partnership, and introduced Yates, Mrs. Yates, Shuter, Barry, and Mrs. Barry to local audiences. His management was not successful on the whole, and in 1777 he retired from it, followed in 1779 by Bland. A Mr. Corri, and afterwards, Tate Wilkinson, had the theatre for a season or two, and then in 1781 Ross resumed control, with the result that he was soon bankrupt. It was at this juncture that John Kemble first appeared in Edinburgh. The next lessee was John Jackson (q.v.)—actor, dramatist, and author of a 'History of the Scottish Stage.' Starting in November, 1781, he engaged Mrs. Bulkeley as "leading lady," and during the next few years presented Mrs. Baddeley, Mrs. Siddons, Henderson, Mrs. Jordan, and others to the Scottish public. In September, 1788, the patent expired and had to be renewed, the Duke of Hamilton and Mr. Henry Dundas becoming trustees for the public. In 1791 Jackson's reign ended, and the theatre passed for a season into the hands of Stephen Kemble (q.v.), who, succeeded

by Mrs. Foden, started in opposition to her at the circus in Leith Walls. In 1794 she ended the Theatre Royal to him for a consideration, and he remained director till 1800, meanwhile bringing to Edinburgh such "stars" as Ingham, Mrs. Crouch and Hillaton. In 1801 Jackson resumed his old post in partnership with Atkin of Liverpool, and between that date and 1809 employed Charles Mayne Young as "leading man," Bannister, jun., Cooke, and others coming as "stars." Henry Siddons became lessee in 1809. At first he transferred the patent from the Shakespeare Square house to the circus, afterwards, but he returned to the former in 1811. His wife was his "leading lady," and both Munden and Charles Matthews appeared under his auspices. In 1811 he died, and his brother-in-law, W. H. Murray (q.v.), who had been a member of the company since 1809, joined Mrs. H. Siddons in the management. The fifteen years that followed were memorable in the theatrical history of Edinburgh. They witnessed the appearance as "stars" of Miss O'Neill, Edmund Keen, C. Kemble, Fennell, Fanny Kelly, Milne, Vautier, Vandenhoff, Miss Foote, Bradam, Miss Jarman, and Fanny Kemble, and the work done as "stock actors" by Murray, Talcraft, Montagu Stanley, and Mackay. In 1830 the patent granted to Henry Siddons expired, and it was then renewed in favour of Murray, who also became lessee (with Vautier) of the theatre for us, which later on he sold to the Edinburgh and was replaced by Murray as the "Alphie." His theatre was kept open in the summer, and the Theatre Royal in the winter. Murray continued in management until 1840, when, for twenty years, during which at one or the other house he introduced to his patrons Miss Adelaide Sheridan, his wife, Miss Ellen Tree, Charles Keen, J. B. Johnston, C. J. Matthews, Miss Helen Fennell, G. V. Brooke, James Anderson, Mrs. Warner, Barry Sullivan, Miss Glyn, Miss Cushman, Edwin Forrest, etc., besides maintaining a stock company in which many players since famous have made their early experience. On Murray's retirement H. F. Floy and R. H. Wyndham became lessees respectively of the Theatre Royal and the Adelphi, which vacated the Royal in 1840, in favour of H. Floy, and H. Johnston retired. In May 1841 the Adelphi was burned down, and Wyndham became lessee of the vacant Royal. On 10th he was director from June 1841 to May 1842, and in the course of that period his company included J. L. Toole and Henry Irving. In 1837 it had already become known that the Government intended to buy the ground on which the Royal rested, in order to erect there the General Post Office. In 1835 the Adelphi, when it had been given to James Black, of Leith, as the "Queen's" Theatre; but Black failed, and in November 1837, Wyndham took the house off his hands. In 1839, when the Royal had to be reconstructed, Wyndham transferred its patent to the Queens, which he renamed the Royal Theatre.

he stayed till January 1845, when the building was destroyed by fire. Another structure took its place in December 1845, and this, too, was burned down in February 1875. At this point Wyndham retired from management. Yet another Theatre Royal erected on the same site, was opened in January, 1876, by J. B. Howard, and in June 1884, shared the fate of its predecessors. Its successor was opened in December 1884, by H. Cecil Beryl. Meanwhile, other theatres had been springing up in Edinburgh. In 1866 a music hall on the south side of the city had been transformed into a playhouse, and this, in 1869, had been named as the "Princess" by A. D. McNeill for many years popular as manager and as actor. Dying in 1884 he was succeeded by his son, W. A. McNeill, who kept the theatre open till May, 1898. In December, 1876, Wybert Reeve had begun operations in a building a little to the west of the Castle, which was called the Edinburgh Theatre, and was the scene in 1876 of Salvini's first performances in Great Britain. In April, 1877, it closed its doors for good. Again, J. B. Howard, deserting the Theatre Royal in 1883, had in September of that year, joined with F. W. Wyndham (son of R. H. Wyndham) in opening the Royal Lyceum Theatre. For full details of the story thus outlined, see J. C. Dillan's "Annals of the Edinburgh Stage" (1888), Jackson's "Scottish Stage" (1898), English Stage, the histories of Scotland and of Edinburgh, Wilkinson's "Wandering Pateater," Lowe's "English Theatrical Literature," etc.

Edith. Daughter of *Holborn in Beat-Monks' Bloody Brother* (q.v.).

Editha. A character in Mrs. COWLEY's *Albion* (q.v.).

Editha, or, The Siege of Exeter. A tragedy by HUGH DOWNMAN, M.D., performed at Exeter in 1746.

Editha's Burglar. A story by Mrs. F. H. BURNETT, of which there have been several dramatizations under the same title:—(1) A play by AUGUSTUS THOMAS and FREDERICK SMITH, performed in L.S.A. in 1887. (2) A play in one act by FLORENCE GREARY, performed at the Princess's Theatre, London, October 28, 1887. (3) A play in four acts, by Mrs. BURNETT herself, produced at the Park Theatre, Boston, L.S.A., on June 17, 1887. (4) A drama in three acts by Mrs. F. H. BURNETT and STEPHEN TOMLINSON, brought out at the BQ. Theatre, South, on January 3, 1890. See NIXIE.

Edmond. The "Blind Boy" in J. KESSEY's melodrama so named (q.v.).

Edmund. Natural son of the Earl of Gloucester in "King Lear" (q.v.). The whole character, its careless, yet the acted villainy contrasted with the alien manners, malignity, *etc.* in and *etc.* need, its connection with the whole of the underplot in which Gloucester's persecution of one of his sons and the ingratitude of another

ted that Shakspeare wrote the whole play. Against them the internal evidence is clear. It is impossible that Shakspeare at any time of his life can have been guilty of the faults this drama contains at the same time that he could have produced its beauties. First the play has no dramatic unity. It is made up of two halves. It has two distinct plots, that of the King and Countess, and that of the King and the Black Prince and the wars. The plots are not interwoven with one another, after Shakspeare's invariable manner" ('Leopold Shakspeare'). J. A. Symonds says "Those critics who would vainly detect the veritable Shakspeare in Acts I and II, have something plausible to say" ('Shakspeare's Predecessors'). Fleay ('Life of Shakspeare') thinks that the play was written originally by Marlowe, and that Shakspeare added to it the episode of the King and the Countess. That episode was enacted at St. George's Hall, London, on July 9, 1897, under the auspices of the Elizabethan Stage Society. The play was edited by G. C. Moore Smith in 1897. (2) 'King Edward III., with the Fall of Mortimer, Earl of March,' an historical play, ascribed to JOHN BARNFORD (who is said to have presented it to Mountfort, the actor), and performed at the Theatre Royal in 1601, with Howell as *Edward*, William as *Mortimer*, M. Unwin as *Lord Mountbute*, Leigh as *Tarlton*, Nokes as *Servant*, Fisher as *side*, Mrs. Beesgirde as *Maria*, and other parts by Kynaston, Bowman, Sandford, and Mrs. Barry.

Edward IV. An historical play by THOMAS HEYWOOD, in two parts, 'containing his merry pastime with the Loner of Tewkesbury, as also his love to fair mistress Shore, her great promotion, fall, and misery, and lastly the lamentable death of both her and her husband, likewise the besieging of London by the Bastard Falconbridge, and the valiant defence of the same by the Lord Mayor and the Citizens.' First printed in 1600, and edited in 1842 by KAROL FIELD. "The hero of these two plays," says SWINBURNE, "is no royal or noble personage; he is plain *Matthew Shore*, the goldsmith. . . . Our poet is a champion cockney, whose interest is really much less in the rise and fall of princes than in the homely loyalty of shopkeepers and the sturdy gallantry of their apprentices. Pathos there is of a true and manly kind in the leading part of *Shore*, but it has little or nothing of the poignant and intense tenderness with which Heywood was afterwards to invest the singular part of *Frankford* (q.v.). Humour there is of a genuine plainspoken kind in the scenes which introduce the King as the guest of the Tanner, *Hobs* and his surroundings, *Grudgen* and *Goodfellow*, are presented with a comic and loyal fidelity which the painter of Falstaff's vignettes, the creator of Shallow, Silence, and Dory, might justly and conceivably have approved" ('Nineteenth Century,' April, 1896).—*Edward IV.* figures in '3 Henry VI.' and 'Richard III.'

Edward VI., of England, is said to have written an "elegant comedy" entitled 'The Whore of Babylon.' See Collier's 'Dramatic Poetry.'

Edward and Eleanor. A tragedy by JAMES THOMSON (q.v.), printed in 1739. It was to have been acted at Covent Garden on March 20, but after the parts had been distributed, and the play several times rehearsed its performance was prohibited by the Lord Chamberlain on account of certain passages which, it was feared, might be taken as alluding, or applicable, to the differences between King George II. and his eldest son. Thus, in one place, a character in this piece had to say—

"Has not the royal heir a better claim
To share his father's throne and crown,
Than aliens to his interest, those who make
A property, a market, of his honour?"

"By the favour of the Prince of Wales, . . . it is supposed the poet sustained no loss by this play being refused stage representation." Altered by Thomas Hull, the piece was ultimately brought out at Covent Garden in March, 1775, with Lewis as *Edward*, Mrs. Barry as *Eleanor*, Hull himself as *father*, and Mrs. Mattocks, Bensley, and Clarke in other parts. "The plot is built on the affecting circumstance of conjugal love in Eleanor to Edward I., who, when her husband (at that time not king) received a wound with a poisoned arrow in the belly wars, cured the wound by sucking out the venom, although to the apparent hazard of her own life" (biographies Dramatic). "The conjugal heroism of Eleanor is not true in point of fact, but as the story was popular it was well adapted to the stage" (Kinest).

Edward the Black Prince; or, The Battle of Poitiers. (1) A tragedy by Mrs. HOPKINS, performed "at the play house in Goodman's Fields" about 1745, with Miss Bridgell as "the principal heroine." (2) A tragedy by WILLIAM SHIRLEY, produced at Drury Lane in January, 1766, with Garrick as *Edward*, Havard as *Arnold*, Barry as *Lord Ribemont*, Mrs. Ward as *Mariana*, etc. The central incident is the battle of Poitiers, in which *Arnold*, who has first deserted to the French (through love of *Mariana*), and then returned to the English, is killed by *Ribemont*. "The Black Prince was too uniform, too cold and tame, for such an actor as Garrick." Shirley's play, much altered by F. RYANON (who drew, also, upon Beaumont and Fletcher), was revived at Drury Lane in 1828, with Wallack as *Edward*, Macready as *Ribemont*, and Miss E. Tree as *Julia* (*Ribemont's* page).

Edwardes, Conway Theodore Marriott. Dramatic writer, died May, 1889, author of 'Our Pet' (1873), 'Heroes' (1876), and 'Long Odds' (1883)—comedies; of 'Linda di Chamouni' (1869), 'Don Carlos' (1860), and 'Anne Boleyn' (1872)—burlesques; also of 'Boarland Residence' (1870)—farce; of 'Love Bird' (1872)—libretto; and, with

E. A. Cullerne, of 'Dreadfully Alarming' (1871)—farce.

Edwardes, Richard, Dramatic writer, born about 1822, died 1886, scholar of Corpus Christi, Oxford, appointed master of the Children of the Chapel Royal in 1850, author of 'Damon and Pythias' (1850), and 'Palamon and Arcyle' (1851) (1856), &c. (1856). 'History of the Stage' suggests that Edwardes was also the author of 'Minogona' (1851). See Wood's 'Athenae Oxonienses', Warton's 'English Poetry', and Collier's 'Dramatic Poetry'.

Edwardes, George Spencer, Theatrical critic and miscellaneous writer, became connected in 1850 with the *Era*, and was for many years chief of the editorial staff and dramatic critic, also editing the literary contents of the *Era Almanac*. He was the original creator of the *Referee*, with which he is still associated. In 1886 he was appointed dramatic critic to the *Illustrated Sporting and Dramatic News*, to which he has contributed many biographical sketches in the form of 'Interviews'. He is the editor and part-author of 'Amazelle-parilla' (see *AMAZELLE*) (1890).

Edwardes, E. Sutherland, Dramatic writer and journalist, author of 'The Late Ralph Johnston' (1872) and 'Simpson and Delish' (1882), of 'Frou Frou' (1871) and 'Fernando' (1870)—adaptations, of the libretti of 'La Marjolaine' (1877), 'Minna' (1885), 'Madame Cartouche' (1881) and 'Rugby-Orlegin' (1887), author, also, with Brandon Thomas, of 'Neill's Flight' (1888), with Sydney Grundy, of 'A Wife's Sacrifice' (1889), and, with W. Taylor, of 'The Fiend at Fault' (1894). His plays are also the author of 'The Lyrical Drama' (1890), 'Rosalie' (1891), 'Famous First Representations' (1892), 'The Prima Donna' (1893), 'Idols of the French Stage' (1899), and 'Personal Recollections' (1900).

Edwardes, James Carter, Actor, made his professional debut at Hull in July, 1851. After that came engagements at Aberdeen, Birmingham, and Leeds, where (1856-70) he was the original representative of Arthur Wardlaw in Heade's 'Foul Play' (1856), and *Mr. Coventry* in the same writer's 'Put yourself in his Place' (1856). Two years and more of "leading business" at Edinburgh (1857-73) was followed by a long connection with the Middle Theatre company, during which he figured in the first casts of 'The Sphinx', 'John Jasper's Wife', 'A Woman of the People', 'Married, not Mated', etc. Of recent years he has been a member of Wilson Barrett's company.

Edwardes, Julian, Musical composer, born at Manchester, 1846, furnished the score for the following operas and others:—'Brian Boru', 'The Jolly Musketier', 'Jupiter', 'King René's Daughter', 'Made Hoo', 'Victorian', and 'The Wedding Day'. He has also acted as orchestral conductor to several opera companies.

Edwardes, May, The heroine of TAYLOR'S 'Ticket of Leave Man' (1871).

Edwardes, Osman, Translator into English of the second version of Bjornson's play, 'A Gauntlet' (1871) (1884).

Edwena, Daughter of Locrene in JACKSON'S 'Eldred' (1871).

Edwige, The gipsy girl in 'Falka' (1871).

Edwin, A tragedy by GEORGE JEFFREYS, acted in Lincoln's Inn Fields in 1724, with Holme in the title character (*Annals of Britain* supported by Ryan, Quin, etc).

Edwin and Angelina, This ballet by Goldsmith has suggested two dramatic poems: (1) An opera by L. H. SMITH acted at New York and printed Ours in 1797. (2) A melodramatic outburst by Miss WATKINS performed by amateurs at St. George's Hall, London, May 6, 1871.

Edwin, Elizabeth Rebecca (Mrs. John Edwin, jun.) Actress, born about 1771, died 1844, nee Richardson, daughter of an actor, made her professional debut as a child at Dublin. After country experience, she appeared at Covent Garden in November, 1789 as Maria in 'The Citizen'. In 1792 she was employed at Hull by Tate Wilkinson, and in 1794 married John Edwin, jun. (1871), with whom she appeared at the Haymarket in the following year. In 1800 she was seen at the Lyceum as the *Wife of Cheery* in 'The Soldier's Daughter', and in 1810 she was the original representative of *Lady Traffic* in 'Riches' (1810). Under Elliston's management she figured in 1815 at the Olympic and in 1819 at Drury Lane. After a period of retirement, during which she sustained a severe pecuniary loss, she returned to the stage in 1821 playing at Drury Lane the *Duenna* in Sheridan's operetta so named. "She candidly acknowledged that she was too old for the parts which she usually acted." She was at all times popular in the country, and especially at Bath. "No actress in or out of London was so able to sustain Mrs. Jordan's characters." See Wilkinson's 'Wandering Patentee', Clarendon's 'English Stage', and Mrs. Baron Wilson's 'Our Actresses'.

Edwin, John, Actor, born in London, 1749, died 1790, after some practice as an amateur, appeared at the Haymarket in 1764 as Quindane in 'The Upholsterer'. In 1765-6 he was engaged at Dublin. From 1769 to 1779 he was employed mainly at Bath, making, however, occasional appearances in London. Thus in 1776 he was seen at the Haymarket as *Plume* in 'The Coseners' and *Billy Button* in 'The Maid of Bath'. At the same theatre in 1777 he played *Old Harlowe* in adaptations from Quinze and *Antony* in adaptations from Shakespeare, in 1778 he appeared as *Mule*, and in 1779 as *Scrub* and as *London* in 'The Waterman'. From this date till his death he divided his time and services between

Drury Lane and the Haymarket. During this period his more notable parts included *Touchstone*, *Sir Hugh Evans*, *Polonius*, *Cloten*, *Sir Andrew Aguecheek*, *Autolycus*, *Speed*, *Promio of Syracuse*, *Sir Amorous La Foole*, *Master Stephen*, *Old Mirabel*, *Mawworm*, *Ben* (Love for Love), *Lucy Lovell*, *Croaker*, and *Chrononhotonthologos*. Among the characters of which he was the first representative were *Lazarillo* in 'The Spanish Barber' (1777), *Tippin* in 'The Patch of Bacon' (1778), *Punch* in 'The Mirror' (1779), *Jerry* in 'Barnaby Rattle' (1781), *Leopold* in 'The Agreeable Surprise' (1781), *Don* in 'Duplicity' (1781), *Pedro* in 'The Castle of Audaluna' (1781), *Don Fanciat* in 'A Bold Stroke for a Husband' (1781), *Cost* in 'The Young Quaker' (1783), *Trueman* in 'Inkle and Yarico' (1807), *Le Chevalier* in 'Animal Magnetism' (1788), *Arcturion* in 'The Dramatist' (1788), and *Geoffrey Hamlyn* in 'The Battle of Hexham' (1800). Edwin wrote the author of 'The Prompter' is one of those extraordinary productions that would do immortal honour to the actor, if his extravasations of whim could be kept within bounds, and if the comicality of his vein could be restrained by good taste. "This singular being," wrote Hazen, "was the absolute incarnation of Scottish intemperance." See *Woods* as 'Eccentricities of Edwin', O'Keefe's 'Recollections', Reynolds' 'Life and Times' (in which Edwin's habit of "gagging" is described), Bernard's 'Retrospections', Giest's 'English Stage', 'Dictionary of National Biography', etc.

Edwin, John (the younger) Actor; son of John Edwin (q.v.), born 1760, died 1805, appeared at the Haymarket when eight years old, was seen at Covent Garden in 1788 as *Bo* in 'The Apprentice', and at the Haymarket in 1792 as *Hamlet* in 'The Virgin Unmasked'. He was engaged by Lord Barrington to conduct the private theatrical entertainments at Wargrave. See *Wilkins* as 'Wandering Patelee', 'The Theatrical Dictionary', and Giest's 'English Stage'. See, also, EDWIN, ELIZABETH REYNOLDS.

Edwin, Lina. Actress, wife of Bland Holt, leased Waverley Theatre, New York, and opened it as Lina Edwin's Theatre in September, 1870. Among her most popular parts were *Suzanne* in 'Black-eyed Susan' and *Jack* in 'Jack Sheppard'. She died in Australia, June, 1883.

Edwin Drood. See MYSTERY OF EDWIN DROOD.

Edwin the Fair. A poetical drama by Sir HENRY TAYLOR, published in 1842.

Edwina, in CUMBERLAND'S 'Battle of Hastings' is in love with *Edgar*.

Edwy and Egliva. A tragedy by Miss BARNARD, performed at Drury Lane on March 21, 1795, with J. P. Kemble as *Edwy*, Mrs Siddons as *Egliva*, *Isabel* as *Isabel*, and other parts by Adam Palmer, A. Kemble, and Mrs Powell. Doran says that "when the king cried, Bring in

the bishop," the audience, thinking of the pleasant mixture so called, broke into laughter."

Eme Deane, the Lily of St. Leonard's. A drama by SHEPHERD, founded on Scott's 'Heart of Midlothian' (q.v.), and performed at the Surrey Theatre, London, February 5, 1843, with Mrs Emma Robbins as *Effe*, Mrs Burne as *Jeanie*, Mrs Pancel as *Madge Widdere*, and W. Gossard as *Dumbridghe* (2). Eme and Jeanie Deane, or, The Sisters of St. Leonard, a drama by GEORGE HAMILTON, also founded on Scott's story and first performed at the Albion Theatre, London, on October 19, 1857, revived at the Marylebone Theatre on August 4, 1879. See HEART OF MIDLOTHIAN, SCOTCH SISTERS, TRIAL OF EMME DEANE.

Egan, F. B. Actor, born 1815, died 1877, was, for sixteen years, manager of the old Queen's Theatre, Manchester. Mrs F. B. Egan actress, made her metropolitan debut in 1851 as *Madame Deschamps* in 'The Lady of Lyons'.

Egan, Pierce. See LIFE IN LONDON and TOM AND JERRY.

Egan, Rose. Actress, daughter of F. B. Egan (q.v.), made her debut in London in May, 1874, at the Court Theatre, where she was the first representative of *Florence* in 'About Town' (q.v.). At the same theatre, between 1874 and 1875, she was the original performer of *Mrs Carter* in 'Brighton', *Mrs Bunthumper* in 'The Wedding March', and *Lady Isabelle* in 'The White Pilgrim'. At the Criterion, in 1875, she was the first *Mrs Compton* in 'Truth' (q.v.). In 1873, at the Queen's, she played *Prince Henry* in 'King John', and in 1877 was seen at the Aquarium (Imperial) as *Lawrence* in 'The Inconstant' and *Mrs. Singleton Bliss* in 'Cyril's Success'.

Egerton Son of Sir *Pertinax Mac-Spygheunt* in MARSH'S 'The Man of the World' (q.v.).

Egerton, Daniel. Actor and theatrical manager, born in London, 1771, died 1855, was according to one authority, trained for the law and according to another "in business," before he took to the boards. He is said to have made his first appearance at the Royalty. He is known to have spent the earlier years of his career in the provinces—at Birmingham (1799), Edinburgh (1800), and Bath (1803), where he held a high position. In July, 1807, he was seen at the Haymarket as the Duke Aranza. In October, 1809, he began at Covent Garden an engagement which lasted for many years. He played as *Lord Aranda* in 'The School of Reform', and there, after uninterruptedly reciting the passages of such characters as *Lucius Junius*, *King Henry VIII.*, and the sentimental fathers in comedy. It was written of him (Oxberry's 'Dramatic Biography') that "with judgment, figure and voice, he seemed subdued by a careless smile, and

scarcely ever did more than deliver the text of his author." He was manager of Sadler's Wells from 1821 to 1824, of the Olympic in 1825, and of the Victoria (with William Abbott) in 1828-9. See 'Theatrical Dictionary' (1860), Genest's 'English Stage,' etc. See, also, EGERTON, SARAH.

Egerton, Sarah. Actress, *vide* Fisher; born 1782 died 1847, made her first appearance in December, 1800, at Bath, where she remained till March, 1809. Latterly she played "lead," and was very popular. In the same company was Daniel Egerton (q.v.), whom she married. In 1810 she acted at Birmingham, her London debut being made at Covent Garden in February 1811, in the role of Juliet. At this theatre her greatest successes were made in melodrama, e.g. as *Barbara* in Porrocks' Miller and his Men (1818), *My Mercedes* in Terry's 'Guy Mannering' (1816), and *Heaven* in Pocock's 'Rob Roy' (1815), of all of which she was the first performer. In 1819, at the Surrey, she was the original representative of *Madge Wildfire* in T. Dibdin's 'Heart of Midlothian.' After that came an engagement at Drury Lane (1819-20), during which she figured as the Queen in 'Hamlet' and as *Columba*. From 1821 onwards she appeared mainly under her husband's management at Sadler's Wells (where she was *Joan of Arc* in Fitzball's play), the Olympic and the Victoria. After his death she retired on a pension from the Covent Garden Fund. "Mrs. Egerton" wrote a contemporary, "is an actress of some genius. She has made two or three characters exclusively her own. She is the very first melodramatic actress and she is a general second rate actress." (Ox. Lib. & Dramatic Biography). The same authority commends her *Rosalind* and her *Hermione* in 'The Distressed Mother.' See Genest's 'English Stage' and Mrs. Baron Wilson's *Our Actresses*.

Egeus. Father of *Hermes* in 'A Midsummer Night's Dream' (q.v.).

Eglia. A Moor in BEAUMONT and FLETCHER'S *Spanish Curate* (q.v.).

Eglamour. (1) A character in 'The Two Gentlemen of Verona' (q.v.). (2) The Queen in PARKER'S *Love in a Mist* (q.v.).

Eglantine. The name of characters in DIBDIN'S *Valentine and Orson* (q.v.), and MALBY and MANSSELL'S *La Belle Normande* (q.v.).

"Ego et Rex Meus." See BAKER.

Egotist (The). A comedy in three acts, by HERBERT J. LEIGH BENNETT, Hotel Metropole, Brighton, February 20, 1890.

Egyptian (The). (1) A play in five acts, by J. H. WILKINS, being a revised version of the author's 'Zenobia' (q.v.) and first performed at the City of London Theatre, April 18, 1853, with Charles Pitt in the title part (*Zedus*), supported by H. Rignold, M. T. Hicks, W. Searle, W. Travers, Mrs.

Hugh Campbell (*Zenobia, Queen of Palmyra*), Mrs. H. Barnett, and others. (2) An adaptation of Hugo's 'Hunchback of Notre Dame,' first performed at the Opera House, Chicago, on February 15, 1892.

Egyptian Idol (The). A play in four acts, by RICHARD MANDERS and MAURICE E. HANDMANN, Theatre Royal, Sunderland, December 18, 1893, with Miss Claire Ivanova as *Madame Laroche*.

Ehre (Die). A drama in four acts, by HERMANN STIEBERMANN, performed by the Ducal Court Company of Nassau at Drury Lane on June 14, 1882. An English adaptation of this piece was produced at the Standard Theatre, New York, in November, 1895, with Frederick de Belleville as *Count Trutz* and Miss Fanny House as *Mrs. Hartmann*.

Elder-down Quilt (The). A farical comedy in three acts, by TOM S. WYFFON, first performed at Terry's Theatre, London, December 21, 1880, with Miss Fanny Brough as *Patricia*, H. de Lange, A. Playfair, etc.

Eight Hours at the Seaside. (1) A farce in one act, by J. MARIOTT MORTON. (2) A farce by W. KINGSTON SAWYER (q.v.), first performed at Brighton in 1853.

Eight Pounds Reward. A farce by JOHN OXFORD (q.v.), adapted from the French, and produced at the Olympic Theatre, London, in 1855.

1863; or, The Sensations of the Past Season. A "comical conglomerate absurdity" by H. J. BROWN, first performed at the St. James's Theatre, London, with Miss Fanny Josephs as an Author and Robert Andien, and J. L. Toole as *Mr. Brown*, a French Gentleman from the Lyceum, a Misanthropic Gentleman from Drury Lane and *Lois Audley*.

1870; or, The Battle of Life. (1) A drama produced at the Queen's Theatre, Dublin, October 31, 1870. (2) A play in one act, by BIRCH YIP, Theatre Royal, West Hartlepool, August 22, 1890.

1871. A play adapted by CHARLES H. PALMER from the French of Alphonse Daudet, and first performed at the Girard Avenue Theatre, Philadelphia, Pa., June 2, 1880.

1874, or, High and Low, Rich and Poor. A drama by JOHN ELPHINSTONE, Theatre Royal, Hanley, August 17, 1874.

Eighteen Years in an Hour. An opera, libretto by O. M. LAYTON, music by Lecocq, produced at the Park Theatre, London, February 15, 1886.

Eileen Oge, or, Dark's the Hour before Dawn. A drama in four acts, by EDMUND FALCONER (q.v.), first performed at the Princess's Theatre, London, on June 29, 1871, with Miss Rose Levereq as *Eileen*, Miss Hudspeth as *Briquet*, *McMurre*, J. G. Shore as *Patrick O'Lonnell*, O. Jordan as

Henry Loftus, J. Maclean as Clifford, and the author as Bryan G. Farrell. This piece ran for a hundred and eighteen nights.

Eily. An Irish drama by F. MARSDEN, first performed at the Opera House, New York, in October, 1835, with Miss Annie Pixley in the title part.

Eily O'Connor. (1) A play by T. E. WILKS (*q.v.*), adapted from Griffin's 'Collegians,' and first performed at the Milton Street Theatre, London, July 23, 1831, with Mrs. Chapman as *Eily*, Miss Fordie as *Ann Chute*, James Vining as *Hardress Cregan*, John Kumble Chapman as *Danny Mann*, J. B. Buckstone as *Lewry Lobbs*, and Miss Ellen Tree (Mrs. C. Keen) as the *Widow Cregan*. (2) A play by J. T. HARVEY (*q.v.*), in two acts, presented at the Milton Street Theatre on October 29, 1832, with Miss Mary Glover as *Eily*, Miss Pearce as *Ann Chute*, E. W. Elton as *Hardress Cregan*, Sam Chapman as *Lewry Lobbs* (*Myler*), and William Chapman as *Danny Mann*. See COLLEBY BAWB and Miss EILY O'CONNOR.

El Capitan. See CAPITAN, EL.

El Flambo. A pantomime by FREDERICK MARHAST, Britannia Theatre, London, December 27, 1876.

El Hyder: the Chief of the Ghaut Mountains. An "Eastern melodramatic spectacle" in two acts, by WILLIAM BARRY KENT, first performed at the Coburg Theatre, London, November 9, 1815, with Huntley in the title role, Mrs. W. Barrymore as *Harry Chyfon*, etc.

Elaine. (1) A play founded by G. P. LATHROP and H. EDWARDS upon Tennyson's 'Idylls of the King' and first performed at the Madison Square Theatre, New York, on December 6, 1857, with H. M. Pitt as *King Arthur*, H. Edwards as *Lord of Astolat*, Alex. Salvini as *Lancelot*, C. P. Fluckton as the dumb servant, Miss Marie Burroughs as *Guinevere*, and Miss Annie Russell as *Elaine*. *Lancelot* goes to the tourney at Camelot; wounded, he is received at Astolat, *Elaine* loves him, is deserted, and dies, her funeral barge floating down to *Arthur's* court. (2) An opera in four acts, libretto (founded on Tennyson) by PAUL FERNIER, and music by M. Benberg, produced at Covent Garden in July, 1892. (3) A play in one act, by ROBERTON KEITH, Kilburn Town Hall, June 26, 1890.

Elaria. Daughter of *Ballardo* in Mrs. BERN's 'Emperor of the Moon' (*q.v.*).

Elbow. A constable in 'Measure for Measure' (*q.v.*).

Elder Brother (The). A comedy by JOHN FLETCHER (probably revised and in part rewritten by Massinger), acted at the Black Friars, and first printed in 1637, revised in 1661, performed at Miss Kelly's theatre in Dean Street, Soho, in 1845, by an amateur company headed by Charles Dickens; revived at Drury Lane in 1850, under the auspices of J. E. Anderson, and

at the City of London Theatre in 1852. The Elder Brother is *Charles Bruce*, a scholar; the younger, *Eustace*, a courtier. *Levins* desires that one of the other shall marry his daughter *Angelina* (*Charles*, at first, is disinclined for wedlock, but, on seeing *Angelina*, falls in love with her, and carries her off to his uncle *Miramonte's*. In the end, *Charles* and *Angelina* are wedded. See LOVE MAKES A MAN.

Elder Miss Blossom (The). A comedy in three acts, by ERNEST HENDRIE and METCALFE WOOD, first performed at the Grand Theatre, Blackpool, Lancashire, September 10, 1897, with Mrs. Kendal in the title part (*Dorothy*), Miss N. Campbell as *Sophia*, W. H. Kendal as *Andrew Quick*, F. Fenton as *Major Twentyman*, and I. Bulger Harding as *Arthur Leacock*, produced at the St James's Theatre, London, September 22, 1898, with the above in their original parts, and Charles Groves as *Christopher Blossom*, first performed in America, Chestnut Street Opera House, Philadelphia, October 9, 1899; first performed in New York at the Knickerbocker Theatre, November 20, 1899.

Elderberry. A retired manufacturer in PLANK'S 'Amateurs and Actors' (*q.v.*).

Elders (The). A farce by HENRY MAY, performed at Covent Garden in April, 1780.

Eldorado. A "folie musicale" in five scenes, adapted by H. B. FARRIE from 'La Cagnotte,' and first performed at the Strand Theatre, London, on February 10, 1874, with Edward Terry as the *Maire* of Foully les Oies, Miss Nelly Bromley as his daughter *Ferdurette*, and other parts by C. D. Marras, Harry Cox, E. J. Odell, Miss Maria Jones, Miss Topsy Venn, Miss Sallie Turner, and Miss Angelina Claude.

Eldred. A tragedy by JOHN JACKSON (*q.v.*), first performed at the Theatre Royal, Edinburgh, on February 19, 1774.

Eldred; or, The British Freeholder. A tragedy by JOHN JACKSON (*q.v.*), first performed at the Haymarket on July 7, 1775, with the author in the title part. The scene is laid in Cambria, in the time of Hengist and Vertimer. In this play we have 'the simple circumstance of a British freeholder triumphantly resisting the usurpation of a tyrant lord.'

Eldred, Joseph. Actor, born 1843, died 1894; after experience at Dublin, Liverpool, and Birmingham, made his London debut at the Olympic Theatre on June 16, 1868, as *Major Regulus Ratten* in 'Ici on parle Français.' In 1868-9 he was engaged at the society, where he was the first representative of *Roberto* in Gilbert's 'Robert the Devil,' of *Old Gray* in Robertson's 'Dreams' (in London), of *Monzo Pinzon* in Alfred Thompson's 'Columbus' (*q.v.*), and of the Jew bill discounter in Gilbert's 'Old Moore' (*q.v.*). Later in the year he went to the Olympic, where he was the original

interpreter of *Misrahu* in Halliday's 'Little Emily' (q.v.), and where, in 1875, he played *Melior Moss* in a revival of 'The Ticket of Leave Man'. In the provinces he made special successes in 'Nemesis' and 'The Princess of Trebizond'. Eldred was co-author (with Harry Faulton) of 'The Gay Musketeers' (1870) and (with H. P. Grattan) of 'Echoes of the Night' (1884). In Hollingshead's 'Gaiety Chronicles' (1898) he is described as "a clever character actor." See, also, T. F. Pemberton's 'Birmingham Theatres' (1899).

Eldridge, Mrs. Louisa (née Harwood). Actress, born in Philadelphia; made her first appearance when fifteen, at the old Chestnut Street Theatre in that city, joined, in succession, the companies of Peel's Museum and Barnum's Museum (as singing-soubrette and boy), married W. Eldridge, merchant, and retired for five years, returning to the stage (Barnum's, New York) in 1855. In 1860-61 was engaged at the New Bowery, going thence to Cincinnati and Washington. Among her chief roles were *Melaine Prudence*, *Aunt Della* in 'May Blossom', and *Aunt Eliza* in 'J. W. Keller's' 'Jangled Lives'.

Eleanor of Aquitaine, Queen of England. See **ELIZABETH**.

Eleanor's Victory. A drama by JOHN OXENFORD, founded on Miss Braden's novel of that name, and first performed at the St. James's Theatre, London, on May 9, 1865, with Miss Herbert as *Eleanor Lane*, Mrs. Frank Matthews as *Mrs. Leonard*, H. J. Montagu as *Lancelot Dorrell*, Frank Matthews as *Major Leonard*, J. Johnstone as *Lancelot Lane*, and other parts by A. Stirling, Gaston Murray, Frederic Robinson, and Miss Weber.

Eleazar, the Moor in Marlowe's 'Lost Dominion' (q.v.), is "such another character as Aaron in 'Titus Andronicus'" (Haddon).

Election (The). (1) A comedy in three acts, printed in 1749. (2) A musical interlude by M. P. ANDREWS (q.v.), produced at Drury Lane in 1774, with Bannister as John, Mrs. Love as his wife and Mrs. Wrighten as Sally, his daughter. In this piece, one *Truett* and a certain *Sir Constance* are candidates for a seat in Parliament. (3) An entertainment in two acts, by RICHARD LUMBERLAND, performed privately in 1778. (4) A comedy by JOANNA BATTIE, printed in 1802. This, in 1817, was turned into a three-act opera, with lyrics by S. J. Arnold, made by C. E. Horn, and was performed at the Lyceum Theatre in June of that year with H. Johnston as *Baltimore*, Hartley as *Freeman* and other parts by Horn, Chatterley, Miss Kelly, etc. The *Elect* in is for the borough of Westown; and *Baltimore* and *Freeman*, who are neighbours and hate each other, are the candidates. It turns out that they are sons of the same father, and they are thereupon reconciled.

Electra. (1) A tragedy by Sophocles, translated into English by I. Theobald (1714), George Adams (1729), T. Franklin (1759), R. Potter (1788), and H. C. Jebb (1804). See **SOPHOCLES**. (2) A tragedy translated by Dr. T. Franklin from the 'Orestes' of Voltaire (1761). (3) A tragedy by W. SHIRLEY, adapted from Sophocles, and printed in 1765. It had been accepted for Covent Garden in 1762-3, but was refused a licence. (4) A play from the 'Orestes' of Voltaire, performed at Drury Lane in October, 1776, with Smith as *Orestes*, Palmer as *Phoebus*, Mrs. Hopkins as *Clytemnestra*, Mrs. Halden as *Iphigenia*, and Mrs. Yates as *Electra*. (5) A tragedy translated from Euripides by Michael Woodhull (1782) and R. Potter (1783). (6) A burlesque, *Electra* in a New Electric Light, by FRANCIS TALPETH, first performed at the Haymarket Theatre, London, on April 25, 1856, with J. Clarke as *Luce*, H. Compton as *Egystia*, Mrs. Wilkins as *Clytemnestra*, Miss M. Ternan as *Orestes*, Miss L. Leclercy as *Chrysothemis*, Miss F. Wright as *Pylades*, and Miss Eliza Weekes as *Electra*.

Electric Spark (The). An 'operatic absurdity' by C. F. PIPER and C. D. BLAKE, first performed in America, and produced at the Prince's Theatre, Manchester, May 28, 1883.

Elephant (Der). See **SCORPION, THE**.

Elia. Maid to Zephira in MARLOWE'S 'Tamburlaine the Great' (Part I).

Eleventh Commandment (The). A play in four acts, by HENRY CASTLETON, Theatre Royal, Margate, December 4, 1899.

Eleventh Hour (The). A drama by RONALD MACDONALD and H. A. SAINTSBURY, Prince of Wales's Theatre, Birmingham, September 14, 1890.

Eleventh of June (The). See **RYL-VESTER DAGGERWORD**.

Elfe; or, The Cherry Tree Inn. A drama in three acts, by DION BOUTICAULT, first performed at the Theatre Royal, Glasgow, on March 10, 1871, produced at the Gaiety Theatre, London, on December 4, 1871, with Mrs. Boncourt as *Elfe*, Miss Beltrud as *Rev. Arcenelle*, H. Neville as *Rob. Ferns*, Atkins as *Sadlow* (a waxwork showman), W. Hignold as *Joe O'Leary*, etc. *Elfe*, who loves *Rose* and is beloved by *Elfe*, is accused of robbing the inn, but the crime has really been committed by his rival, *Degear*, disguised in a waxwork mask which has been made by *Sadlow* in the likeness of *Bob's* face.

Elfin Tree (The). An operetta, libretto by ALFRED E. T. WATSON (C. PAYTON WREY), music by Louis Diehl, produced at Alexandra Palace, London, on May 12, 1875.

Elfinella; or, Home from Fairyland. A play in four acts, by ROSS NEIL (q.v.), first performed at the Princess's Theatre, Edinburgh, on October 15, 1875, with

Mrs Heath in the title part and Wilson Barrett as *Waldemar*, produced (with music by Alfred Cellier) at the Princess Theatre, London, on June 4, 1878, with Miss Heath as before, Miss D. Drummond as *Lea*, Miss M. Milton as the *Fairy Queen*, Miss C. Canto as *Gretchen*, Charles Warner as *Waldemar*, H. Russell as *Frederic*, and W. Rignold as *Hens*. "A graceful and poetic work, but deficient in dramatic purport and interest" (Dutton Cook).

Elfrid, or, The Fair Inconstant. A tragedy by ANNE HILL (q.v.), first performed at Drury Lane in January, 1770, with Mrs. Bradshaw as the heroine, Heath as *Athelwold*, Powell as *King Edgar*, Mrs. Knight as *Orsino*, etc. *Elfrid*, wife of *Athelwold*, is false to him with the *King*, and is killed by him. This play was afterwards rewritten and reproduced as *Athelwold* (q.v.). (2) *Elfrid*, a tragedy by JOHN JACKSON (q.v.), acted at the Haymarket in 1778. See *ELIZABETH*.

Elfrida. A dramatic poem by WILLIAM MASON published in 1753, adapted to the stage, and performed, with music by Dr. ARNE, at Covent Garden Theatre, on November 21, 1772, with Mrs. Hartley as the heroine, Mrs. Mattheus as *Alfreda*, Smith as *Athelwold*, Bannister as *King Edgar*, Clarke as *Orsino*, and a chorus of British virgins, in which Miss Alley was the principal performer. "It is wretchedly acted," wrote Walpole to the author in the following February, "and worse set to music. *Orsino* (Clarke) had a broad Irish accent. *Edgar* (Bannister) stared at his own crown, and seemed to fear it would tumble off. Smith did not play *Athelwold* at all. Mrs. Hartley is made for the part (*Elfrida*), if beauty and figure would suffice for what you write, but she has no one symptom of genius. Still, it is very affecting, and does admirably for the stage, under all these disadvantages." *Elfrida*, arranged for the stage by Mason himself, and fitted with music by Giardini, was acted at Covent Garden in February 1772, with Mrs. Hartley, Mrs. Mattheus and Clarke as before, Lewis as *Athelwold*, and Aikin as *Edgar*. In this play, as in *Elfrid* (q.v.), *Edgar* falls in love with *Elfrida*, but Mason gives a different turn to the relations between *Edgar* and *Athelwold*.

Elgitha. A character in J. E. KNOX'S *Brian Borlome* (q.v.).

Elidura. Son of *Elfrid* in JACKSON'S play so named (q.v.).

Eligible Bachelor (An). A comedy in one act, produced at the Strand Theatre, London, December 9, 1871.

Eligible Villa (An). An operetta, music by M. Gaston, Gaiety Theatre, London, April 10, 1880.

Elisor. The Queen in SHAKESPEARE'S *King John* (q.v.).

Elisot. A conspirator in OTWAY'S *Venice Preserved* (q.v.).

Elisina. A melodrama adapted by CHARLES MORITZ KLASSET from the French, performed at Richmond, Surrey, and printed in 1824.

Elisir d'Amore (L'). See *ADINA*, *DUCAMARA*, *ELIXIR OF LOVE*, and *LOVE SPELL*.

Elisir of Life (The). A drama in three acts, by GEORGE CONQUEST, produced at the Grecian Theatre, London, on September 20, 1872.

Elisir of Love (The). An opera in two acts, music by Donizetti, libretto by T. H. REYNOLDS (q.v.), produced at the Surrey Theatre in 1852, with Templeton as *Ascanio*, Reynolds as *Serpent Brécor*, Halle as *Ducamara*, Miss Hunter as *Adina*, brought out at the Princess Theatre in 1854 with Allen as *Ascanio*, Paul Bedford as *Ducamara*, and Miss Austin as *Adina*. See *DUCAMARA*.

Elisir of Youth (The). A farcical comedy in three acts, founded by GEORGE B. MILES and LEONARD MURKIN on the 'Backstage of Hirschberger and Krantz, and first performed at the Vaudeville Theatre, London, September 9, 1880, with a cast including G. Siddons, Miss Ellis Jeffreys, Miss J. Neville, Miss F. Wood, and Miss M. Legrand.

Eliza. An "entertainment" by RICHARD ROLT, set to music by Dr. ARNE, and performed at Drury Lane in 1757.

Elizabeth. Queen to Edward IV. in SHAKESPEARE'S *Richard III* (q.v.).

Elizabeth, The Princess (afterwards Queen of England), figures in the old play called *Courtesy Earl of Devonshire*, or *The Troubles of the Princess Elizabeth*, and also in TOM TATTON'S *Twist and Crown* (q.v.). See *ELIZABETH* (Queen of England).

Elizabeth, Queen of England, figures in *Albion Queen*, in JOHNS'S *Earl of Essex* (q.v.) in Hoon and German's *Merrie England* (q.v.), and in all versions of MOTT'S *Kentworth* (q.v.) besides being the *Cynthia* of LILL'S *Madwoman* (q.v.). She is also the leading personage in *Elizabeth, Queen of England*, a tragic play in five acts, translated from the Italian of Ottavio, and produced at the Amphitheatre, Liverpool, June 14, 1880, brought out at the Lyceum Theatre, London, December 18, 1880, with Mrs. F. W. Lander (Miss Barrett) as the Queen, Miss K. Harcourt as *Lady Sarah Howard*, Allerton as *Essex*, Harcourt as *King James of Scotland*, and C. F. Coghlan as *Francis Bacon*. The same play, translated by THOMAS WILLIAMS, was performed at Drury Lane on July 14, 1887, with Edme Ristori in the title part, Miss Sophie Kyre as *Lady Sarah*, J. H. Barnes as *Essex*, A. Dacre as *Bacon*, A. Matthews as *Burleigh*, T. F. Nye as *Drake*, and H. Nichols as *Danvers*. See *ENGLAND'S ELIZABETH*.

E-l-i-a-b-e-t-h, or, The Don, the Duck, the Drake, and the Invisible Armada A profoundly historical, but long forgotten by F. C. BURKARDT's first performance at the Van der Vaal Theatre, London, November 17, 1874, with F. Thorne as Queen Elizabeth, H. Honey as Drake, W. H. Bingle as Sir Christopher Hall, H. David James as Don Ferno Waterhouse, Miss A. Newton as Raleigh, and Miss Betty Traynor as Tibbiana.

Elizabethan Stage Society (The) had its origin in the Shakespeare Reading Society founded by William Poel in London in 1875 for the recitation of plays by Shakespeare. This Society decided in 1887 to give a reading in public, choosing for the purpose *The Merchant of Venice*, which was recited, in modern dress and with a backdrop and draped curtains only, in the Holman Theatre (University College) and such readings at different places followed till 1892. Measure for Measure was rendered without scenery but in Elizabethan costume, at the Laburnum Hall, Notting Hill. In 1892 and 1893 respectively, the Society interpreted *The Two Gentlemen of Verona* and *Love's Labour's Lost* in similar fashion. In the autumn of the last named year the Society converted the interior of the Roality into "as far as a representation of the old Fortune play-house and theatre could admit of" and *Verona* gave a representation of *Measure for Measure*, the audience immediately occupying the stage wearing Elizabethan costumes. This was so successful that it suggested the idea of a Society for the staging of our performances—associated in its name with the name of The Elizabethan Stage Society, was born. Under the auspices of this body, and under the leadership of William Poel the following plays have been performed under Elizabethan conditions (as they are known): *The Taming of Shrew*, Gray's Inn Hall, 1896; *Marlowe's Doctor Faustus* (prologue by A. C. Swinburne), St. George's Hall, 1896; *The Two Gentlemen of Verona*, Merchant Taylors' Hall and Charterhouse, 1896; *Twelfth Night*, Middle Temple, 1897, scenes from *Arden of Feversham* and *Edward III.*, St. George's Hall, 1897; *The Tempest*, Mansion House and Guildsmith's Hall, 1897; *The Corcorant*, Inner Temple, 1898; *Middletown and Bowley's Spanish Oyster* (prologue by A. C. Swinburne) 1898; *The Broken Heart*, St. George's Hall, 1898; *The Good Shepherd*, Fulham Palace, 1898; *The Merchant of Venice*, St. George's Hall, 1898; *The Alchemist* (Ben Jonson), Apothecaries' Hall, 1899; *Lochner* (A. C. Swinburne), St. George's Hall, 1899; *Calderon's Life's Dream*, St. George's Hall, 1899; *Kalidasa's Sakuntala*, Botanical Gardens, 1899; *Richard II.*, London University, 1900; *Moliere's Don Juan* (translated), Lincoln's Inn Hall, 1900; *Hamlet* (First quarto), Carpenter's Hall, 1900; *Samson Agonistes*, South Kensington Museum, 1900; *Schiller's*

'Wallenstein' (Colledge's version), London University, 1961; 'Everyman', Charterhouse, London 1963; 'The Alchemist' Imperial Theatre London, 1967; 'Edward II' New Theatre, Oxford 1969; 'Much Ado About Nothing', Court Theatre, London, 1964.

Kila Nov 4, 1964

Ella Rosenberg. A melodrama in two acts, by JAMES HENNEY, first performed at Drury Lane on November 12, 1847.

Ellen, or, Love's Cunning. A comedy in 3 Acts, by W. T. Ansell, first performed at the Haymarket Theatre, London, on April 14, 1870, with Miss Florence Terry in the title part, Miss J. Henry as *Lady Arden*, W. Terriss as *Walter North*, Charles Kelly as *Tom Piper*, and other roles by H. Howe, Norman Forbes, J. W. Ansell, and Miss Emily Thorne. Proving unsuccessful, the play was revised and re-produced at the same theatre, June 12, 1870, under the title of *Brace*, with Kelly as before, W. Terriss as *Hugh Merryman*, Miss Henry as *Mrs. Merryman*, and other parts by J. W. Ansell, H. Howe, N. Forbes, Miss Howell, Miss J. Boscille, and Miss Emily Thorne.

[illegible]

Elliott, Gertrude, Actress, made her London debut in *The Loveboy* and the *Lively Lovers* (1911), the waifs after the first *Princess Alice* in *A Royal Family* (1912), and the first Lucy in *A Half-North's Experiment* (1913). In 1914 she impersonated in the English provinces *Joan Brown*, *Opheia*, the heroine of *The Devil's Disciple* (1915), and the boy in *Carrots*. She was the heroine of *Mice and Men* (1916), *The Light that Failed* (1918), and *The Edge of the Storm* (1921).

Willott, Maxine. Actress, born in Rockland, Maine, made her debut in America in 1901 as a member of E. S. Willard's touring company. Her first original part was that of *Lady Gylking* in 'The Professor's Love-Story'. In 1905 she came to England, with Augustin Daly's troupe, appearing in London as *Sylvia* in 'The Two Gentlemen of Verona' and *Hermina* in 'A Midsummer Night's Dream'. In 1909 she returned to London, and undertook, at the Duke of York's Theatre, the chief female rôle in 'The Cowboy and the Lady' and in 'An American Citizen', in both of which she had previously figured in the States. She has been seen in America as *Grace* in 'London Assurance', *Dora* in 'Diplomatic', *Santa* in 'The

in 'Judah' *Beatrice Schern* in 'A Fool's Paradise,' *Mrs. Attenby* in 'A Woman of No Importance,' and characters in 'A Gilded Fool,' 'In Mizoura,' 'Nathan Hale,' etc.

Elliott, W. G. Actor, after experience with the A.D.C., Cambridge, began his professional career at the Haymarket Theatre in 1882, as *Limpet* in a revival of 'The Overland Route' (q.v.). At this theatre he was the first representative of *Sir George Parnacott* in 'Lords and Commons' (1888). After this came an engagement in America with Miss Rosina Vokes (Mrs. Cecil Clay), with whom he played *Ecdes* in 'Caste,' *Leige* in 'The Parvenu,' *Admiral Hankling* in 'The Schoolmistress,' *Jack Deedes* in 'A Pantomime Rehearsal,' etc. It was in the last-named part that he reappeared in London (Ferry's Theatre, 1891), following this up with *Montagu Trumble* in the first cast of *Pierrot* 'The Times.' In 1893 he was at the Court Theatre, where he was the original impersonator of *Rosencrantz* in Gilbert's 'Rosencrantz and Guildenstern,' *Sir Charles Jenks* in 'Marriage,' the *Comte de Grand* in 'The Amazons,' etc. Other original parts since played by him in London include *Christian* in 'A Gauntlet' (Royalty, 1894), *Montague Lushington* in 'The Maqueraders' (St. James's, 1894), *Lord Devenish* in 'Guy Donville' (St. James's, 1901), and *Petruchio* in 'The New Baby' (Royalty, 1901). At the Haymarket in 1907 he was in the original casts of 'The Little Myster,' 'The Maquerades of Jane,' and 'The Black Tulip,' and at the same theatre in 1909 he was *Sir Benjamin Backote* in 'The School for Scandal.'

Ellis, Havelock, miscellaneous writer, has edited plays of Christopher Marlowe (1887), of John Ford (1888), and of Thomas Middleton (1887-90).

Ellis, Walter L. J. Dramatic author and critic, has written the following plays, some of which are included in French's series of acted dramas: 'The Evergreen,' 'A Fair Exchange,' 'Faultless,' 'Good bye,' 'The Lawyer,' 'The Love Test,' 'Mem. 7,' 'My First Brief,' 'Our Cousin,' 'Position,' 'Twenty Minutes Late,' Vol. III.

Elliston, Robert William, Actor and theatrical manager, born in London, April, 1774, died July, 1831, the son of a watchmaker, and intended for the Church, but, having taken part in theatrical performances at school and afterwards as an amateur, eventually left home and engaged himself to Dimond, the manager at Bath. There he appeared, according to Genest, on April 14 1791—according to Raymond, his biographer, on April 21, 1792—as *Trenel* in 'Richard III.' He afterwards acted at Bristol and on the York Circuit. In 1794 he returned to Bath, with which he remained connected for some years while making appearances in London. Thus at Covent Garden in 1796-7 he played *Shylock* (in 'The Jew'), young *Norval*, and *Phidias*. At the Haymarket in 1797 he was seen as *Othello*, *Shylock*, and *Sir Edward Mortimer*,

and at the same theatre in 1803 and 1804 his roles included *Holapur*, *Richard III.*, *Henry V.*, *Orlando*, *Rolla*, *George Barnwell*, the *Stranger*, *Sir George Argy*, young *Hilding*, *Harry Deventer*, *Dick Dowlas*, *Dr. Pangloss*; he was also in the first cast of 'Love Laughs at Locksmiths' and other pieces. At Drury Lane in 1804-5 his repertory included *Hamlet*, *Benetick*, *Romeo*, *Coriolanus*, *Archer*, *Doricourt*, *Charles Surface*, etc., and he was the original *Duke Aranza* in 'The Honeymoon' and the first *Lucretia* in his own play, 'The Venetian Outlaw' (q.v.). *Petruchio*, *Rover*, and young *Rapid* were among his parts at the Haymarket in 1805. At Drury Lane between 1806 and 1809 he played *Mercutio*, *Valentine* in 'Love for Love,' young *Mabel*, *Sir Harry Huddar*, *Lord Turney*, *Captain Absolute*, *Puff*, etc., also 'creating' *Fitzharding* in 'The Curfew,' *Lothair* in 'Adelgitha,' and other characters. In 1809 he became lessee of the Royal Circus (afterwards the Surrey Theatre), retaining the control of it till 1812, and appearing meanwhile at the Haymarket (in 1811) as *Perre*, *Lothario*, *Joh Thorsberry*, and *King Charles II.* in 'The Royal Oak,' of whom he was the first representative. His performances at Drury Lane between 1812 and 1815 included *Blindbrooke* in 'Richard II.' and *Joseph Surface*. In 1813 he undertook the management of "Little Drury Lane," shortly afterwards christened "The Olympic." From this he passed in 1815 to the sole proprietorship of Drury Lane, a position which he held till 1823, when he was adjudicated bankrupt. "His pecuniary affairs," says Genest, "were involved in great difficulties by his own fault, for with common prudence he might have been a rich man." During his regime he had employed as stars Edmund Kean, Young Macready, and Miss Vestris, with Clarkson Stanfield and David Roberts as his chief scenic artists. Among his own impersonations had been *Falstaff*, *Richard III.*, *Macduff*, *Ranger*, and young *Marlow*, with one or two "original" parts. His last appearance at Drury Lane was on May 11 1826. With 1827 began his second leaseholdship of the Surrey Theatre, marked by the engagement of T. P. Cooke and the production of 'Blackey'd Susan,' and concluding in 1831, his final appearance as an actor being made there on June 24 of that year. On July 6 he died, of apoplexy. In addition to his London theatrical management, he had conducted similar enterprises in Manchester, Leicester, and Birmingham. Besides 'The Venetian Outlaw' (1805), 'No Prelude' (1805) was from his pen. Lord Byron said he 'could conceive nothing better than Elliston in gentleman's comedy and in some parts of tragedy.' Leigh Hunt wrote of him in 1807 that he was 'already the second tragedian on the stage,' adding: "That Mr. Elliston's tragic genius is naturally equal, if not superior, to that of Mr. Kemble, may be seen in his quick conception of whatever is most poetical, or, in other words, most faithful, in tragedy. . . . Mr. Elliston's peculiar warmth

of feeling has rendered him the best lover on the stage both in tragedy and comedy. . . . He appropriates almost exclusively to himself the hero of genteel comedy. . . . I consider Mr. Elliston, not only with respect to his versatility, but in his general excellence and in the perfection to which he has brought some of his characters, the greatest actor of the present day." (*Critical Essays on the Performers of the London Theatres*). See, also, Charles Lamb's 'Last Essays of Elia' ('To the Shade of Elliston and Eliza Tombs,' 1831). Elliston, says Robinson, had 'a frank hearty manner, set off by a good deal of grace, that made his comedy very delightful' ('*The Old Playgoer*,' 1846). Planché says "Elliston was one of the best general actors I have ever seen, but the parts in which he has remained unrivalled to this day were the gentlemanly roles an agreeable rattles in high comedy. His *Junius*, *Archer*, *Marlow*, *Baricourt*, *Charles Surface*, *Boyer*, *Tamont* and many other such characters he made his own—and no wonder for these characters reflected his own" (*Recollections*, 1872). "His voice," says W. Donnan, "was of a superior quality of great compass, and capable of any intonation: his face noble, and his height about five feet ten" (*Recollections*). For biography consult the 'Memoirs' by Raymond (1845); Osbert's 'Dramatic Biography,' the 'Biographical Dramatica,' (see also 'English Stage,' Macready's 'Reminiscences,' etc.

Elly. A play by FRED MARSDEN, first performed in New York at Niblo's Garden, December 21, 1841.

Elmerick, or, Justice Triumphant. A tragedy by GEORGE LILLO, first performed at Drury Lane on February 21, 1740, with Quin in the title part.

Elmire. A character in the English versions of MOLIÈRE'S 'Tartuffe' (q.v.).

Elmore, Margaret. The heroine of 'Loves Sacrifice' (q.v.).

Eloise. A tragedy by FREDERICK REYNOLDS taken from the 'Nouvelle Héloïse' of Rousseau, and performed at Covent Garden in December, 1796, with Miss Brunton in the title part.

Eloped; or, Babes and Beetles. See *BABES IN THE WOOD* (Tom Taylor).

Eloped with a Circus Man. A play by F. G. MAUDER and J. W. McGRATH, first performed at Bridgeport, Ct., January 14, 1888—produced under the title of 'The Circus' Philadelphia, February 22, 1887—first performed in New York, March 28, 1892.

Elopement (The). (1) A farce by WILLIAM HAYMAST acted at Drury Lane in 1761. (2) A pantomime entertainment at Drury Lane in 1777. (3) 'Elopement' a comedy in two acts, by HENRY ARTHUR JONES, produced at the Theatre Royal, Belfast, on August 16, 1889, with J. F. Young as *John Hammett*, E. S. Willard as *Paul Jones*, and Mrs. E. S. Willard as *Maggie*.

Elopements in High Life. A comedy in five acts by ROBERT SULLIVAN, first performed at the Haymarket Theatre, London, on April 7, 1850, with Harry Sullivan as *Francis W. Warren* as *Charles Percival*, W. H. Chippendale as *Lord Elliston*, H. Howe as *Tom Singleheart*, H. Clapton as *Captain Jack*, J. B. Buckstone as *Jimmy Tulip*, Miss Reynolds as *Mrs. Louisa Lovelock*, Miss Louisa Howard as *Katherine*, Mrs. Buckingham as *Sybil*, and Mrs. Fitzwilliam as *Lady Betterton*.

Ellington, Thomas. Actor and theatrical manager, born in London, 1684, died 1752, after some experience as an amateur, made his professional debut at Drury Lane in December, 1729, as *Oronoko*, and remained connected with that theatre till 1732, when he went to the Smock Alley Theatre, Dublin, to play "lead." In the following year he married the daughter of the (senior) Joseph Ashbury (q.v.), on whose demise in 1738 he received the direction of the theatre—a position which he retained till his own decease. Between 1731 and 1739 Ellington made many appearances in London. In the first named year he was at Drury Lane, playing *Hector*, *Cassius*, and so forth; in 1736, at Lincoln's Inn Fields where he was seen as *Hamlet*, *Pyrrhus* etc.; in 1738, at Drury Lane and in 1739 at the same theatre enacting *Ukell*, *Antony*, *Cato* and other characters. He was the original representative of *Pembroke* in Rowe's 'Lady Jane Grey' (1715), *Charles Courtwell* in 'Woman a Riddle' (1716), *Sir Harry Kneble* in 'The Artful Husband' (1717), the title character in 'Buzza' (1719) etc. "Mr. Ellington," says Chetwood, "was a true copy of Mr. Verbruggen, but the former had an infinite fund of (what is called low) humour on the stage" ('History of the Stage'). See Hitchcock's 'Irish Stage' ('Curiosities' History of the Stage,' Davies' 'Dramatic Miscellanies,' Genest's 'English Stage,' etc.

Elsa Dene. A drama in four acts, by A. C. CALVERT, first performed at Brighton, October 14, 1886, produced at the Strand Theatre, London, on October 23 in the same year, with Miss Agnes Hewitt in the title part.

Elsie. A drama in one act, by F. W. HODGKINSON, first performed at the Globe Theatre, London, September 8, 1883.

Elsie Venner. This fantastic tale by Oliver Wendell Holmes, first published in 1881, was dramatized in America, the play being produced in 1885 at the Boston Theatre. The result, says Holmes's biographer, "was absolute failure. Holmes himself said in conversation: "It was bad, very bad. It was not *Elsie Venner*—my *Elsie Venner*, they had made it into a melodrama, and the psychology was not there. . . . It was the novel vulgarized. You may imagine Elsie, with her strange eyes and the snake look in them, but you cannot see her on the stage. The illusion would not hold there."

Elwood, Arthur. Actor; figured in the original casts of 'The Rector' (1883), 'The Blue Bells of Scotland' (1887), 'Calumny' (1889), 'Dick Venables' (1890), 'Hedda Gabler' (*Löfborg*, 1891), 'The Hon. Herbert' (1891), Benham's 'Awakening' (1892), 'The Transgressors' (1894), 'Nelson's Enchantress' (1897), 'The Happy Life' (1897), 'The Wisdom of the Wise' (1900), etc. He has also been seen in London as *Captain Hawtree* (1889), *Major Treherne* in 'Cyril's Success' (1890), *Captain Hawksley* (1890), *Smooth* in 'Money' (1891), etc.

Elysium. A play by WILLIAM FLERON, founded on Mario Urchard's novel, 'Mon Oncle Barbasson' (Gymnase, Paris, 1871), and first performed at Hermann's Theatre, New York, May 16, 1893.

Elze, Karl. Author of 'Essays on Shakespeare' and 'William Shakespeare: a Literary Biography,' both translated into English by Miss L. D. Schmitz, and published in that form in 1874 and 1888 respectively; author, also, of an essay on Sir William Davenant in the 'Shakespeare Jahrbuch' (1869), and editor, likewise, of Chapman's 'Alphonsus' (1867) and S. Rowley's 'When You See Me' (1874).

Embassy (The). A play in three acts, adapted by J. R. PLANCHÉ from the French, and first performed at Covent Garden on March 22, 1841, with a cast including Mdme. Vestris, Miss Tree, and J. R. Anderson.

Emden, T. Walter L. Architect, born 1847; son of W. S. Emden (*q.v.*); designed the following London theatres—the old Court, the new Court, Terry's, the Garrick, and the Duke of York's; also, the Ipswich Theatre, the City Theatre, Sheffield, and the Theatre Royal, Newcastle-on-Tyne. In several London theatres he has carried out large structural alterations, and he has designed many other places of entertainment in town and country.

Emden, W. S. Theatrical manager and playwright; was, with F. Robson (*q.v.*), co-lessee of the Olympic Theatre, London, from August, 1857, to September, 1864.—MRS. W. S. EMDEN was engaged as an actress at the Olympic during her husband's régime, appearing in such original parts as *Nanina* in 'The Doge of Duralto,' *Zemila* in H. J. Byron's 'Mazeppa' (*q.v.*), etc.—HENRY EMDEN, son of the above, is well known as a scenic artist. See EMDEN, T. WALTER.

Emerald, King. See KING EMERALD.

Emerald Queen (The). A drama by W. TRAVERS, Britannia Theatre, London, July 18, 1870.

Emerald Ring (The). A play by JOHN BROUGHAM, produced at the Broadway Theatre, New York, in December, 1868, with Barney Williams in the chief part.

Emerance. Daughter of *Eudes*, Duke of Aquitaine, in GRATTAN'S 'Ben Nazir' (*q.v.*).

Emery, John. Actor, born at Sunderland, September, 1777; died in London, July, 1822; son of Mackle Emery (*q.v.*); was educated at Ecclesfield in Yorkshire ("where he doubtless acquired that knowledge of the dialogue which obtained for him so much celebrity"). He was trained to be an instrumentalist, and began life in the orchestra of the Brighton Theatre, where he made his *début* as an actor as *Old Crazy* in 'Peeping Tom' (*q.v.*). After this came country engagements with John Bernard and Tate Wilkinson, followed by an engagement at Covent Garden, where he was first seen on September 21, 1798, as *Frank Oatland* in 'A Cure for the Heart-ache' and *Lovegold* in 'The Miser.' These were followed at the same house by his *Abel Druggier* in 'The Tobacconist,' *Orson* in 'The Iron Chest,' *Daniel Douglas* in 'The Heir at Law,' and so forth. At the Haymarket in 1800 he played *Zekiel Homespun* in 'The Heir at Law.' In 1800–1801 he was at Covent Garden, where he was the original *Stephen Harrowby* in 'The Poor Gentleman.' At the Haymarket in the latter year he represented *Clod* in 'The Young Quaker' and *Farmer Ashfield* in 'Speed the Plough.' From 1802 till 1820 Emery was employed at Covent Garden, where he was the first performer of *Dan* in 'John Bull,' *Sam* in 'Raising the Wind,' *Tyke* in 'The School of Reform,' *Dandie Dinmont* in Terry's 'Guy Mannering,' *Ratcliff* in the same adapter's 'Heart of Midlothian,' and *Moustache* in 'Henri Quatre.' During the same period Emery appeared as *Silence* in 'Henry IV.,' *Caliban* and *Barnardine* in 'Measure for Measure,' *Lockit* in 'The Beggar's Opera,' *Hodge* in 'Love in a Village,' *Dougal* in Terry's 'Rob Roy,' etc. His last appearance was on June 29, 1822, as *Edie Ochiltree* in 'The Antiquary.' He had some gifts as a pictorial artist, and between 1801 and 1817 was a frequent exhibitor at the Royal Academy. Hazlitt wrote of him: "In his line of rustic characters he is a perfect actor. His *Hodge* is an absolute reality, and his *Lockit* is as sullen, gloomy, and impenetrable as the prison walls of which he is the keeper. His *Robert Tyke* is the sublime of tragedy in low life" ('Criticisms and Dramatic Essays'). W. Robson says: "He understood and could play Shakespeare. His *Caliban* was by far the best that has been seen since Charles Bannister; his *Sir Toby Belch*, his *Gravedigger*, his *Dogberry*, I have never seen equalled; but his *Barnardine* was the most astonishing. . . . He was great in the nervous, strong parts of our old comedies, and was really *Dandy Dinmont* himself" ('The Old Playgoer'). See, also, 'The Thespian Dictionary,' Oxberry's 'Dramatic Biography,' Genest's 'English Stage,' Bernard's 'Recollections,' Donaldson's 'Recollections,' Lamb's Essays, Leigh Hunt's 'Critical Essays,' etc.

Emery, Mackie. Actor, died 1875; is described in Osberry's 'Dramatic Biography' as 'an actor of some ham up but little originality'. His wife appeared at the Haymarket in 1862 as *Deane Ashbell* in 'Speed the Plough', and was afterwards employed at Covent Garden.

Emery, Samuel Anderson. Actor, born in London, 1817, died July 1881, son of John Emery (q.v.), made his professional debut in 1838 in the provinces, beginning his metropolitan career, in effect in April, 1841, at the Lyceum as *Lucas* in 'The Miller's Maid' (q.v.). After appearing as *Pasture* in 'A Roland for an Oliver', he joined the Keeleys at the Lyceum, where he was the first representative of *Jonas* in Stirling's adaptation of 'Martin Chuzzlewit', *Will Fern* in the same adapter's version of 'The Chimes' (1845), *John Peerybottle* in Albert Smith's 'Cricket on the Heath' (1845), and *Anthony Latimer* in 'The Crime' (1847). In 1853 he migrated to the Olympic and was there notable as the original performer of *Frucht* in 'Past and Passion' (1853), *Ross* in 'The Bridge-Burner' (1854), *Peter* in 'Still Waters Run Deep' (1855), and *King Gander* in 'The Discreet Princess' (1855). In the following year he was for a time lessee of the Mary Anne Theatre. In the course of the twenty years that followed he sustained the following (and other) original parts: *Thos. of Beau Brummage* in 'Black and White', *John Gray* in 'The Banishment' (1856), *John Deane* in 'The Master of Ravenshoe' (1860), *Josh Parrot* in 'A Long Stroke' (1861), *Paul Perkin* in 'Little Emu' (1861), *Dr. Parnell* in 'Donna's Vicar of Wakefield' (1870), *Captain Cuttle* in 'Heart's Delight' (1873), *Major Redburn* in 'England in the Days of Charles II.' (1877), and *American* in 'Proof' (1877). His other important parts included *Sir Peter Teazle* (Olympic, 1855), *Robert Macaire* (Lyceum, 1855), *Mathieu* in 'The Octagon' (Adelphi, 1860), *John* in 'The Lancashire Lass' (Queen's, 1868), *Peter Hayes* in 'Arkwright's Wife' (to be 1873), *Alfred* in 'Arrah-na-Pegie' (Adelphi, 1871), and *Martin Trenchard* in 'True to the Core' (Adelphi, 1871). His last appearance in London was made in 1878. His activities included a short engagement in America late in the sixties, and, just before his death, a tour of the colonies. "Everything Sam Emery touches dramatically," wrote Edward Stirling, "impresses his audiences with truth to nature. Even in the smallest detail of character that excellent quality is worked out" ('Old Drury Lane').

Emery, Winifred. Actress, daughter of Samuel Anderson Emery (q.v.), made her professional debut at the Alexandra Theatre, Liverpool, as the child in 'Green Bushes'. Her earliest appearance in London was at the Princess's Theatre in 1871 in the part of *Lucy* in 'Beauty and the Beast'. Her first engagement as an adult performer was with Miss Linton at the Imperial The-

atre in 1879. At the Court Theatre in September of that year she played *Amelia* in a revival of 'Fernando', her first original part being that of *Minnie* in 'A Clerical Error' at the same theatre in the following month. Since then she has been the first representative of the following (and other) characters: —At the Court, *Florence* in 'The Old Love and the New' (1879); at the Haymarket, *Rosalie* in 'A Bridal Tour' (1880), at the St. James's, *Nabel* in 'Corralle' (1881), at Tivoli's, *Mrs. Sunny* in 'Annie' (1882); at the Vaudeville, *Rose* in 'Confession' (1883), at Terry's, *Mrs. Ford* in 'The Real Little Lord Fauntleroy' (1886); at Drury Lane, *Syed* in 'The Armada' (1887), at the Vaudeville, *Kate* in 'That Dr. Cupid' (1888) and *Lady Fenton* in 'The Old House' (1889), at Drury Lane, *Mildred* in 'The Royal Oak' (1890), at the Vaudeville, *Clarence* in R. Buchanan's play (1890), and *Fanny Heyden* in 'Miss Tomboy' (1890), at the Olympic, *Grace* in 'The People's Idol' (1890), *Addie* in 'Father Beaumais' (1891), and *Medicine* in 'The Acrobat' (1891), at the Avenue, *Cynthia* in 'The Crusaders' (1891), at the Comedy, *Remond* in 'Sowing the Wind' (1893), *Elizabeth Linley* in 'Dick Sheridan' (1894), *Mary* in 'The New Woman' (1894), *Theophila* in 'The Benefit of the Doubt' (1895), and *Mrs. Castello* in 'The Late Mr. Castello' (1895), at the Lyceum, *Barride* in 'For the Crown' (1898), at the Haymarket, *Renee de Lachefort* in 'Under the Red Robe' (1898), *Comtesse de Candale* in 'A Marriage of Convenience' (1897), *Lady Babbie* in 'The Little Minister' (1897), the heroine in 'The Manoeuvres of Jane' (1898), *Rose* in 'The Black Tulip' (1899), and the *Comtesse d'Astreville* in 'There's Many a Slip' (1902). Miss Emery has also been seen in London in the following (and other) parts: —*Nichette* in 'Heartsease' (Court, 1880), *Nervous* in 'The Merchant of Venice' (Lyceum, 1881), *Mrs. Featherby* in 'A Willow Hunt' (Vaudeville, 1881), *Lothe* in 'Two Roses' (Lyceum, 1881), *Lydia Languish* (Vaudeville, 1882, and Haymarket, 1890), *Sophie* (and *Olivia*) in 'Olivia' (Lyceum, 1895), *Marguerite* in 'Faust' (Lyceum, 1896), *Jessie* (Lyceum, 1897), *Ida* in 'Werner' (Lyceum, 1897), *Lady Teazle* (Vaudeville, 1890, and Haymarket, 1900), *Kate Hardcastle* (Vaudeville, 1890, and Haymarket, 1900), *Vashti* in 'Judah' (Shaftesbury, 1890), *Pauline Deschappelles* (Olympic, 1890), *Mrs. Haller* (Olympic, 1891), *Bess* in 'The Lights o' London' (Olympic, 1891), *Mona* in 'Ben my Chree' (Olympic, 1891), *Ophele* (Olympic, 1891), *Gilbert* in 'Frou-Frou' (Comedy, 1894), and *Ester* in 'Caste' (Haymarket, 1902). Miss Emery acted in America in 1884 and 1887 as a member of the London Lyceum company.

Emigrant's Daughter (The). A drama in one act, founded by H. J. RAYMOND on an American tale, and first performed at the English Opera House, London, August 8, 1838.

Emigration. (1) An Irish drama by HARRY CONNOR, Queen's Theatre, Dublin

July 13, 1880. (2) An Irish drama in four acts, by HUBERT O'GRADY, Princess's Theatre, Glasgow, May 14, 1883.

Emilia. (1) A tragi-comedy, dedicated to "the only few," printed in 1672. (2) A tragedy by MARK ANTONY MEILAN (1771).

Emilia. (1) Wife of *Iago* in 'Othello' (q.v.). (2) A lady in 'The Winter's Tale' (q.v.).

Emilia Galotti. A tragedy by LESSING, performed at Drury Lane (in English) in October, 1794, with Miss Miller in the title part, J. P. Kemble as the *Prince of Guastallo*, C. Kemble as *Appiani*, Palmer as *Marinelli*, Wroughton as *Odarto*, and Mrs. Siddons as the *Countess Orsina*. An English version by B. THOMPSON was printed in 1800. The original piece was performed at the St. James's Theatre, London, in 1852, with Henry Devrient as *Appiani*.

Em'ly; or, The Ark on the Sands. A drama adapted from Dickens's 'David Copperfield' (q.v.), and produced at the Queen's Theatre, Manchester, March 10, 1884. See LITTLE EM'LY.

Emm, Henry. *Nom-de-guerre*, as playwright, of HARRY MONKHOUSE (q.v.).

Emmett, Joseph Kline. Actor, born at St. Louis, 1841, died June, 1891; began his career in a "variety theatre" at his birthplace. His *début* as an actor was made in America, in 1868, in the title part of Charles Gaylor's 'Fritz, Our Cousin German'—the rôle in which he made his first appearance in London, on November 30, 1872, at the Adelphi Theatre.

Empedocles on Etna. A dramatic poem by MATTHEW ARNOLD, first published in 1853.

Emperor of the East (The). A tragi-comedy by PHILIP MASSINGER, acted and printed in 1631. The Emperor is *Theodosius*; he has married *Athanasia*, a pagan girl who has been baptized as *Eudocia*. He comes in time to suspect *Eudocia* of an intrigue with *Paulinus*, but is duly convinced of her innocence. In Dr. A. W. Ward's opinion, "Massinger has not made any very successful use of a strange and, in its way, fascinating story, or invested with any marked interest the character of the 'Empress Eudocia'" ('English Dramatic Literature'). See Gibbon's 'Rome,' chapter 22; also, THEODOSIUS.

Emperor of the Moon (The). A farce in three acts, by APHRA BEHN (q.v.), adapted from the 'Arlequin Empereur dans le Monde de la Lune' of Nolant de Fatonville (which was itself originally translated from the Italian), and acted at Dorset Garden in 1687, with Underhill as *Dr. Baliardo*, Mountfort as *Don Charmante*, Powell, jun., as *Don Cinthio*, Mrs. Mountfort as *Bellemante* (niece of *Baliardo*), Mrs. Cooke as *Elaria* (daughter of *Baliardo*), Jevon as *Harlequin*, Leigh as *Scaramouch*,

and Mrs. Cory as *Mopsophil*. "The Doctor is so credulous as to believe that there is a world in the moon. *Charmante* helps to impress him in his belief. The Doctor is at last persuaded that the Emperor of the Moon and the Prince of Thunderland are in love with *Elaria* and *Bellemante*. *Cinthio* and *Charmante* descend in a chariot as the Emperor and Prince. They marry *Elaria* and *Bellemante*" (Genest). "Harlequin and Scaramouch play off innumerable tricks and antics. They are the servants respectively of *Don Cinthio* and *Dr. Baliardo*, the lover and the pantaloon of the plot, and are both in love with *Mopsophil*, the duenna of *Bellemante* and *Elaria*" (Dutton Cook). The farce was revived several times between 1702 and 1748.

Empire (The). A droll, founded (1676) on 'The Alchemist' (q.v.).

Empress of Morocco (The). A tragedy in rhymed verse by ELKANAH SETTLE (q.v.), first performed at Court in 1671, and afterwards acted at the Duke's Theatre (in 1673), with Mrs. Betterton as the Empress (*Laula*), Betterton as her paramour (*Criminal-haz*), Smith as *Muley Hamet*, Mrs. Mary Lee as *Mariamne*, etc. "The success of this tragedy excited the envy of Settle's contemporaries. It is never dull, and the plot is well managed" (Genest). The play is said to have been the first ever printed with pictorial illustrations (1673). It was burlesqued in 'The Empress of Morocco,' a farce written by THOMAS DUFFET, and acted at the Theatre Royal in 1674.

En Manches de Chemise. See No. 1 ROUND THE CORNER, NOTHING TO WEAR.

En Route. A musical comedy in two acts, written by CECIL MAXWELL and WALTER PARKE, composed by Ernest Bucalossi (with additional numbers by Roland Carse and P. Bucalossi), and produced on September 21, 1896, at the Parkhurst Theatre, Holloway, London.

En Voyage. A one-act piece by LEWIS COEN, Vaudeville Theatre, London, December 20, 1883.

Enchanted Barber (The). A pantomime by the Brothers GRINN, Adelphi Theatre, London, December 22, 1877.—'The Enchanted Castle:' a pantomime, adapted from a tale by Miss Aickin, and performed at Covent Garden in 1786.—'The Enchanted Dove:' a pantomime produced at the Britannia Theatre, London, December 26, 1881.

Enchanted Forest (The). A burlesque by CHARLES DANCE (q.v.), produced at the Lyceum Theatre, London, 1847. See ENCHANTED WOOD.

Enchanted Fountain (The). A fairy play in two acts, words by Mrs. DE LACY LACY, music by Mrs. Lynedoch Moncrieff, St. James's Theatre, London, June 22, 1900.

Enchanted Horse (The). A burlesque by ALBERT SMITH (q.v.) and TOM

TAYLOR (q.v.), produced at the Lyceum Theatre, London, during the management of Mr and Mrs. Keeley (about 1844-46).

Enchanted Island (The). A dramatic ballet by JOHN FAWCETT, performed at the Haymarket in June, 1804. "The title states that the story is founded on Shakespeare's *Tempest*. The incidents which he has mentioned as having preceded the scenes of his play are given in action and form the basis of this ballet" (Genest).

Enchanted Isle (The); or, *Raising the Wind on the Most Approved Principles*, a drama without the smallest claim to legitimacy, consistency, probability, or anything else but absurdity, in which will be found much that is unaccountably coincident with Shakespeare's *Tempest*, by WILLIAM and ROBERT BROTTON (q.v.), produced at the Adelphi Theatre, London, on November 20, 1845, with Miss Woolgar as *Perdand*, W. Smith as *Prospero*, M. M. Celestus as *Ariel*, Miss M. Taylor as *Miranda*, Maynard as *Caliban*, Paul Bedford as *Alonso*, C. J. Smith as *Ferdinand*, Hamblers as *Smugglers*, revived in July, 1860, with Miss F. Stirling as *Miranda*.

Enchanted Lovers (The). A pastoral by SIR WILLIAM LOWE, printed in 1868 and 1869.

Enchanted Prince (The). A pantomime by JULY BOLLINGS, Standard Theatre, London, December 24, 1877.

Enchanted Tower (The). A fairy extravaganza by CHARLES SELBY, produced at the Marylebone Theatre in 1848.

Enchanted Wood (The). (1) A legendary drama in three acts, by FRANCES, based on Perrault's *Fairy Tale* in the Ancient Style, and performed at the Haymarket in 1792. (2) *The Enchanted Wood; or, The Three Fanciful Princes*, an extravaganza by HENRY J. BYRON (q.v.), brought out at the Adelphi Theatre, London, on May 4, 1870. See ENCHANTED FOREST.

Enchanter (The); or, *Love and Magic*. A musical drama in two acts, attributed to DAVID GARREK, and acted at Drury Lane in 1760. (2) *The Enchanters*, a pantomime, founded on the story of Misan in *The Tales of the Genii*, and performed at Drury Lane in 1806-7.

End of a Day (The). A play in one act, by HERBERT BARNETT, Royalty Theatre, London, December 5, 1891.

End of the Tether (The). A drama in two acts, by G. C. BAUDSLY.

End of the World (The). A play by J. W. KARNER, performed in U.S.A.

Endige. A character in PLANCHÉ'S *Charles XII* (q.v.).

Endless. (1) A character in O'KEEFE'S *Young Quaker* (q.v.). (2) A lawyer in HOARE'S *No Song, No Supper* (q.v.).

Endymion; or, The Man in the Moon. A comedy or masque by J. LEE, "performed before Queen Elizabeth, at Greenwich by the children of the Chapel and of Paul's," probably in 1574; and printed in 1591. In this piece *Endymion* is beloved by *Tellus*, but does not return her passion. She applies to a witch, who puts him into a sleep, supposed to be everlasting, and also changes him from a young to an old man. *Cynthia*, whom *Endymion* loves "at a respectful distance," is told that he will awake if she will kiss him. This she does, and he not only awakes, but recovers his youth. G. P. Baker, who introduced, edited, and annotated an edition of *Endymion* brought out in America in 1886, regards the play as an allegory of the relations between the Earl of Leicester (*Endymion*) and Elizabeth (*Tellus*), and the Queen (*Cynthia*). See CYNTHIA AND ENDYMION. (2) *Endymion; or, The Naughty Boy who cried for the Moon*, a "classical mythological" extravaganza in one act by WILLIAM BROTTON, first performed at the St. James's Theatre, London, on December 9, 1850, with Miss M. Taylor as *Endymion*, Miss Herbert as *Phaon*, Miss Kate Terry as *Phobos*, and other parts by Miss E. Reyer, Miss C. St. Casse Dewar, Emery, Belmonte and Charles Young.

Enemies. A comedy drama in five acts, adapted by CHARLES F. COCHRAN from 'La Grande Marinière' of Georges Ohnet, and first performed at the Prince of Wales's Theatre, London, January 28, 1896, with J. Fernandez and F. A. Eve, II as *Peter David* and *Sir Maurice Glend* (the enemies) and C. F. T. Aglion and Mrs. Langtry as *Richard David* and *Margaret Glend* (the lovers who reconcile their fathers).

Enemy of the People (An). A play in five acts, by HENRIK IBSEN, first performed in English at the Haymarket Theatre on the afternoon of June 14, 1903, with H. Beerbaum Tree as *Dr. Stockmann*, Mrs. T. Wright as *Mrs. Stockmann*, Miss L. Hanbury as *Petra*, H. Kemble as the *Burgomaster*, J. Welch as *Horsdal*, F. M. Robinson as *Aslak*, etc. (six other performances followed in June and July); first acted in America at the English Opera House, Chicago, Ill., March 8, 1906.

Enemy to the King (An). A romantic drama in four acts, by ROBERT N. STEVENS, Lyceum Theatre, New York, September 1, 1898.

Enfant de Paris (L'). See DAY OF REMONING.

Enfant Prodiges (L'). A musical play, without words, in three acts, invented by Michel Carré *sic*, composed by André Wormser, and originally produced at the Cercle Funambulesque, Paris; brought out at the Prince of Wales's Theatre, London, March 31, 1891; revived at the Criterion Theatre in April, 1892, and at the Lyric Theatre in May, 1900. Adapted by AUGUSTIN DALY, the play was performed in New

York in March, 1891, under the title of 'Pierre the Prodgal' (q.v.).

Infant Terrible (L.). See **COMEDY**

Infers de Paris (L.). See **PARIS AND PLEASURE**

Engaged. (1) A comedy in three acts, by W. S. GILBERT (q.v.), first performed at the Haymarket Theatre, London, on October 1, 1877, with U. Honey as *Charles Hill*, Kyrie Bellon as *Belosway*, H. Howe as *Mr. Symperson*, W. Dewar as *Angus Macfarlane*, Wetherby as *Major Macfarlane*, Miss Marion Terry as *Belinda Tremor*, Miss Julia Stewart as *Myra Macfarlane*, Miss Lucy Buckstone as *Minnie*, Miss Emily Thorne as *Mrs. Macfarlane*, revived at the Strand Theatre, London, in July, 1878, with U. Honey and Miss Stewart in their original parts, Edgar Bruce as *Belosway*, Clifford Cooper as *Symperson*, Miss J. Herbert as *Belinda*, Miss L. Tolin as *Minnie*, and Mrs. Clifford Cooper as *Mrs. Macfarlane*, at the Court Theatre, London, on November 30, 1881, with H. J. Byron as *Charles Hill*, Kyrie Bellon as *Belosway*, Clifford Cooper as *Symperson*, W. H. Denny as *Angus*, Miss Marion Terry as *Belinda*, Miss L. Tolin as *Minnie*, Miss Benson as *Myra*, and Miss Emily Thorne as *Mrs. Macfarlane*, at the Haymarket on February 17, 1888, with H. Howbourn as *Charles*, M. Harrington as *Belosway*, W. Macintosh as *Symperson*, C. Brookfield as *Angus*, Mrs. Duerksen as *Tracy*, Miss Augusta Weston as *Minnie*, Miss Morreys as *Myra*, and Mrs. E. H. Brooke as *Mrs. Macfarlane*. In 1878 'Engaged' was played in the English provinces, with U. Honey in his original part, Clifford Cooper as *Symperson*, Edgar Bruce as *Belosway*, and Miss Louise Herbert as *Belinda*, more recently, with J. H. Macklin as *Charles*, Percival Clark as *Belosway*, Mrs. Macklin as *Belinda*, Miss F. Brough as *Minnie*, and Miss L. Conlay as *Myra*. The comedy was performed at New York in 1878, with James Lewis as *Charles Hill* and Miss Minnie Palmer as *Minnie*, and at Fourteenth Street Theatre in 1888, with E. C. Hubbard as *Charles Hill* and Miss Olga Brandon as *Minnie*. (2) A play by LIVING STONE REBELLA, produced in the United States.

Engagement (An). A dialogue by R. C. STERNHAGEN, Theatre Royal, Newcastle-on-Tyne, August 20, 1880.

Engineering. A comedietta in two acts, by ARTHUR MATTHEWSON (q.v.), Park Theatre, London, June 22, 1876.

England Ho! or, The Buccaneers of the Arctic Regions. A drama, produced at the Marylebone Theatre, July 4, 1873.

England, Home, and Beauty. A drama in three acts, by JOSEPH HALLIWELL, Queen's Theatre, Manchester, August 22, 1881.

England in the Days of Charles the Second. A drama in four acts, by W. O. WILLS (q.v.), first performed at Drury Lane Theatre on September 22, 1877, with

S. Emery as *Major Bridgenorth*, W. Tverlan as *Julian Percer*, J. Fernandez as *Edward Christian*, A. Glover as the *Duke of Buckingham*, W. H. Pennington as *Charles II.*, Miss M. Leighton as the *Countess of Derby*, Miss Alma Murray as *Althea Bridgenorth*, and Miss Louise Willes as *Fennella*.

England Preserved. An historical play by GEORGE WATSON, performed at Covent Garden in February, 1788. The scene is laid in the early part of Henry III's reign, and three of the leading characters are fictitious.

England's Elimbeth. A play by R. A. FAHST (q.v.) and L. CALVERT (q.v.), first performed at Manchester in April, 1891.

England's Flag. A drama in four acts, by HAROLD WHITE, Prince of Wales's Theatre, Balford, April 18, 1893. 'England's Glory' is a naval drama in four acts, Parkhurst Theatre, Holloway, London, August 20, 1894.

England's Iron Days. See **BARBISTES**, N. H.

England's Joy. A play performed at the Swan Theatre, London, in 1693, and "exhibiting, after an allegorical fashion, certain of the chief events in the reign of Elizabeth." See **DODDLEY'S** Collection.

Englander, Ludwig. Musical composer, has supplied the score for the following operas, first performed in U.S.A.:—'The Belle of Bohemia,' 'The Casino Girl,' 'The Little Corporal,' 'The Posing Show,' 'A Roust of Pleasure,' 'The Twentieth Century Girl,' etc.

English Etiquette. A farcical comedy in two acts, by JOHN OXLEYHOD, first performed at the Olympic Theatre, London, November 2, 1890. See **ETIQUETTE**.

English Fleet in 1842 (The). A comic opera in three acts, words by T. DUNDAS, music by Braham, produced at Covent Garden in December, 1892.

English Friar (The); or, The Town Sparks. A comedy by JAMES CHAMBERLAIN (q.v.), acted at the Theatre Royal in 1800, with Howman in the title part (*Father Pinchus*). The Friar swindles Lord Salsbury out of £200 and is discovered intriguing with the maid of Lady Credulous.

English Gentleman (An); or, The Empty Pocket. A drama in four acts, by HENRY J. BYRON (q.v.), first performed at Bristol on November 8, 1870, with the author as *Charles Chastice*, produced in three acts, and under the title of 'An English Gentleman, or, The Beggar's Last Shilling,' at the Haymarket Theatre on May 12, 1871, with E. A. Sothers as *Chastice*, and other parts by W. H. Chippondale (*James Orindred*), Mrs. Chippondale (*Lady Laywood*), Miss Caroline Hill (*Malina*), Miss Amy Roselle (*Mary*), etc.; revived at the Gaiety Theatre, London, in October, 1879, with the author as *Chastice*.

English Hearts. A drama in four acts, by M. HALL and H. GARDNER, music by C. Harrison, Theatre Royal, Lincoln, June 10, 1862.

English Lawyer (The). A comedy translated by E. HAVERSCHAM, "with very little change," from Ruggie's Latin play, 'Ignoramus' (q.v.), and acted at the Theatre Royal in 1873.

English Merchant (The). A comedy by GEORGE COLMAN (q.v.), adapted from 'L'Ecosseuse' of Voltaire, and acted at Drury Lane in 1767, with Yates in the title part (*Freerport*). Powell as *Lord Enbridge*, Harvard as *Sir William Douglass*, Mrs. Palmer as *Amelia Freerport*, Douglas as Mrs. Abington as *Lady Allen*, and King as *Spatter*. In *Spatter*, who loves *Lord Enbridge*, competes with *Spatter* to prevent his marriage with *Amelia*. She is, however, joined by *Freerport*. The piece was played at New York in June, 1793, as 'The Benevolent Merchant,' with Hodgkinson as *Freerport* and Mrs. Hallam as *Amelia*.

English Monarch (The). See *English*.

English Monsieur (The). A comedy by the Hon. JAMES HOWARD (q.v.), acted at the Theatre Royal in December, 1800. Pope witnessed the first performance and described the work as "a long, pretty play, very witty and pleasant." No. 10, 1800 was in the cast. The scene between *Amelia* and *Spatter* in the fourth act is parodied in 'The Rehearsal.'

English Moor (The); or, The Mock Marriage. A comedy by RICHARD BROWNE (q.v.), printed in 1853.

English Nell. A comedy in four acts, founded by ANTHONY HARR and EDWARD BROWNE on the former's novel entitled 'Simon Dale,' and first performed at the Prince of Wales's Theatre, London, August 21, 1860, with Miss Marie Tempest as *Nell Gwynne*, Frank Cooper as *Charles II.*, Ben Webster as *Simon Dale*, etc.

English Princess (The); or, The Death of Richard III. A tragedy by J. CARYL, acted at Lincoln's Inn Fields in March, 1687, with Betterton as *Richard*, Harris as *Richmond*, and Smith as *Sir William Stanley*. The Princess Elizabeth, eldest daughter of Edward IV. The piece is in rhymed verse, and strongly based on "plain Holinshed and a winged story," though the love scenes are artificial.

English Readings. An interlude by JAMES COSS, performed at the Haymarket in August, 1787. It was written in ridicule of the inferior "reciters" of that day.

English Rose (The). A drama in four acts, by GEORGE B. SIMS (q.v.) and ROBERT BUCHANAN (q.v.), first performed at the Adelphi Theatre, London, August 1, 1850, with Leonard Hayne as *Henry*, Miss Olga Brandon as *Edith Brandon*, and other parts by Bennett Rose, J. D. Beveridge, T. B. Thibault, W. L. Abington, C. Dalton, L. Rignold, J. L. Shine, Miss M. Marks,

Miss C. Jocka, Miss Emery Dane, and Miss Kate James, produced in New York, September, 1852.

English Traveller (The). A tragic-comedy by THOMAS HEYWOOD (q.v.), acted at the Cockpit, Drury Lane, and printed in 1633. The hero is young *Geraldine*, who is in love with the young wife of old *Wine*, but refrains, out of friendship for the husband from wooing her. He afterwards discovers that she is the paramour of his friend *Dunrold*. Hazlitt says: "The most splendid passage in Heywood's comedies is the account of 'Shipwreck by Drink,' in the *English Traveller*, which was the foundation of Cowley's Latin poem, 'Naufragium Jocularum.'"

Englishman from Paris (The). A farce by ARTHUR MURPHY, acted at Drury Lane, once only, in April, 1756.

Englishman in Paris (The). A comedy in two acts by SAMUEL FOOTE (q.v.), first performed at Covent Garden on March 24, 1763, with Macklin as *Boots*, Miss Macklin as *Lucinda*, Mrs. Macklin as *Mrs. Sutter*, etc. The object of the piece was "to expose the folly of sending our youth abroad to catch the rage and fashions of our neighbour nation." *Boots* (the Englishman) is in love with *Lucinda*, an orphan in the hands of the *Sutters*. In February 1766, Foote produced at the same theatre a two-act sequel to this piece, entitled 'The Englishman Return'd from Paris,' with Foote himself as *Boots*, Mrs. Bellamy as *Lucinda*, and Sutter, Sparks, etc. in other parts. Herein 'the Englishman, who before was a brute is now become a dandy, from being absurdly averse to everything foreign is grown into a detestation of everything domestic' (Photograph Dramatic). *Boots* no longer cares for *Lucinda*, whose own affections are otherwise engaged.

Englishman Return'd from Paris (The). See *Englishman in Paris*.

Englishman's House in his Castle (An). A farce by J. MATHIAS MORTON (q.v.), produced with a cast including Harlow, H. Baker, Miss Buffon, and Miss Kate Terry.

Englishmen for my Money; or, A Woman will have her Will. A comedy ascribed to WILLIAM HATCHCOCK, mentioned by Henry in 1738, and first printed in 1807. "It is a merry bustling comedy of London life showing how the three daughters of a Portuguese merchant and their three English lovers carry the day over their money-loving father and the three to-nighting foreigners in vain favoured by him." A. W. Ward.

Englishmen in India. A comic opera in three acts, libretto by W. DUNN, first performed with a cast including Johnston, Gattie, Hecar, Wallack, C. Jones, Mrs. Davis, Miss Kelly, and Miss Stephens, revived at Drury Lane in 1815, with Dawson, Barret, W. J. Hammond, Mrs. Selby, Mrs. Stirling, and Miss Hetta as the cast.

Englishwoman (An). A melodrama in five acts by Mr. Alfred Millem, Opera House, Chatham January 1, 1894, Standard Theatre, Lond. n October 1, 1896

Enlisted. NO CHAIN GANG. THE

Ennui. A character in REYNOLDS' *Dramatis Personae*.

Esobarbus Friend to Antony, in
'Antony and Cleopatra' (q.v.).

Enoch Arden. A poem by ALFRED, LORD TENNYSON of which, apparently, a dramatized version was first acted in America in 1860 with J. F. Wheeler as *Enoch*. Then came (2) STANLEY CRANE's *Home Wreck* (c. 1890), (3) HENRY LESTER's *Mariner's Compass* (1891) and (4) *Enoch Arden*, a drama in four acts, by ARTHUR MATHILLSON, first performed at the Crystal Palace, December 1891, with Reginald Moore as *Enoch*, H. K. Fosselake as *Philo*, G. Barrett as *Peter Lane*, A. Mathillson as *John*, A. How, Atkins as *The Commandant*, Miss Fawcok as *Annie*, etc. (5) Another dramatization of the poem made by NEWTON HARRIS, was performed in the United States in 1899.

Enough's as Good as a Feast. A comedy mentioned by Kirkman, but without either date or author's name.

Enquire Within. A musical piece, written by F. C. BUCKLAND, and performed at the Gallery of Illustration, London.

Enraged Musician Tho, with music by Samuel Arnold y c, was first performed in 1788 and revived at St George's Hall, London, on March 12, 1863

Ensnared. A drama in three acts, adapted by WALLER PRITCHETT from *Le Drame de la Rue de la Paix* and first performed at the Gaiety Theatre, London, March 4, 1903. It was afterwards played in the provinces by a company headed by Miss M. Le Breu.

[illegible]

Entellus. A conspirator in Massachusetts.
 *He can Act (1784)

Enthusiasm (1) A play by JOANNA HOLMES printed in her volume of "Dramas" (1886). (2) A play by JOHN PROCTOR (1811).

Enthusiast (The). (1) A comedy in one act by William Law, Theatre Royal, Hackney, May 7, 1894. (2) A dramatic sketch in one act Nashville Theatre, London, March 11, 1894.

Entrances and Exits. A drama in prologue and three acts, by GEORGE SPECKER. East London Theatre, April 27, 1909.

Entrapped. A melodrama in two acts, by KIRKALAN NEWBOLD, Britannia Theatre, London, July 24, 1909.

Entry into Jerusalem on an Ass
(The). One of the York Plays (q.v.).

Bolin. The "Mountain Sylph" in Dan-
NUTTS (1872) and (1873) (p. 2).

Epée, The Abbé de l'. See ABBÉ DE L'ÉPÉE and DEAF AND DUMB.

**Epiphany - a character in MARLOWE's
Massacre at Paris (q.v.)**

Ephesian Matron (The). (1) A farce in 5 acts, by **HENRY JOHNSON** (p.), acted at Drury Lane Theatre in April, 1782. (2) A comic opera in 5 acts after the manner of the Italian by **JOHN BICKERSTAFF**, produced at the Haymarket in 1790.

Episcopa, or, The Silent Woman.
A comedy in five acts, by BEN JONSON (1616).

first performed in 1600" by the children of Elizabeth Magy, a Scots. "It was printed in the same year and ran through several editions 1610, 1616, 1620, and so forth. The plot is thus given by Gesset: "*Horace* has such an abhorrence of all noise that he instructs to his servant to answer him by signs. He takes to a dislike to his nephew, *Sir Dauphine Episcopus*, and is determined to marry *Episcopus's* friend *Episcopus* to a woman he calls *the Great Woman*. *Trinculo* does his utmost to deter *Horace* from marrying; his attempts only accelerate *Horace's* determination. . . . In the third act, *Episcopus* recovers himself from his fever tongue. *Horace* agrees to live with *Episcopus* a year on his nephew during his life and the rest of his fortune at his death on condition that he will effect a divorce for him. This is easily done, as *Episcopus* is a boy whom *Dauphine* has prepared for his purpose." The comedy was revived in 1661 and again at the Theatre Royal in 1663, and (probably) Mrs. Knapp as *Episcopus* forthright as *Horace*. Mollan as *Trinculo* bawled out *Sir Dauphine*, "I intend as he *Sir Dauphine* *La Poole*, *Shall* as *Sir John* *Barry*, *Barry* as *Captain* *Offter*, *Barry* as *Captain*, *Mrs. Corey* as *Mrs. Offter*, and *Mrs. Kutter* as *Lady* *Haughty*. *Peggy*, who witnessed this performance, records another revival in 1661, adding, "I never was more taken with a play than I am with this '*Silent Woman*' and so it is, and as often as I have seen it. There is more wit in it than goes to ten new plays. In 1666 he writes: "To the King's Playhouse, and there was the '*Silent Woman*' the best comedy, I think, that ever was wrote. The play was revived at the Haymarket in January, 1707, with Mrs. Hilliard as *Episcopus*, *Belton* as *Horace*, *William* as *Trinculo*, *Barth* as *Sir Dauphine*, *Hullo* as *La Poole*, *Oliver* as *Dow*, *Mills* as *Cervino*, and *Norris* as *Outboard*, at Drury Lane in October, 1731, with Mrs. Thurmund as *Episcopus*, *Johnson* as *Horace*, *Cibber*, *John*

as *La Foote*, and Bridgewater as *Sir Dauphine*, at the manethem in February 1733, with Mrs. Butler as *Episcure*, Mobs as *Truewit*, Mucklin as *Clotter*, Havard as *Sir Dauphine*, and Mrs. Pritchard as *Lady Haukyn*, at Covent Garden on April 17, 1745, with Mrs. Pritchard as *Episcure* (dubbed, as *Dave*, and Woodward as *La Foote*, and at Drury Lane in October 1752, with Yates as *Mrs. Palmist* as *Tessard*, Hunter as *La Foote*, Woodward as *Dave*, and Mrs. Clive as *Lady Haukyn*. Altered by Colman, the play was produced at Drury Lane under Garrick's auspices in January 1777, with Mrs. Siddons and afterwards (1783) as *Episcure*, Bentley as *Mrs. Haukyn*, as *La Foote*, Yates as *Other Persons*, as *Truewit* and Baddeley as *Clotter*. It was so successful at Garden on April 26, 1784, with Mrs. Butler as *Episcure*, Aikin as *Mrs. Wroughton*, as *Truewit*, Edwin as *La Foote*, and as *Dave*, and Webster as *Clotter*. In 1785 appeared an edition of the play with the scenes arranged, according to the French model. A performance of the comedy was given at Faneuil Theatre, Cambridge, U.S.A. on March 31, 1890. *Episcure* was made the subject of high eulogy by Dryden in his "Essay on Dramatic Poesy" (Cambridge Lectures) as "the most entertaining of Jonson's comedies." "Its merits," writes A.C. Swinburn, "are salient and superb: the combination of parts and the accumulation of incidents are so skilfully arranged and so powerfully designed that the result is in its own way the surpassable. Jonson's wit is wonderful, admirable, laughable, laudable. It is not in the fullest and the deepest sense delightful. It is radically cruel, contemptuous, intolerant, the sneer of the superior person. *Dauphine* or *Clotter* is always ready to pass into a snarl. This is perhaps the only play of Jonson's which will keep the reader or spectator for whole scenes together in an inward riot or an open passion of scornful or unexpressed laughter." (A Study of Ben Jonson. See, also, Ward's "English Dramatic Literature" (1909).

Episcure, Sir Tunbilly, is Dr. Bacon's
Insignificant (p. 10)

Epilogues. The epilogue, in English drama, was, we read, probably a development of the old Greek *proagon* or *entr'acte* Section, with which the chorus concluded the play, and partly of the *ex* or *plaudite* of the Roman comedians. The features of these two parents can be traced in most English epilogues. In those which refer back to the action of the drama, and tend to justify its issue. In those, merry epilogues to tragedies, which in the pages of the *Spectator* found such vehement assailants and champions, whenever, in short, a character in the play appears and speaks lines calculated to disarms the audience with untrifled temperament and unalloyed emotions, we seem to discover a relic of the sententious sentence of the Chorus of Greek tragedy. But in those many others, which are divested of any reference to the play, and in which the

audience are directly addressed with a view to obtain a favourable reception for the players, we recognize a development of the brief *plaudite* with which the actor in a play of Plautus or Terence, advancing to the front of the stage, would appeal to the public. The Prologue and Epilogue in English literature. In English theatrical history the epilogue has taken many forms, and has been delivered under varying conditions. It was originally very brief, but grew gradually in length till it became a substantial composition. At first, in all probability it was a species of "tag" pronounced by the last speaker in the play, as in the familiar case of "As You Like It" (from the epilogue to which it is clear that some utterances were usually given to a male character, and moreover, that they were not invariably in verse). Almost equally familiar at least as a matter of history, is the epilogue to Dryden's "Tyrannic Love" (1691), spoken by Nell Gwynn in the character of *Isidore*, *l'écuyer*. The Prologue was supposed to be lying dead upon the stage, but when the attendant came to lift the pseudo corpse, Nell opened her mouth in protest.

How! Are you mad, you damned confounded dog?
I am to rise and speak the epilogue."

The epilogue to "Henry IV." is spoken by "a dancer" (that to Dryden's "Indian Emperor" by a Mercury). Dorset wrote for a revival of "Every Man in his Humour" an epilogue spoken by "the Ghost of Rare Ben Jonson." Sometimes the epilogue (as in the case of Browne's "Antipodes" and Dryden's "Don Sebastian") took the shape of a colloquy between two speakers, and was called an *epilogos*. Occasionally the epilogue was not spoken, but sung. In course of time it became fashionable for the author of a play to write neither his prologue nor his epilogue, but to get influential friends to do both for him, and to this custom we owe some of the best epilogues in the language. Shakespeare makes Hamlet say, "If it be true that good wine needs no bush, it is true that a good play needs no epilogue, yet to good wine they do use good bushes, and good plays prove the better by the help of good epilogues." On the other hand, the speaker of one of Beaumont and Fletcher's exordiums has to remark—

Why there she, 'tis an epilogue to a play
I know no cause."

Against the "merry epilogues to tragedies," once so prevalent, both Arthur Murphy and John Home protested strongly in epilogues of their own. Not for many a year has an epilogue other than Shakespearean, been delivered on our regular stage. One of the most recently printed is that which Theodore Watts-Dunton wrote for an amateur performance of Banville's "Le Baiser" at Cobham, Surrey, in August, 1899. See Dunton Cook's "A Book of the Play."

Epimetheus, in H. J. Byron's "Pamela's Box" (q.v.).

Epps, Onesimus, M.P. The hero of Sims' 'Stealer for Sticum' (q.v.).

Epsom Downs, The Duchess of. The heroine of Sims and Clay's 'Merry Duchess' (q.v.), in love with Freddy Bowerman (q.v.).

Epsom Wells. A comedy by T. SHADWELL, first performed at the Duke's Theatre in 1712, with a cast including Betterton, Harris Smith, Underhill (as Justice Clod pater), Nokes, Angel (as *Fortitude*), Mrs. Johnson, Mrs. Gibbs, and Mrs. Betterton (as *Mrs. Jilt*), revived at Drury Lane in 1705 and 1715, and at Lincoln's Inn Fields in 1726. "This is one of Shadwell's best plays" (Gosse). See Downes' 'Roscius Anglicanus'.

Equality Jack. A "nautical operetta" in two acts, the libretto founded by WILLIAM POPE on characters and dialogue in Captain Marryat's novels, the music by W. S. WINDING. Lyddbrook Hall, London, February 28, 1891.

Equals. A comedy in three acts, adapted by EDWARD BROSSE from 'Le Gendre de M. Poirier' (q.v.) and first performed at the Alexandra Theatre, Liverpool, July 2, 1883, with H. Hawtrey and Miss Abington as the *Marquise* and *Marchioness of Dunmoyne*.

Equusocot. A character in TALBOT RD'S 'Abel Hassan' (q.v.).

Era (The). A weekly newspaper, the first number of which appeared on Sunday, September 9, 1834. At first, the 'Era' consisted of miscellaneous news, special prominence being given to all kinds of sport. Of late years, however, under the editorship of its proprietor, Edward Ledger, the 'Era' has devoted itself solely to the regular and variety stages of the United Kingdom, America, the Colonies, and certain continental cities. In connection with it is published every January, the *Era Annual*, the first issue of which (entitled *The Era Almanack*) took place in 1868. (The title was changed on the cover) to *The Era Annual* in 1903. The *Annual* is a repository of information concerning the plays and the obituary of the year dealt with, besides including original literary matter and pictorial illustrations.

Erastus. In VANBRUGH'S 'Country House,' is in love with *Marianna*.

Erietho. A witch in J. MARSTON'S 'Wonder of Women' (q.v.).

Erina. The heroine of J. S. KNOWLES'S 'Brian Borlome' (q.v.).

Erin-go-Bragh; or, The Wren Boys of Kerry. A drama by C. F. HALL, 1870. Britannia Theatre, London, April 18, 1870. (2) *Erin-go-Bragh; or, The Milesian's Thrust in Luck*—a drama by W. J. TRAVERS, Victoria Theatre, London, May 3, 1873.

Erizens. (1) The Thracian princess in Yotus's 'Brothers' (q.v.). (2) *Saphras* is

attendant in MURPHY'S 'Grecian Daughter' (q.v.).

Erl King's Daughter (The). A play by WILLIAM GADA, performed in 1841.

Erie, T. W. Author of 'Letters from a Theatrical Scene Painter,' published in London in 1880.

Erminie. A comic opera in two acts, written by HARRY PAULTON and CLARON HELLAM, composed by Edward Jakobowski, and first performed at the Grand Theatre, Birmingham in October, 1888, with Miss F. St. John in the title part, Miss K. Munroe as *Jarotte*, Miss M. A. Victor as the *Princesse de Gramont*, Miss V. Melnotte as *Cecile*, H. Paulton as *Cadran*, F. Wyatt as *Racconee*, Henry Bracy as *Fuente Marcel*, Fred Merrin as the *Marquis de Pontort*, and other parts by H. H. Lal, J. W. Bradbury, Miss Edith Vane, Miss K. Everleigh, and Miss Ethel Melwyn. First performed in London at the Comedy Theatre on November 11, 1887, with the same cast performed at the Gaiety, London, February 15, 1890, performed in the English provinces in 1888-9, with Miss Fane Lee in the title part, Miss C. Lee Stoyte, T. Paulton, and W. H. Rawlins, and in 1887 with Miss F. Vane in the title part and Miss M. Duggan as *Marcel*. In America the opera was performed originally (Casino, New York, May 10, 1886) with a cast including Mademoiselle Pauline Hall, Miss Marie Jansen, Oliver and Hallam. It was revived in New York, at the Broadway, in 1895, with Francis Wilson as *Cadran*, and at the Casino in 1898, with H. E. Dixey as *Racconee*.

Ernani. An opera in four acts, the libretto founded on the 'Hernani' of Victor Hugo, the music by Verdi, first performed in England in March, 1846, at Her Majesty's Theatre, London. It was burlesqued by WILLIAM BROTON (q.v.) in 'Ernani, or, The Horns of a Dilemma,' produced at the Alexandra Theatre, Highbury, on May 20, 1865, with Miss Rachel Sanger in the title part, Danvers as *Scampa*, C. H. Hazlewood as *Rogues*, Miss E. Edwin as *Donna Ferni*, and Mrs. Caulfield as *Jacinta*. Another travesty of 'Ernani' was performed at the Union Square Theatre, New York in 1872-3. See, also, HANCOCK HERNANI.

Ernest de Fridburg. The 'Prisoner of State' in E. STIRLING'S play so named (q.v.).

Ernest Maltravers. A drama in three acts, by ROSE MEDINA (q.v.), produced at the Britannia Theatre, London, September 28, 1874, with F. Newbould in the title character, James Arden as *Richard Ince*, and Miss Marie Henderson as *Alice Ince*.

Ernesto. A character in OTWAY'S 'Orphan' (q.v.).

Ernstone, Helena Cécile (nee Schott). Actress, of German extraction, made her debut on the English stage at Canterbury in 1867, as *Gerardine* in 'The Green Bushes,' her first appearance in London taking place

In February, 1888, at Covent Garden, as *Katherine* in *'Katherine and Petruchio'* (q.v.). She was afterwards the first representative of *Ada Lovensour* in Cheltenham's *'Kendal's'* (having to wear *Madama* in Halliday's *'The Family Physician'*), *Fair Rosamond* (in Ashurst's play named *'Asley'*, 1878), *Lucy* in *'Lucy's Last Days'* (1878), *New Magdalen* in *'Olympic Is a Heroine'* in Oxford's *'Two Orphans'* (Olympic, 1878), *Ruth Leigh* in *'The Detective'* (Marion, 1878), and *Maryjane* in *'The Mother'* (Olympic, 1879). In 1879 she was seen at the Haymarket as *Olivia* in *'Twelfth Night'*, and in 1878 at the Standard as *Margaret Wentworth* in *'Henry Dunbar'* (q.v.).

Eros. (1) Slave of *Antony* in SHAKESPEARE'S *'Antony and Cleopatra'*, and DRYDEN'S *'All for Love'*. (2) The God of Love in BUCHANAN'S *'Bride of Love'* (q.v.).

Erota. A princess in BEAUMONT and FLETCHER'S *'Laws of Candy'* (q.v.).

Errand. Tom, a porter in FARQUHAR'S *'Constant Couple'* (q.v.).

Erratic Evangelina. A burlesque produced at the Prince of Wales's Theatre, Birmingham, March 19, 1884.

Errors Excepted. A comedy in three acts, by T. DISBOL (q.v.), performed at the Haymarket in August, 1807.

Erskine, Sir David (born 1772, died 1857), was the author of the following dramatic pieces, printed in the years named:—*'King James I. of Scotland'*, a tragedy in verse (1817); *'Love amongst the Ruins'*, a military opera in prose (1817); *'King James II. of Scotland'*, an historical drama in verse (1818); and *'Mary Queen of Scots'*, a melodrama in prose (1827).

Erculus. (1) Prince of Verona in *'Romeo and Juliet'* (q.v.). (2) A lord in *'Measure for Measure'* (q.v.).

Escamille. The bull-fighter in English dramatizations of the story of *'Carmen'* (q.v.).

Escamoteur (L'). A play produced at the Paris Gaite in 1880. For references to English adaptations, see JOSEPHUS THE JEWELLER, THE ROMANCE, THE MAGLOIRE THE FREDICATION, ON THE BARD, RISE THE MHOOWAN.

Escanos. A lad of Tyre in *'Puricles'* (q.v.).

Escaped into Prison (Am.). See HUE AND CRY.

Escaped; or, Thrice Married. A drama in four acts, by W. TRAVERS, East London Theatre, June 2, 1870.

Escaped from Portland. A drama in a prologue and three acts, adapted from *'Le Marseillais de Fer'* of Edmond Pionvier, and first performed at the Princess's Theatre, London, on October 9, 1880, with C. J. Matthews as *Gentleman Jack*, G. Vining as

Buffard (a detective), W. Rignold as *Fiscount Percy Fitzmaurice*, Miss Carlisle as *Lady Kanneline*, and Mrs. Charles Matthews as *Lisa Tyrrell*. "Many," says Percy Fitzgerald, referring to Matthews, "will recall that strange performance of his, in which this elegant light comedian actually took the part of a convict." The gay Charles, when he found that his tragic efforts were not taken as serious, turned the whole into a broad farce, treating it as if it were some huge practical joke. When Charles was handcuffed and led off for punishment there was a roar, in which I think, he joined." (*'Memoirs'*).—Escaped from Sing-sing: a play performed in the United States.

Escapes (The); or, The Water-Carrier. A farce in two acts, with music by Altwood and Charabial (from *'Les Deux Journees'*), performed at Covent Garden in October, 1801.

Esclairmonde. Queen of Beauty in E. STALLION'S *'Dragon Knight'* (q.v.).

Esmeralda. The title of some dramatic pieces based upon, or suggested by, the *'Notre Dame de Paris'* (q.v.) of Victor Hugo: (1) A drama in three acts, by EDWARD FITZBALL, first performed at the Surrey Theatre, April 14, 1834, with Mrs. Yates as *Esmeralda*, and her husband as *Quasimodo*, "O. Smith as *Claude Frollo*, Gabrielsson as *Captain Phoebus*, Vale as *Pierre Gringoire*, Rogers as *Chopin*, Miss Cross as *Fleur de Lys*, and Mrs. W. West as *Aster Gaudule*. (2) An "operatic-terpichorean" burlesque in two acts, by ALBERT SMITH, first performed at the Adelphi Theatre, London, on June 2, 1856, with Miss Celeste as *Esmeralda*, Miss Winkler as *Phoebus de Chateaufort*, "O. Smith as *Claude Frollo*, Wright as *Pierre Gringoire*, Paul Bedford as *Chopin*, C. J. Smith as *Quasimodo*, Miss K. Fitzwilliam as *Fleur de Lys*, and Miss H. Corvoys as *Diane*. (3) A burlesque by E. J. BERRY (q.v.), produced at the Strand Theatre, London, in September, 1861, with Miss F. Joseph in the title part, Miss Marie Wilton as *Gringoire*, Miss K. Burton as *Phoebus*, J. Rogers as *Frollo*, H. J. Turner as *Chopin*, and Danvers as the *Goat*. (For other burlesques on this subject, see MISS EMERALDA and PUKTTY EMERALDA.) (4) An opera in four acts, music by A. George Thomas, libretto by A. RANDEZIGER and THOMAS MARRELLA, first performed at Drury Lane Theatre, London, March 30, 1863, with Miss Georgina Burns in the title character, Miss Clara Perry as *Fleur de Lys*, H. McCluckin as *Phoebus*, W. Ludwig as *Frollo*, Leslie Cressy as *Quasimodo*, Hon. Davies as *Gringoire*, and O. H. Russell as *Chopin*.

Esmeralda. A play by Mrs. H. F. BERRY and W. GILLETTE, founded on a story by the former, and first performed at the Opera House, Newark, October 10, 1861; being produced at the Madison Square Theatre, New York, on October 29, with Ellen Plympton as *Dave Hardy*, Miss Agnes

Booth as *Nora Desmond*, T. Whiffen as *Estabrook*, and Miss Annie Russell in the title part. It was afterwards produced in London under the title of '*Young Folks' Ways*' (q.v.).

Esmeralda. (1) The Princess in PLANCHE'S '*Riquet with the Tuft*' (q.v.). (2) The heroine of HALLIDAY'S '*Notre Dame*' (q.v.).

Esmeralda, Miss. See MISS ESMERALDA.

Esmeralda, Pretty. See PRETTY ESMERALDA.

Esmond. A play by W. G. WILLS, founded on Thackeray's novel, and performed at St. George's Hall, London, June 21, 1893, with Ernest Meads in the title part, Dawson Milward as *Lord Mohun*, Miss Mabel Harrison as *Lady Castlewood*, and other parts by Miss Muriel Ashwynne, Miss Eleanor Rees, etc. See HENRY ESMOND.

Esmond, Henry V. Actor and dramatist, born November, 1869; was engaged as under-study at the Prince's Theatre, London, in 1886. After this came considerable experience on tour in the British provinces. His first original rôle in London was that of *Adrian Fiore* in Outram Tristram's '*Panel Picture*' (Opéra Comique, March, 1889). Since then he has been the first representative of the following (and other) characters: — *Captain Chandler* in '*The Middleman*' (1889) and *Captain Kirby* in '*Dick Venables*' (1890)—both at the Shaftesbury Theatre; *Algernon Grey* in '*Sweet Nancy*' (Lyric, 1890); *Graham Maxwell* in '*The Pharisee*' and *Jack Desborough* in '*My Lady Help*' (Shaftesbury, 1890); *Augustus Sudds* in '*The Director*' (1891), *Howard Egerton Pompos* in '*The Times*' (1891), *Dick Rawdon* in '*The County*' (1892), *Neville Turner* in '*Uncle Mike*' (1892), and *Weston Carr* in '*Flight*' (1893)—all at Terry's; *Plantagenet Watts* in '*The Great Unpaid*' (Comedy, 1893); *Eddie* in '*The Masqueraders*' (1893), *George Round* in '*Guy Domville*' (1895), *Willie Hesselstine* in '*The Triumph of the Philistines*' (1895), and *Bates-Buttanshaw* in '*Bogey*' (1895)—all at the St. James's; *Reggie Philbrick* in '*The Rise of Dick Halward*' (Garrick, 1895); *Dolly Talbot* in '*A Blind Marriage*' (Criterion, 1896); and *Ronald St. Roche* in '*The Princess and the Butterfly*' (1897), the *Major* in '*The Tree of Knowledge*' (1897), *Captain Körner* in '*The Conquerors*' (1898), *Virian Beaudevere* in '*The Ambassador*' (1898), *Adam Haygard* in '*In Days of Old*' (1899), *Fritz von Tarlenheim* in '*Rupert of Hentzau*' (1900), and *James Antrobus* in '*A Debt of Honour*' (1900)—all at the St. James's. H. V. Esmond was seen at the St. James's in 1893 as *Cayley Drummle* in '*Mrs. Tanqueray*', at the Haymarket in 1895 as *Little Billee* in '*Trilby*', at the St. James's in 1896 as *Touchstone*, and at the same theatre in 1898 as *Vergex*. He is the author of the following plays:—'*Rest*' (1892), '*Bogey*' (1895), '*The Divided Way*' (1895), '*In and Out of a Punt*' (1896), '*One Summer's Day*' (1897), '*Cup-*

board Love' (1898), '*Grierson's Way*' (1898), '*When We were Twenty-one*' (London, 1901), '*The Sentimentalist*' (1901), '*The Wilderness*' (1901), '*My Lady Virtue*' (1902), and '*Billy's Little Love-Affair*' (1903); also of '*The Courtship of Léonie*', '*My Lady's Lord*,' etc.

Esmondés of Virginia (The). A play in four acts, adapted by A. R. CAZAURAN from Anicet Bourgeois' '*Une Séparation*,' and first performed in America; produced at the Royalty Theatre, London, May 20, 1886, with Miss Helen Barry as *Rachel Trevor*, and other parts by H. R. Teesdale, J. H. Darnley, N. Doone, J. C. Buckstone, and Miss Measor.

Esop's Glowworm. A moral-play, referred to by Nash in one of his tracts, dated 1592, as then well known.

Essex, Countess of. See COUNTESS OF ESSEX and STEPHENS, KATHERINE.

Essex, Earl of. See EARL OF ESSEX.

Estcourt, Richard. Actor, born at Tewkesbury, 1668, died 1712; educated at Tewkesbury Grammar School; when fifteen, ran away from home and joined a troupe of travelling players. Rescued from strolling, he was apprenticed to an apothecary, and afterwards practised as such, but, not prospering, returned to the stage. About 1698 he was engaged at Smock Alley, Dublin, where he played *Sir Joslin Jolly* in '*She Would if She Could*' (q.v.), and old *Bellair* in '*The Man of Mode*' (q.v.). Between 1704 and 1709 he was acting at Drury Lane, where he figured as the first representative of *Hardy* in '*The Quacks*,' *Pounce* in '*The Tender Husband*,' *Captain Hearty* in '*The Basset Table*,' *Sergeant Kite* in '*The Recruiting Officer*,' and *Sir Francis Gripe* in '*The Busybody*.' He also appeared as *Dominic* in '*The Spanish Friar*,' *Crack* in '*Sir Courtly Nice*,' *Captain Bluff* in '*The Old Bachelor*,' the *First Gravedigger* in '*Hamlet*,' *Bayes* in '*The Rehearsal*,' *Falstaff* in '*Henry IV.*,' *Lady Addleplot* in '*Love for Money*,' *Mercury* in '*Amphitryon*,' *Sir Sampson Legend* in '*Love for Love*,' *Sir Epicure Mammon* in '*The Alchemist*,' and *Pandarus* in '*Troilus and Cressida*.' At the Haymarket in 1709-10 he was the original *Trusty* in '*Man's Bewitched*,' and also enacted *Surly* in '*Sir Courtly Nice*' and *Sullen* in '*The Beaux' Stratagem*.' His last appearance was on June 12, 1712. He was the adapter of '*The Fair Example*' (q.v.), a comedy (1703), and the author of '*Prunella*' (q.v.), a burlesque (1708). He appears to have become, in 1711-12, the proprietor of the Bumper Tavern in Covent Garden. Steele pictures him as *Tom Mirror* in the '*Tatler*' for August 6, 1709, and has tributes to him in the '*Spectator*' for May 5 and August 27, 1712. Downes, in his '*Roscius Anglicanus*,' describes Estcourt as "*histrionatus*," and says: "He has the humour (nature enduing him with an easy, free, unaffected mode of elocution) in comedy always to latificate his audience, especially

quality (witness *Sergeant Kyte*). He's not excellent only in that, but a superlative mimick." "This man," writes Colley Cibber, "was so amazing and extraordinary a mimick, that no man or woman, from the coquette to the privy-counsellor, ever mov'd or spoke before him, but he would carry the voice, look, mien, and emotion, instantly into another company." Yet, adds Cibber, "with all his skill in mimickry and knowledge of what ought to be done, he never upon the stage could bring it truly into practice, but was on the whole a languid, unaffected actor" ('Apology'). T. Parnell made Estcourt the subject of a poem. See, also, Chetwood's 'History of the Stage,' Hitchcock's 'Historical View of the Irish Stage,' and Genest's 'Account of the English Stage.'

Estelle. (1) A character in MARSTON and WILLS's 'Broken Spells' (q.v.). (2) The heroine of W. S. GILBERT's adaptation of 'Great Expectations' (q.v.).

Esther; or, Faith Triumphant. A sacred tragedy, adapted by THOMAS BRERETON from the 'Esther' of Racine, and printed in 1715. (2) 'Esther,' a sacred drama by JOHN COLLETT, was printed in 1806. (3) 'Esther, the Royal Jewess; or, The Death of Haman:' an historical drama in three acts, by ELIZABETH POLACK, produced at the Pavilion Theatre, London, March 7, 1835, with Mrs. H. Lewis as *Esther*, Freer as *Haman*, Dibdin Pitt as *Ahasuerus*, Cobham as *Mordecai*, and Mrs. Wingrove as *Vashti*.

Esther Eccles. See ECCLES, ESTHER.

Esther Sandraz. A play in three acts, by SYDNEY GRUNDY, founded on Adolphe Belot's 'Femme de Glace,' and first performed at Chicago, U.S.A., on June 3, 1889, with Mrs. Langtry as *Esther*; produced at the Prince of Wales's Theatre, London, on June 11, 1889, with Miss Amy Roselle in the title part, Arthur Dacre as *Henri Vandelle*, Fred Terry as *Olivier Deschamps*, H. Kemble as *Fourcanarde*, Miss Rose Leclercq as *Mdme. Fourcanarde*, Miss E. Leyshon as *Henriette*, and C. H. E. Brookfield as *Boisgommeux*; revived at the St. James's Theatre on May 3, 1890, with Miss Langtry as *Esther*, C. Sugden as *Vandelle*, A. Bouchier as *Deschamps*, F. A. Everill as *Fourcanarde*, Mrs. C. Calvert as *Mdme. Fourcanarde*, and Miss Marion Lea as *Henriette*; performed at the Madison Square Theatre, New York, in January, 1891.

Estie. A character in 'Blue Grass' (q.v.).

Estifania. Servant to Donna Margaritha in BEAUMONT and FLETCHER's 'Rule a Wife and Have a Wife' (q.v.).

Estranged. A comedy-drama in three acts, by H. W. WILLIAMSON, first performed at the Globe Theatre, London, August 3, 1881, with a cast including C. Glenney, C. Groves, H. Astley, T. P. Haynes, Miss Minnie Bell, etc.

Estrella. A comic opera in three acts, libretto by WALTER PARKE, music by Luscombe Searelle, produced at the Prince's Theatre, Manchester, on May 14, 1883, with Miss Constance Loseby in the title part, Mrs. Sallie Turner as *Tartarella*, Aynsley Cook as *Count Pomposo di Vesuvio*, G. Temple as *Signor Phylloxera*, Arnold Breedon as *Signor Lorenzo*, and H. De Lange as *Major Domo*; performed, with the same cast, at the Gaiety Theatre, London, on May 24 in the same year; played in the English provinces in 1884, with a company including Mdle. D'Anka (followed by Miss Dora Wiley), Arnold Breedon, and George Temple.

Esty, Alice. Vocalist and actress, born near Boston, U.S.A.; made her *début* in the United Kingdom, in opera in English, at Belfast, as *Michaela* in 'Carmen.' She was the first representative of *Annabel* in Goring Thomas's 'Golden Web' (1893). Her repertory includes *Elvira* in 'Don Giovanni,' the *Countess* in 'Le Nozze de Figaro,' *Bertha* in 'Le Prophète,' *Rosina* in 'Il Barbiere,' *Elsa* in 'Lohengrin,' *Venus* in 'Tannhauser,' *Juliet* in 'Roméo et Juliette,' *Desdemona* in 'Otello,' etc.

Ete de St. Martin (L'). See SQUIRE HUMPHREY and WHITE LIE.

Eternal Masculine (The). A duologue by HORACE NEWTE, Terry's Theatre, London, March 8, 1898.

Ethais. A fairy, with mortal counterpart, in GILBERT's 'Wicked World' (q.v.).

Ethel, Agnes. Actress; appeared in the following rôles at the Fifth Avenue Theatre, New York, between August, 1869, and March, 1872:—*Rosie Fanquehere* in 'Play,' *Lena* in 'Dreams,' and *Jessie Bell* in 'Daddy Gray' [of all of which she was the first representative in America]; *Gilberte* in A. Daly's version of 'Frou-Frou,' and *Fernande* in his adaptation of Sardou's play [in both of which she was the "original"]; *Olivia* (and afterwards *Viola*) in 'Twelfth Night,' *Hero* in 'Much Ado about Nothing,' *Rosara* in 'She Would and She Would Not,' *Lady Priory* in 'Wives as they Were,' *Constance* in 'The Love Chase,' *Julia* in 'The Hunchback,' *Maritana* in 'Don César de Bazan,' and *Léonie* in 'Checkmate; or, A Duel in Love' (q.v.). In October, 1872, she appeared at the Union Square Theatre, New York, as the heroine of Sardou's 'Agnes' (q.v.), which had been written specially for her. "Soon afterwards," says an American writer, "she married and retired from the stage. She emerged from that retirement once—October 4, 1875—to open the Brooklyn Theatre."

Ethel's Revenge. A play in four acts, adapted by WALTER STEPHENS from Ouida's novel 'Strathmore,' and first performed at the Court Theatre, London, on September 9, 1876.—'Ethel's Test:' a comediotta in two acts, by H. W. WILLIAMSON, first performed at the Strand Theatre, London, March 26, 1883.

Ethelberta. A character in JERNINGHAM'S 'Siege of Berwick' (q.v.).

Ethelinda. Niece of Oncaid in HILL'S 'Aethelwold' (q.v.).

Ethelstan; or, The Battle of Brunanburh. A dramatic chronicle in five acts, by GEORGE DARLEY (q.v.), performed in 1841. See **ATHLETIC**.

Ethelstane. Son of *Helgert* in 'The Appeal' (q.v.).

Ethelawida. In HONE'S 'Alfred' (q.v.), is betrothed to the King.

Ethelwald. In 'A Knack to Know a Knave' (q.v.), is nephew to King Edgar of England who sends him as his proxy to woo *Alfrida*. *Ethelwald* and *Alfrida*, however, fall in love with each other. Their story is told in Ravenscroft's 'Edward and Alfrida' (1687), Rymer's 'Edgar' (1677), Hills 'Elfrida' (1716), and Mason's 'Elfrida' (1752) all of which see.

Etherdown, Mrs. A character in Mrs. SHEPHERD'S 'Dupe' (q.v.).

Etherage, George. Knight, diplomatist, and dramatist, born circa 1634-5, died at Paris, 1690 or 1691, was employed in embassy work by Charles II in the Netherlands and by James II. in Germany. Marrying a lady of fortune he was knighted. He was the author of three comedies: 'The Criminal Revenge, or, Love in a Tub' (1664), 'She Would if She Could' (1668), and 'The Man of Mode, or, Sir Fopling Flutter' (1673) all of which see. See also Dryden's *Apology to Etherage* (No. IX), Rochester's reference to him in 'The Section of the Poets' and No. 54 of 'The Spectator' (Steel), likewise Trenchard's 'English Stage', the 'Biographia Britannica', and E. W. Fosse's 'Seventeenth Century Studies'. Editions of the comedies appeared in 1704, 1715, and 1735. The 'Works', including plays and poems, were edited by A. W. Verity, with an introduction, in 1888. "No doubt," says A. W. Ward, "Molière and other French dramatists with whose works Etherage was familiar had initiated him into the uses of a light and graceful style. But he not the less deserves credit for having, as he proceeded, modelled his diction not on the traditions of the exhausted English stage but on the conversation of the society in which he lived, although no doubt animating his dialogue by more wit than that conversation can be supposed to have habitually displayed. He wrote as a man of the world for men and women of the world, who looked to his plays to see themselves in his comic mirror, and pointed the way to the style of English comedy of which Congreve afterwards shone as the acknowledged master" ('English Dramatic Literature').

Ethwald. A tragedy in two parts, by JOHNSON BAILEY (q.v.), printed in 1802.

Etiquette. A comedy by C. E. HOWELL, Alexandra Theatre, Walsall, March 1, 1880. See **ENGLISH ETIQUETTE**.

Etoile (L'). See MERRY MONARCH AND STARS AND GARTERS.

Eton Boy (The). A farce by EDWARD MORTON (q.v.), first performed at Drury Lane, October 22, 1742, with C. J. Mathews, Keeley, Mrs. Stirling (*Penny*), and Mrs. Seiby in the cast. Among masquerades as her cousin Tom, "the Eton boy".

Etourdi (L'). See SIR MARTIN MAR-MALL AND SCHOOL FOR GUARDIANS.

Etrangère (L'). A drama in four acts, by A. DU MAN *Mlle* (1876), translated by E. L. BLANCHARD, and first performed at the Haymarket Theatre, London, on June 3, 1876, with Miss Helen Barry as *Mrs. Clarkson*, Miss H. Hudson as the *Duchesse de Septimont*, Miss Emily Thorne as the *Marquise de Rumeres*, Miss Blanche Henri as *Mlle. D. Rencloire*, Hermann Venn as the *Duc de Septimont*, C. Harcourt as *M. Clarkson*, H. Howe as *Moriceau*, and Clifford Cooper as *Dr. Remonin*. See **AMERICAN, THE**.

Etre aimé ou mourir. See DYING FOR LOVE.

Euanthe. The heroine of HONE'S 'Aglis' (q.v.).

Euchred. A play by CHARLES VOLT, performed in U.S.A.

Eudemus. A character in JOHNSON'S 'Sextius' (q.v.).

Endes. Duke of Aquitaine in GRATTAY'S 'Ben Sazir' (q.v.).

Eudocia, the Empress in MASSINGER'S 'Emperor of the East' (q.v.), figures also in LEE'S 'Theodosius' (q.v.). Eudocia, in HUNTER'S 'Siege of Damascus' (q.v.), is daughter of Eumenes.

Eudora. A tragedy by WILLIAM HAT-LAY (q.v.), performed at Covent Garden on January 29, 1790, with Mrs. Pope in the title part. "It was coldly received, and the author would not permit it to be repeated." It was printed in 1811.

Eudoxia. The Empress in BEAT MONT and FLETCHER'S 'Valentinian' (q.v.).

Eugene Aram. A romance by Edward, Lord Lytton, of which there have been several dramatizations — (1) A play in three acts, by W. T. MOSCRIFFE (q.v.), performed at the Surrey Theatre, with Elton as *Aram*, Mrs. W. West as *Mateline Lester*, Miss Vincent as *Elleanor*, C. Hill as *Hausmann*, Cobham as *Walter Lester Vale* as *Captain Bunting*, Diddin Pitt as *Squire Courtdand*, R. Hinner as *Tiptrap*. "Mr. Lytton Butler who was in the boxes at the Surrey on the first night of the performance, testified in no equivocal manner his approval of the players and the piece" (George Daniel) (2) 'The Fate of Eugene Aram', a drama in three acts and in verse by W. G. WILLS (q.v.), first performed at the Lyceum Theatre, London, on April 12, 1873, with Henry Irving in the title part, E. F.

Edgar as *Richard Houseman*, W. H. Stephens as *Parson Meadows*, F. W. Irish as *Jowett* (a gardener), Miss Willie Brown as *Jory* (his son), and Miss Isabel Bateman as *Ruth Meadows*, revived at the Lyceum in June, 1878, with H. Irving in the title part, and Miss Ellen Terry as *Ruth Meadows*, first performed in America at Chicago on January 14, 1882, with H. Irving in the title part and Miss Ellen Terry as *Ruth*. "The plot of Mr. Willis differed widely from that of Bulwer Lytton's novel. Here *Eugene* falls in love with *Ruth Meadows*, the daughter of the Vicar of Knarborough, is seized by *Houseman*, in the vicar's parlour, with the murder of *Clarke* confesses his guilt to *Ruth*, in the churchyard of Knarborough, and dies in her arms." (3) A drama by A. Falgout, produced at the Standard Theatre, London, on July 31, 1878, with Alfred Rayner as *Houseman* and Alice Rayner as *Madeline*. (4) A play by PAUL KOTTER and WALKER WHITBIDE, first performed at the Academy of Music, New Orleans. See AFTER ALL (*Adieu*).

Eugene Onidion. An opera in three acts, music by Peter Tchaikovsky, first performed with an English libretto (by H. and Mrs. R. FUGLAND EDWARDS) at the Olympic Theatre, London, on October 17, 1888.

Eugenia. (1) A tragedy by Dr. PHILIP FRANCIS, adapted from a French tragedy, named by Mlle. Graffigny, and acted at Drury Lane in 1752, with David Garrick as *Mercure*, the villain of the piece, and Miss Bellamy as the heroine. (2) A tragedy by SAMUEL HAYES and ROBERT CARR, printed in 1768.

Eugenia. The name of characters in (1) MASSINGER's *Duke of Milan*, (2) SHAKESPEARE's *Titus Andronicus*, (3) *Thomas* Wife of Two Husbands, (4) *Agamemnon*, and (5) *The Foundling of the Forest*.

Eugenia Clairville; or, The New-Found Home. A domestic drama in three acts, by TOM FARAY, first performed at the Adelphi Theatre, London, on September 17, 1848, with Mlle. Celeste in the title part, Mrs. F. Matthews, "O." Smith, P. Bedford, Maynard, etc.

Eugénie. A one-act play by DION BOUTCHET (q.v.), first performed at Drury Lane Theatre, London, on January 1, 1866, with Miss Marriott in the title part.

Eugénie Le Tour. A play adapted by EVA MONTVORD from a drama by Frederic Noëls, and first performed at the People's Theatre, New York, in August, 1890, with the authoress in the title part.

Eugénie, Sir Dauphine. Nephew of *Mercur* in JONSON's *Epithemia* (q.v.).

Eumenes. (1) A commander in LEE's *Alcal Queen* (q.v.). (2) Governor of Damascus in HUME's *Saga of Damascus* (q.v.).

Eumenes and Bel Lothmar. A dual role in MERRITT and HOWE's *New Babylon* (q.v.).

Eunomia. A character in SHAKESPEARE's *Triumph of Peace* (q.v.).

Eunuch (The). A comedy by Terence translated by Richard Bernard (1608), Thomas Newman (1627), Charles Moyle (1683), L. Echard (1694), T. Cooke (1784), J. Patrick (1784), Gordon (1785), J. Colman (1786). (2) A comedy, translated from Terence by L. ESTRADE and ECHARD, and performed at Drury Lane in July, 1717. (3) A farce by THOMAS COOK, adapted from the *Eunuchus* of Terence and the *Miles Gloriosus* of Plautus, and performed at Drury Lane in 1737, with Leigh in the title part and Marklin as *Captain Bragg* (French). See HELLAS (1807), FATAL CONTRAST (1815), and LOVE AND REVENGE (1878).

Euphrasia. (1) Daughter of Lord Dion, disguised as a page under the name of *Belthrin*, in BALFOUR and FLETCHER's *Philaster* (q.v.). (2) The "Greek daughter" in A. MURPHY's play so named (q.v.).

Euphronia. The heroine of VASSALTON's *Alleg* (q.v.).

Euphronius. An ambassador in SHAKESPEARE's *Antony and Cleopatra* (q.v.).

Euphrosyne. A character in DALTON's arrangement of Milton's *Comus* (q.v.).

Eureka. A play by FRED MANDER, performed in U.S.A.

Eurydice. (1) A tragedy by DAVID MALLETT (q.v.), produced at Drury Lane in 1781, with Mrs. Porter as the heroine, Mills as *Perseus* (her husband, King of Corinth), Marshall as *Proetus* (Tyrant of Epidaurus), etc. (see PRAXANDRA), revived there in 1789, when Garrick was *Perseus*, Havard *Proetus*, and Mrs. Cibber *Eurydice*. (2) A farce by HENRY FIELDING (q.v.), performed at Drury Lane in 1757, and received unfavourably. (3) *Eurydice Hiss d.*, or, *A Word to the Wise*, by FIELDING, performed at the Haymarket in 1777, had reference to the previous performance of his *Eurydice*. (4) *Proetus and Little Orpheus and his Little Wife*, by H. J. BYRON (q.v.), produced at the Strand Theatre on April 26, 1877, with Miss Jenny Lee as *Orpheus*, Harry De Launay as *Proetus*, F. Terry as *Little Wife*, and as *Orpheus*, Miss Belle Goodall as *Proetus*, Miss Rose Cullen as *Proetus*, and Miss Amy Sheridan as *Proetus*. (5) *Eurydice*, an adaptation by W. F. VANDERBILT of Offenbach's *Orpheus aux Enfers* (q.v.), first performed at the National (Holborn) Amphitheatre, London, on October 11, 1893, with Signora Aron as *Eurydice*, Miss A. Benckert as *Orpheus*, Miss L. Marshall as *Mercury*, F. Rosenthal as *Pluto*, and Miss Kate Vaughan as leader of the ballet. See ORPHEUS and EURYDICE, ORPHEUS IN THE HAYMARKET.

Eustache Baudin. A drama in three acts, by JOHN COLBERT (q.v.), first performed at the Surrey Theatre, January 30, 1866, with Cranwick in the title part, and other rôles by Shapard, E. D. Lyons, T. H.

Higgle, H. Widdcomb, Miss Clayton, Miss S. Thorne, etc.

Eva. See CLARE.

Eva. The child in dramatizations of 'Uncle Tom's Cabin' (q.v.), and the central figure of 'The Death of Eva,' a play produced at Sadler's Wells, April, 1857, with Cordelia Howard as Eva.

Evadne. Sister of Melantius in BEAUMONT and FLETCHER's 'Maid's Tragedy' (q.v.). "The character of *Evadne*—her naked, unblushing impudence, the mixture of folly with vice, her utter insensibility to any motive but her own pride and inclination, her heroic superiority to any signs of shame or scruples of conscience from a recollection of what is due to herself or others—are," says Hazlitt, "well described."

Evadne; or, The Status. A tragedy in three acts, by RICHARD LALOR SHIEL (q.v.), first performed at Covent Garden on February 15, 1815, with Miss O'Neill in the title part. Macready as *Ludovico*, C. Kemble as *Vicentio*, Young as *Colonna*, Abbott as the King of Angles, and Mrs. Faucit as *Olivia*. For the plot, Shiel acknowledges some debt to 'The Traitor' (q.v.). *Evadne* is sister to *Colonna*, and in love with, and beloved by, *Vicentio*. *Ludovico* is the royal favourite, but disloyal to the monarch, whom he desires to replace. *Olivia* is in love with *Vicentio*. The King makes an attempt on *Evadne's* honour, but desists after she has drawn his attention to the statue of her father, by whom the King's life has been saved. Concealed behind the statue the King overhears *Ludovico's* confession of disloyalty. *Colonna* kills *Ludovico*, and *Evadne* and *Vicentio* are united. The play was performed at Sadler's Wells in November, 1845, with G. Bennett, H. Marston, and Mrs. Warner in the principal characters. It was revived at the St. James's Theatre, London, on the afternoon of March 19, 1857, with Mrs. C. M. Roe as the heroine, C. M. York as the King, H. Neville as *Colonna*, L. Waller as *Ludovico*, Forbes Dunn as *Vicentio*, and Miss Emily Arnold as *Olivia*. The play was performed at the Theatre New York, in May, 1875, with Miss Clara Morris in the title character. At Louisville, Kentucky, in February, 1876, with Miss Mary Anderson as *Evadne*. *Colonna* was one of G. V. Brooke's parts.

Evandale, Lord, in FARLEY's 'Battle of Bothwell Bridge' (q.v.).

Evander. The deposed King in MURPHY's 'Grecian Daughter' (q.v.).

Evangeline. (1) A burlesque of the poem by Longfellow, written (it is said) by JOHN BROTCHAM and others, and first performed at the Daly Theatre, New York, in 1877, with Miss Eliza Weatherly as *Gabriel*, W. H. Crane as *Leblanc*, Harry Hunter as "the lion-hearted man" (characterized by Lawrence Hutton as "one of the most droll and original dramatic conceptions of modern

times"), and G. H. Knight and R. S. C. Goodwin in other roles. This piece has been represented in America over five thousand times. It was performed by an American company at the Royal Court Theatre, Liverpool, in June, 1883, and revived at Fourteenth Street Theatre, New York, in October, 1885, with Miss Irene Verona in the title part and J. A. Mackay as *Leblanc*. (2) A burlesque in two acts, libretto by G. CHESTER GOODWIN, music by E. F. Rice. Garden Theatre, New York, October, 1896. — Mrs. Bateman (q.v.) wrote a drama on the subject of Longfellow's poem. See EMBATTIC EVANGELINE.

Evans, Sebastian. Co-author, with Frank Evans, of a translation of Fallouren's 'Le Monde ou l'on s'ennuie' called 'Culture' (q.v.).

Evans, Sir Hugh. A Welsh parson in 'The Merry Wives of Windsor' (q.v.).

Evanthe. Wife of *Lolario* in FLETCHER's 'Wife for a Month' (q.v.).

Eve. A drama in three acts, adapted by HENRY WEBSTER, jun., from the 'Gabrielle' of Angier (q.v.), and produced at the Adelphi Theatre, London, on May 31, 1866, with Miss Furtado in the title part, and other roles by H. Webster, H. Neville, J. G. Taylor, and Mrs. Alfred Mellon.

Eve. One of the heroines of H. F. CHORLEY's 'Old Love and New Fortune' (q.v.).

Eve of Marriage (The). See GREAT TEMPTATION, A.

Evelina. The heroine of MASO's 'Characterus' (q.v.).

Eveline, Lady. Wife of Sir Walter Arundell in LOVELL's 'Wife's Secret' (q.v.). (2) *Eveline* is the heroine of Lord LYTON's 'Rightful Heir' (q.v.).

Evelyn, Alfred. The hero of Lord LYTON's 'Money' (q.v.). "To the part of *Evelyn*," says Lady Pollock, "Macready gave a distinction of manner and an elevation of character which lent a particular interest to the play."

Evelyn, John. Miscellaneous writer, born 1620, died 1706, author of a 'Diary,' edited by Bray in 1818 and by John Forster in 1837, in which there are many references to the stage of his day. He appears to have written some plays, which he read to Pepys, and which that brother diarist thought "very good," though not so good as their author conceived them to be.

Evening Dress. by W. D. HOWELLS, was first performed at the Empire Theatre, New York, March 27, 1894.

Evening's Intrigue (An). A comedy, translated by Captain JOHN STEVENS from the Spanish, and printed in 1700.

Evening's Love (An); or, The Mock Astrologer. A comedy adapted by JOHN DRYDEN (q.v.) from T. Corneille's *Le Feint Astrologue* (itself taken from Calderon), with some obligations to *Le Dépit Amoureux* of Molière, performed at the Theatre Royal in 1668, and printed in 1671 with the following cast: *flart* as *Widdihood*, *Mohun* as *Bellamy*, *Shatterell* as *Mashai* (their servant), *Wintershall* as *Don Alonzo*, *Burt* as *Don Lopez*, *Neil Uwyon* as *Jarinta*, *Mrs. Bowtell* as *Theodora*, *Mrs. Quin* (and afterwards *Mrs. Marshall*) as *Aurelio*, *Mrs. Knapp* as *Beatriz*.

Ever Faithful. A drama in five acts, by EDWARD DRYDEN, Hastings, July, 1885. Holborn Theatre, London, January 4, 1886.

Everard, Edward Cape. Actor, born 1765, author of *Memoirs of an Unfortunate Son of Theopli*, being a sketch of the life of Edward Cape Everard, comedian, twenty-three years of the Theatre Royal, Drury Lane (1818).

Everard, Harriette Emily (Mrs. Darley Bewicke). Vocalist and actress, born 1844, died 1892, made her professional debut at Exeter in 1860. She was in the original cast of *Princess Princess* at the Olympic Theatre, London, in 1860. Among other parts played by her in London were *Mrs. Mowbray* in *The Widow Hunt* (1873) and *Mrs. de Kelt* in *The Shogun* (1877). She was the first representative of *Little Bittercup* in *Il Mero Pinocchio* (Opera Comique, 1875).

Everdene, Bathsheba. The heroine of HARDY and CLARE'S *Far from the Madding Crowd* (q.v.).

Evergreen. (1) A comedy in two acts, by W. H. POTTER, adapted from *Le Réveil du Lion* of MM. Jaime and Bayard, and first performed at the Haymarket Theatre, London, on August 9, 1884, with C. BROOKFIELD as *Stanislas de Fontblanche*. See ROUSSEAU LION. (2) A play by Mrs. BERTON HARRISON, first performed at the Schiller Theatre, Chicago, October 9, 1893.

Evergreen, Sir William, is one of the persons in BLACKSTONE'S *Rough Diamond* (q.v.). *Adrian* and *Dick Evergreen* are father and son in C. J. MATHEWS'S *My Awful Dad* (q.v.).

Everill, Frederick Augustus. Actor, born 1829, died February, 1900, made his professional debut at Myde Isle of Wight, July 1, 1852, as *Barnabas* in *The Stranger*. He began his London career in June, 1870, at the Haymarket, appearing as *Felix Trimmer* in *A Cure for Love*. Later in the same year he was the original *Chival* in *The Palace of Truth* (q.v.). In 1871 at the same theatre he appeared as *T. Archibute*, in 1878 he was seen there as *Sir Tib. Belch*. During an engagement with Miss Lett in 1879-80 he played *Boniface* in *The Boatswain* (Imperial), and *Lefty* in *The Good-natured Man* (Gaiety). He was in the first casts of the following (and other) plays:

—*The Lord of the Manor* (1880), *Enemies* (1880), *Lady Barter* (1891), *Anaetha Tylden* (1892), *Hogey* (1895), and *The Only Way* (1899). Between 1882 and 1891 he was seen in London as *Adam* in *As You Like It*, *Enobarbus* in *Antony and Cleopatra*, *Sir Oliver Surface*, *Colonel Damas*, *Dr. Sutcliffe* (in *School*), and other standard rôles.

Eversfield, Henry. Actor, died 1896; played *Ralph Rackstraw* in the *Children's Pinafore Company* at the Opera Comique, London, in 1879, and on tour in 1880. Among the characters of which he was subsequently the first representative were *Jemmy* in *Nita's First* (1883), *Cic. Farrington* in *The Schoolmistress* (1885), *Reginald Paulover* in *The Magistrate* (1886), *Lieut. Darby* in *Dandy Dick* (1887), and *Dick Hammond* in *The Derby Winner* (1894). In 1898-9 he was in America, where he was in the first cast of *A Gold Mine* (q.v.).

Everyman. A "treatise how the hie fader of heven sendeth deth to somon every creature to come and gyve a counte of theyr lyves in this worlde, and is in maner of a in-rail playe," printed apparently several times between 1500 and 1537; reprinted in Hawkins' *Origin of the English Drama*, in Hazlitt's edition of *Dodsley's Plays*, and in 1902 with preface by F. S. G. Wick. See also the edition of Gudeko (Haver, 1885), and Ward's *English Dramatic Literature* (1899). It was performed, under the auspices of the Elizabethan Stage Society, at the Charterhouse, London on July 13, 1901, with Miss Douglas Reynolds as *Everyman*, and at the Imperial Theatre, London, in June and July, 1902. It was afterwards represented in the United States by a company headed by Miss Edith Wynne Mathison.

Every Man for Himself. A drama in five acts, by MAY HOLT (Mrs. Fairbairn), first performed at Great Yarmouth on June 22, 1885, and produced at the Pavilion Theatre, London, on October 24 in that year.

Every Man in his Humour. A comedy in five acts (and a prologue), by BEN JONSON (q.v.), first performed in 1598 at the Olobe Theatre and by "the Lord Chamberlain's servants," including Shakespeare, Burbage, Condell, Hemings, Kemp, A. Phillips, W. Sly, T. Pope, C. Beeston, and J. Dicks. Proving a success, the play was printed and published in 1601. "This first version, however, was Italian-accented, and Italian-charactered as far as names went. Our present version was first published in the folio of 1616, and, as shown by internal evidence, was written about or in 1606. Besides that the scene is changed to England, and the characters are English-named, many of the speeches are altered, some omitted, and some added, the acts and scenes re-arranged, and some of the latter transposed" (Brinsley Nicholson). According to Downes, the comedy was revived at the Theatre Royal between 1603 and 1604. It was again revived "with

revived at Drury Lane Theatre in 1852, with N. Phelps as *Lord Norland*, and as *Madame Wells* in 1865, with H. Harlow and Mrs. Warner in the principal parts.

Every Woman in her Humour. (1) An anonymous comedy, printed in 1600. (2) A farce in two acts, performed at Drury Lane in March, 1700, with Kitty (the to whom the authorship has been ascribed) in the principal role, supported by Miss Moll III, Miss Pritchard, King, Yates, Moody, etc. See *Green*.

Everybody Mistaken. A farce by WILLIAM TAYLOR (q.v.), performed at Lincoln's Inn Fields in March, 1700.

Everybody's Friend. A comedy in three acts, by RICHARD COYNE (q.v.), first performed at the Haymarket Theatre, London, on April 2, 1800, with J. B. Buckstone as *Major Wellington de Brode*, J. Mathews as *John Protherby*, H. Compton as *Frank Jackson*, Mrs. C. J. Mathews as *Mrs. Protherby*, Mrs. Wilkins as *Mrs. De Brode*, and Miss Reynolds as *Mrs. Savandora* (a widow). Henry Morley then described the piece as consisting mainly of original variations upon Murphy's *Way to Keep Him* (q.v.). Rewritten, with the part of the *Major* strengthened for J. W. Clarke, the piece was produced at the Haymarket in October, 1807, under the title of 'The Widow Hunt' (q.v.), and with Clarke in the part which he had elaborated in America. *Everybody's Friend* was performed at the Fifth Avenue Theatre, New York, in November, 1862, with J. Lewis as the *Major*, and again in 1872 and 1874.

Everybody's Husband. A farce in one act, adapted by RICHARD REYNOLDS from 'Le Marié Trois fois Femme', and performed at the Queen's Theatre, London, in February, 1833, with a cast including Green in the title part (*Alexis Farouillon*), and Mrs. Glover as a hearing house mistress with histrionic aspirations.

Everyday Man (Am). A play by MARGARET MERINGTON, performed in U.S.A.

Everyyoung, Sir John. A character in SUMNER'S *Mulberry Garden* (q.v.).

Evenson, Isabelle. Actress, was seen at Boston U.S.A. in 1867 as *Molly Van Doren* in 'The Dumb Girl of Portici', Mrs. Midway in 'Still Waters Run Deep', Dana in 'Diplomacy', the heroine of H. Chapman's 'Sophia', Sherie in 'Dandy Dick', etc.

Eviction (The). A drama in three acts in blank verse first performed at Chicago in January, 1899, produced at the Standard Theatre on August 9 of the same year.

Evil Eye (The). (1) A play by R. R. PLANK (q.v.), produced at the Olympic Theatre, London, 1861-64. (2) A comic opera,

performed at Theatre Royal, Leicester, on April 21, 1874.

Evil Genius (The). (1) A comedy by DAVID BEVERIDGE (q.v.), first performed at the Haymarket Theatre, London, on March 2, 1800, with W. H. Chippenhale as *Hill Coder*, J. B. Buckstone as *Tom Ripstone*, H. Compton as *Joe Withers*, Miss Reynolds as *Lady Aurora Ringwood*, and Miss Swanborough as *Clara Fielding*. (2) A drama in five acts, by WILLIAM COLLINS (q.v.), first performed at the Vandeville Theatre, London, on October 30, 1895.

Evil May Day (The); or, The London 'Prentices of 1517. A melodrama in two acts, by W. N. EMDEN (q.v.), founded on historic fact, and first performed at the City of London Theatre, May 1, 1837, with Mrs. Emden as *Margery*.

Ewald, Alexander Charles. Miscellaneous writer, edited, with notes, the plays of Congreve (1807) and, with memoir and notes, the plays of Farquhar (1807).

Examiner of Plays (The). An employer, in the office of the Lord Chamberlain, by whom the appointment to the post is made, and to whom alone the Examiner is responsible. The first occupant of the position seems to have been a Mr. Laport, who, after performing the duties for nearly twenty years, was followed, in 1826, by George Colman the younger (q.v.). Colman, dying in 1838, was succeeded by Charles Kemble (q.v.), who strange to say, while holding that appointment returned to the stage for a short season and performed certain of his celebrated characters (*Dutton Cook*). Resigning the post in 1860, he was followed by his son, John Mitchell Kemble, who died in 1867. The examining of plays had really been done since 1800, by William Isidore Donne (author of *Remarks upon the Drama*, 1810), who now became sole and recognised examiner, holding the office till his death in 1867. After him came Edward Smith Pigott, who died in 1893, and was succeeded by his assistant, George Alexander Redford. See *Dutton Cook's 'Book of the Play'* (1870).

Example (The). A comedy by JAMES SMITH (q.v.), licensed in 1634 and printed in 1637. The 'example' is that given by *Lady Perceigne*, who is suspected by her husband (Sir Walter) of infidelity with Lord Fitzgibbon, but whose innocence is triumphantly established. Dr. A. W. Ward describes the piece as 'strikingly original in its plot and distinguished at the same time by the very direct and effective manner in which it enforces the moral of its story' (*English Dramatic Literature*).

Excelsior. A ballet in eleven tableaux, invented by M. MARYOTT composed by M. HARRISON and first produced in London at Her Majesty's Theatre, London, on May 22, 1866. — *Katechism, Jan.* 'A play by R. A. MARYOTT and G. L. THACK, performed in U.S.A.

Exchange no Robbery. A comedy in three acts, by THEODORE E. HOOK, first performed at the Haymarket Theatre, August 12, 1820, with Terry as *Sir Christopher Cranberry*, Williams as *Swipes*, Liston as *Sam Swipes*, and Mrs. Mardyn and Mrs. Gibbs in other parts. "For the leading incident the author was indebted to the play of 'He Would be a Soldier,' written by Frederick Pilon (*q.v.*). The plot turns on a roguish publican palming his own son, a gross, illiterate savage, on *Sir Christopher Cranberry*, a passionate, fault-finding, fastidious old gentleman, as the child whom he (*Sir Christopher*) had committed to the care of the said publican."

Exchange Wear. See BAND, CUFF, AND RUFF.

Excise. A "tragi-comical" ballad opera in three acts, printed in 1733.—'The Excise-man,' a farce by HENRY KNAPP, was performed at Covent Garden on October 19, 1780.

Excommunicated Prince (The); or, The False Relique. A tragedy by Captain WILLIAM BEDLOE, written mainly in rhymed verse, and printed in 1679. "The whole of it is a satire on the Church and doctrines of Rome" (Genest).

Excursion Train (The). A farcical comedy in three acts, adapted by JUSTIN H. M'CARTHY, M.P., and W. YARDLEY from 'Le Train de Plaisir' of Alfred Hennequin, Arnold Mortier, and Albert de Saint Albin, and first performed at the Opéra Comique Theatre, London, April 6, 1885, with a cast including David James, F. W. Irish, W. Scott Buist, E. W. Gardiner, W. Lestocq, Miss Cicely Richards, Miss Lucy Buckstone, and Miss Helen Forsyth.

Executioner (The). A drama in three acts, adapted by T. J. THACKERAY from the French of Pixécourt, and performed at the Coburg Theatre, London, in 1828.

Executioner's Daughter (The). A play in one act, by ALICIA RAMSEY and RUDOLPH DE CORDOVA, Gaiety Theatre, Hastings, April 6, 1896; produced at the Royalty Theatre, London, on April 16, 1896, as 'Monsieur de Paris,' with Miss Violet Vanbrugh in the title part (*Jacinta*), and other rôles by Mrs. H. Leigh, H. Vibart, and M. Kinghorne.

Exeter. The theatrical history of this city appears to have begun in 1749, when a playhouse of some sort was erected in Waterbeer Street. In connection with the career of this building the names of William Dowton (*q.v.*) and of J. Foote (the father of Maria Foote, *q.v.*) are mentioned; but little else is recorded of it. In October, 1787, a new theatre was opened in Bedford Circus, under the management of Hughes and Treman. Of its first season the "stars" were Stephen Kemble and his wife; in 1789-90 it was dignified by a visit from Mrs. Siddons, then in the heyday of her powers. In 1794 Hughes gave way to a Mr. Barrett, but re-

turned to management in 1796. In 1800 he again retired, this time in favour of a Mr. Sandford, but before long once more resumed his old position. Master Betty played an engagement in 1805, and in 1806 Charles Kemble and his wife were seen. In 1811 Edmund Kean, then only twenty-three, made so favourable impression upon the Exeter public that he was promptly engaged for three years, during which he undertook a long series of leading rôles. Leaving Exeter in 1814, Kean came back to it in 1816 as a "star." He was followed, in the course of the next few years, by Maria Foote and Miss O'Neill. Towards the end of 1819 the theatre was reconstructed and redecorated, only to fall a victim to fire in the following March. It was replaced by a new building in January, 1821. In June, 1823, Hughes retired from the direction, taking a farewell benefit, at which Dowton appeared. The year 1824 was made memorable by Macready's first professional visit to the city. See W. Cotton's 'Story of the Drama' in Exeter.

Exile (The). (1) A "melo-dramatic opera" in three acts, words by FREDERICK REYNOLDS, music by Mazzinghi, performed at the Haymarket in November, 1808, with Mrs. H. Johnston as *Alexina*, Pope as *Count Ulrick*, Young as *Daran*, and Munden, Liston, Mrs. Gibbs, etc., in other rôles. This piece was founded on 'Elizabeth,' a novel by Mdme. Cottin. It has for heroine *Alexina*, the daughter of *Count Ulrick*, who has been banished for State reasons to Siberia. *Alexina*, journeying to Moscow to beg for the *Count's* pardon, is protected on the way by an Indian, calling himself *Daran*. She secures the pardon, but, owing to circumstances, is forced into a marriage with *Daran*, who, however, happily proves to be her lover, *Romanoff*, in disguise. The play has been performed of late years under the title of 'The Exiles of Siberia,' which was revived at the Adelphi in March, 1874, with Miss Genevieve Ward as *Alexina*. (2) A drama in three acts, by J. HOLMES GROVER, Elephant and Castle Theatre, London, August 9, 1879.

Exiles of Erin (The); or, St. Abe and his Seven Wives. A drama of Mormon life in four acts and seven tableaux, by ROBERT BUCHANAN (*q.v.*), first performed at the Olympic Theatre, London, May 7, 1881, with a cast including Miss Harriett Jay, Miss Letty Lind, W. Redmund, W. McIntyre, H. St. Maur, S. Calhaem, etc.—'The Exile of Erin:' a play by ARTHUR TRELOAR, performed in U.S.A.

Exiles of Siberia (The). A play by SCOTT MARBLE, performed in U.S.A. See EXILE, THE (1).

Existence Décolorée (Une). See BLIGHTED BEING.

Exit by Mistake. A comedy in three acts, by R. F. JAMESON, performed at the Haymarket in July, 1816.

Experiment (The). (1) A comedy in two acts, ascribed to CHARLES STUART and performed at Covent Garden in April 1777. (2) A farce by CHARLES STUART, printed in 1779.

Expiation. (1) A play in three acts, by JAMES MONTIMER, first performed at Ormer's Theatre, Washington U.S.A. (December, 1885). (2) A drama in a prologue and three acts, by E. MANSIELL, Britannia Theatre, London, June 8, 1876.

Exposition (The). A Scandinavian sketch, containing as much irrelevant matter as possible, in one act by SHIRLEY BROOKS (q.v.), first performed at the Strand Theatre, London, on April 15, 1881, with John Reeve and J. Rogers as *Thor* and *Sidder* respectively, Homer as *Hermes*, Miss C. Housman as *Frya*, Miss M. Taylor as *Snorron*.

Extractio Animarum ab Inferno. One of the Towneley Plays (q.v.).

Extraordinary Behaviour of Mrs. Jallowby (The). A farical comedy in three acts, by (LIVY) BRUNO, Novelty Theatre, London, December 18, 1888.

Extremes; or, Men of the Day. A comedy in three acts by FREDERICK FAIRBANK (q.v.), first performed at the Lyceum Theatre, London, on August 26, 1888, with the author as *Francis Hamilton*, Mrs. Charles Young as *Lucy*, Mrs. Wallis as *Mrs. Lescarot*, Mr. Weston as *Mrs. Hildbrink*, Emery as *L. Hildbrink*, and other parts by F. Charles and James Rogers, revived at the City Theatre, London in 1869. A fortune teller tells *Hamilton* that, within six months, he must marry a woman to whom, in the event of his refusal, it will revert. Fearing she does not believe him, he declines the alliance, whereupon she leaves her love and all goes well. The extremes illustrated are those of aristocracy and plutocracy. (2) *Extremes*, a play of New York life, produced in that city at the Broadway Theatre in 1906.

Extremes Meet. A comœdietta by KATE FIELD (q.v.), St. James's Theatre, London, March 12, 1877.

Eyes and No Eyes, or The Art of Seeing. A rambouille waltz by W. S. GILBERT, music by T. G. Arne, and based on the leading idea in the French story of 'The Emperor's New Clothes', first performed at St. George's Hall, London, on July 5, 1875, with Mrs. G. C. H. as *Siebelite*, Miss F. Holliday as *Queen*, Miss L. Graham as *Clara*, Miss M. Reed as *Cassandra*, Corney Grain as *Lucas*, and

Alfred Bishop as *Arlequin*. See ONCE UPON A TIME.

Eyes, Nose, and Mouth. A pantomime by F. L. BLANCHARD (q.v.), brought out at the Marylebone Theatre at Christmas, 1847, with Tom Matthews as clown.

Eyre, Jane. See JANE EYRE.

Eyre, Sophie (real name, Ryan). Actress, born in Tipperary, 1852, died at Naples in October, 1892; made her professional debut at the Charing Cross Theatre, London, on June 10, 1874, in 'My Niece and My Monkey' (q.v.). From 1877 to 1882 she was employed mainly in the provinces returning to London in the last-named year to "croûte," at the Adelphi, *Lady Jane* in 'The Kingmaker' (q.v.) and *Elizabeth Woodville* in 'The Double Rose' (q.v.). Other characters of which she was subsequently the first representative in London were *Julia* in 'Love and Money' (1883), *Nancy* in 'Freedom' (1883), *Ethel* in 'A Saint and his Lovers' (1883), *Lucy* in 'A House of Luck' (1888), *Lady Athena* in 'The Web' (1887), *Antonia* in the play so named (1887), *Rose* in 'The Love that Kills' (1888), *Mrs. Stenhouse* in 'Tares' (1888), *Maria* in the play so named (1888), and *Julia* in 'She' (1888). Miss Eyre was also seen in London, or elsewhere in England, as *Lady Macbeth*, *Pauline* ('The Waters of Life'), *Lady Teale*, *Julia* ('The Household'), *Constance* ('The Love Charm'), *Lucy* ('The Merry, Merry Wellington and the Sad'), *Masks and Faces*, *Nancy Oldfield*, *Mrs. Hildbrink*, *Julia* ('The House of Truth'), *Calista* in G. B. Shaw's play, *Louise* ('From Front'), etc. In 1888 she was in America, where she figured as *Mrs. Pinchbeck* in 'Home', *Zeke* in 'Diplomacy', *Claire* in 'Le Maître de Forges', *Lucy Herbert* in 'Moths', etc.

Eytinge Rose. Actress, was seen in New York in 1875 as *Lady Macbeth*, and in 1877, as *Calista*. Among other notable parts played by her in the United States are those of *Rose Michel*, *Miss Milton*, *Gabrielle* in 'The Geneva Trum', *Armande* in 'Red A-tray', *May Edwards* in 'The Ticket Leave Man', *Zoe* in 'The Octoroon', and the heroine of 'Griffith's Giant'. In 1888 she figured at the Olympic Theatre, London, as *Nancy Sikes* in a version by Cyril Squire of 'Oliver Twist' (q.v.).

Ezechias in English. A play by NICHOLAS F. DALL (q.v.), acted before Queen Elizabeth at Cambridge in August, 1566. It was "satirized," we read, "by King's College men" (q.v.).

Ezziel. One of the Chester Plays (q.v.).

F

Fabell, Peter. The hero of "The Merry Devil of Edmonton" (*q.v.*), said to have been a real individual who lived in the reign of Henry VII. "Some," says Fuller, "make him a forger, others a lay gentleman, all a conceited person, who by his merry devices deceived the devil."

Fabian. A creole, the hero of J. V. BRIDGMAN'S 'Black Doctor' (*q.v.*).

Fabricator (The). A play by WALTER STOKES CRAVEN, Union Square Theatre, New York, June 6, 1892.

Fabricio. Father of *Isabella* in MIDDLETON'S 'Women beware Women' (*q.v.*).

Façade. An architect in SLOUS' 'Light and Shadow' (*q.v.*).

Face. The housekeeper in JONSON'S 'Alchemist' (*q.v.*).

Face at the Window (The). A drama in four acts, by F. BROOKE WARREN, Regent Theatre, Salford, July 26, 1897; West London Theatre, May 1, 1899.

Face in the Moonlight (The). A drama in prologue and three acts, by CHARLES OSBORNE, produced at Leeds, October 30, 1871; first performed in America at Buffalo in August, 1892.

Face to Face. (1) A drama in two acts, by GILBERT A BECKETT (*q.v.*), produced at the Prince of Wales's Theatre, Liverpool, March 29, 1869. (2) A comedy in two acts, by E. HARBOURN, Chiswick, September 6, 1869. (3) A drama by I. HALL, Macclesfield, October 24, 1872. (4) A drama by H. J. STANLEY, Dewsbury, April 5, 1875. (5) A drama in four acts, by T. ARCHER, Marylebone Theatre, May 19, 1877. (6) A drama by H. T. MUNNS, Birmingham, November 27, 1887. (7) An adaptation by J. A. FRASER, jun., performed in U.S.A.

Faces in the Fire. A comedy in three acts, adapted by LEICESTER BUCKINGHAM (*q.v.*) from the 'Mathilde, ou la Jalousie' of Bayard and Laurencin (Paris, 1835), and first performed at the St. James's Theatre, London, February 25, 1865, with a cast including C. J. Mathews, F. Robinson, A. Stirling, Miss Herbert, and Mrs. Charles Mathews.

Facheux. See IMPERTINENTS.

Facile, Euclid, in OXENFORD'S 'Twice Killed' (*q.v.*).

Facing the Music. A farcical comedy in three acts, by J. H. DARNLEY, Prince of Wales's, Liverpool, May 22, 1899; Brixton Theatre, June 5, 1899; Strand Theatre, London, February 10, 1900.

Factions. A traveller, one of the disguises assumed by *Mutable* (*q.v.*), in 'Cozening' (*q.v.*).

Factionous Citizen (The); or, The Melancholy Visioner. An anonymous play produced at the Theatre Royal in 1684, with Underhill and Leigh in the two title parts—*Timothy Turbulent* and *Abednego Suckthumb*, and Nokes as *Cringe* ("a balderdash poet").

Factory Boy (The); or, The Love Sacrifice. A domestic drama in three acts, by J. T. HAINES (*q.v.*), first performed at the Surrey Theatre, London, June 7, 1840, with Miss Chartley in the title part (*Billy Roller*).

Factory Girl (The). See ALL THAT GLITTERS IS NOT GOLD.

Factory Lad (The). A domestic drama in two acts, by JOHN WALKER (*q.v.*), first performed at the Surrey Theatre, London, July 21, 1834.

Factory Strike (The). A domestic drama in three acts, by G. F. TAYLOR, first performed at the Victoria Theatre, London, October 17, 1836.

Factotum, Lord. A character in PLANCHÉ'S 'Sleeping Beauty' (*q.v.*), who has absorbed in himself all the high offices of state. He is represented as saying—

"Ye who sigh for place,
Behold and profit by my piteous case.
As Lord High Chamberlain, I slumber never;
As Lord High Steward, in a stew I'm ever;
As Lord High Constable, I watch all day;
As Lord High Treasurer, I've the deuce to pay;
As Great Grand Cup-bearer, I'm handled queerly;
As Great Grand Carver, I'm cut up severely.
In other States the honours are divided,
But here they're one and all to me confided."

Compare with *Pooh-Bah* in Gilbert's 'Mikado' (*q.v.*).

Faddle, William. A knavish fop in E. MOORE'S 'Foundling' (*q.v.*). In this character the author satirized "a well-known individual, named Russell, who was the delight of ladies of *ton*, because of his good looks, crowning impudence, and his 'imitations' of opera-singers" (Doran).—*Orlando Faddle* figures in G. A BECKETT'S 'Figaro in London' (*q.v.*).

Faded Flowers. A comedy in one act, by ARTHUR A BECKETT (*q.v.*), first performed at the Haymarket Theatre, London, on the afternoon of April 6, 1872, with W. H. Kendal as *Harold* and Miss Madge Robertson as *Ada*; revived at the Garrick Theatre, London, on January 19, 1895.

Fadette. (1) A drama by T. L. GREENWOOD, Rochdale, October 9, 1871. (2) An opera in three acts, composed by Maillart;

(Glenest); at the Haymarket in August, 1782, with Palmer as *Lethario*, and Bonley as *Horatio*, at Drury Lane in November, 1782, with Mrs. Siddons as *Calista* and Mrs. Bulkeley as *Lavinia* ("Mrs. Siddons was great in the scene with *Horatio*," Glenest), at Covent Garden in 1785, with Holman as *Lethario*, Phipps as *Horatio*, Farren as *Altamont*, and Mrs. Crawford as *Calista*; at the same theatre in 1803, with J. P. Kemble as *Horatio*, C. Kemble as *Lethario*, Cooke as *Scotto*, Mrs. Siddons as *Calista*, and Mrs. E. Siddons as *Lavinia*, at the Haymarket in 1811, with Edlinton as *Lethario*, at Covent Garden in 1818, with Young as *Horatio*, Miss O'Neill as *Calista*, and Miss Foote as *Lavinia*, at the same theatre in 1822, with Kearton as *Scotto*, Cooper as *Altamont*, etc. "The tragedy," wrote Doan in 1861, "may still be called an acting play, though it has lost something of the popularity it retained during the last century, when even Edward, Duke of York, and Lady Stanhope visited *Lethario* and *Calista*, in the once famous 'private theatre' in Downing Street."

Fair Pretender (A). A comic drama in two acts, by J. PATRICK SIMPSON, first performed at the Prince of Wales Theatre, London, on May 10, 1866, with a cast including S. H. Bancroft, W. H. Montgomery, J. Clark, Mrs. Seville, Miss Marie Wilton.

Fair Quaker of Deal (The); or, The Humours of the Navy. A comedy by CHARLES SHADWELL, first acted at Drury Lane, November 10, 1779, with Barton Booth as *Captain Worth* and his wife as *Dorcas Zeal*.

Fair Quarrel (The). A play by T. MITCHELL and W. HOWLTON, acted by the Prince's servants, and printed in 1817. The quarrel is between a colonel and a captain, the former of whom has questioned the chastity of the latter's mother. In a duel between the men, the colonel falls, but he does not die till he has confessed his error and made some reparation to his antagonist. There is an elaborate sub-plot.

Fair Rosamond. The title given to a number of pieces of which Rosamond Clifford, the "favourite" of Henry II. of England, is the central figure. (1) A drama in three acts, by J. BATHURST FAIRBROTHER, first performed at the West London Theatre, October 18, 1821, with Miss F. Pitt as *Rosamond*, Mrs. Glover as *Queen Eleanor*, and Barton as *Henry II.* (2) An opera music by John Barnett, first performed at Drury Lane Theatre in 1837. (3) A pantomime performed at Covent Garden in 1838. (4) A burlesque ("Fair Rosamond" according to the *History of England*) by T. P. FAYTON, produced at Sadler's Wells in 1848, with Miss L. Neville as the heroine Rogers as *Mr. Henry King*, and Mrs. Harris as *Mrs. Minor King*. (5) A play performed at Astley's Amphitheatre, London, in June 1860. (6) A pantomime produced at the City of London Theatre in 1860-1. (7) A burlesque ("Fair Rosamond; or, The Maid, the Maid, and the Monarch") by F. C.

BURNARD (q.v.). First performed at the Olympic Theatre, London, in 1867, with Miss Hughes (Mrs. Gaston Murray) in the title part F. Robinson as the *Queen*, H. Wigan as *Sir Pierre de Lincen*. (8) A pantomime ("Fayre Rosamond; or, Harlequin Henry the Second, the Monarch, the Maid, and the Made Maid of the Arch Men") by F. C. BURNARD, Greenwich, December 22, 1868. (9) A burlesque, *Fayre Rosamond; or, Ye Dagger, and Ye Poisoned Bow*, by T. CORRIE, Gloucester, April 1, 1869. (10) A drama ("Fair Rosamond; or, The Days of the Plantagenets") in four acts by W. M. AKHURST, Saenger's Amphitheatre, London, March 3, 1871. (11) A play by MICHAEL FIELD (q.v.), published in 1864. (12) A "pastoral," adapted by F. W. GOWDIS from Lord Tennyson's *Becket* (q.v.) and first performed in Cannizaro Woods, Wimbledon, in the summer of 1868, represented at Albany N.Y., in June 1869. (13) A Christmas piece by ROBERT SOUTER, produced at the Marylebone Theatre, London, with Josephine Neville as the heroine and T. A. Carr as *Henry II.*

Fair Rosamond a Bower; or, The Monarch, the Maiden, the Maid, and the Mixture. A burlesque in one act, by FREDERICK LANGRISH (q.v.).

Fair Sinners; or, Desperate Women. A drama in four acts, adapted from the French by PACT, and performed at Whitechapel, May 2, 1861. — A *Fair Sinner*, a play in five acts, by G. W. APPLETON, first performed at Ipswich in January, 1865, produced at the Gaiety Theatre, London, on the afternoon of March 4, 1866, with a cast including Miss Minnie Bell, Miss Alexis Leighton, and George Giddens.

Fair Star. See CHERRY AND FAIR STAR.

"Fair summer droops, droop men and beasts therefore." First line of a song in *SARLES' Summer's Last Will and Testament* (q.v.).

* All good things vanish less than in a day,
Peace, plenty, pleasure suddenly decay.

Fair Women and Brave Men. A play in four acts, by THOMAS TURNER, New Theatre, Barnet, September 23, 1867, Parkhurst Theatre, London, November 7, 1868.

Fair Words and Foul Deeds. A drama in three acts, by W. TAYLOR (q.v.), East London Theatre, July 2, 1868.

Fairbrother, Miss (Mrs. Kate-Georgel, Actress, born 1818, died 1860), was one of the company with which the Keeleys began, in April 1811, their leaseholding of the Lyceum. The year 1844, writes Henry Turner, "was remarkable for the introduction of the dance known as the polka to our shores. The Keeleys brought out a one-act piece entitled *Polka-mania*, in which Alfred Wigan taught Miss Fairbrother the new dance. It is needless to say that the lady

proved an apt pupil, acquiring a perfect knowledge of the dance in a few minutes. It was the same Miss Fairbrother who scored so well as the Captain of the Forty Thieves in 'Open Sesame' [q.v.], a burlesque by Gilbert Abbott à Beckett" (the *Theatre*, 1885).

Fairbrother, Sydney. Actress; made her professional *début* at Birmingham in September, 1890. She was the original representative of *Oriana* in 'The Star of India' (1896), *Grace Chichester* in 'In Sight of St. Paul's' (1896), *Wally* in 'Two Little Vagabonds' (1896), *Micah* in 'The Little Minister' (1897), etc.

Faire Maide of Merrie Islington (Ye). A pantomime by F. G. CHEATHAM, Sadler's Wells Theatre, December 27, 1869.

Fairfax. A play by BARTLEY CAMPBELL (q.v.).

Fairfax, Lettice. Actress; was in the original casts of 'One Summer's Day' (1897), 'When a Man's in Love' (1898), 'The Price of Peace' (1900), etc. At Her Majesty's Theatre, London, in 1899, she played *Blanche of Spain* in a revival of 'King John.' She was for a time a member of Augustin Daly's company in America, where she also played *May Wedderburn* in 'The First Violin.'

Fairfax, Mrs. Actress; made her London *début* at the Gaiety Theatre, June 13, 1874, as *Julia* in 'The Hunchback.'

Fairfield. (1) Servant to *Mistress Carol* in SHIRLEY'S 'Hyde Park' (q.v.). (2) The miller in BICKERSTAFF'S 'Maid of the Mill' (q.v.).

Fairies (The). An opera in three acts, adapted by DAVID GARRICK from 'A Midsummer Night's Dream,' and produced at Drury Lane in February, 1755, with Beard as *Theseus*, "the fairies" being enacted by children. The "clowns" were omitted. "Garrick," wrote Horace Walpole, "has produced a detestable English opera, which is crowded by all true lovers of their country. To mark the opposite to Italian opera, it is sung by some cast singers, two Italians, a French girl, and the chapel-boys; and to regale us with sauce, it is Shakspeare's 'Midsummer Night's Dream;' which is forty times more nonsensical than the worst translation of any Italian opera-books." See FAIRY QUEEN and FAIRY TALE.

Fairleigh, Phœbe. The heroine of STEPHENS and Solomon's 'Billee Taylor' (q.v.).

Fairlie, Laura, and Annie Catherrick. A "dual" part in WILKIE COLLINS'S 'Woman in White' (q.v.).

Fairlove. (1) A character in HODSON'S 'Adventures of a Night' (q.v.). (2) *Fairlove*, in FIELDING'S 'Don Quixote in England' (q.v.), is in love with *Dorothea Loveland*. There is (3) a *Fanny Fairlove* in J. P. WOOLER'S 'Allow me to Apologize' (q.v.), and (4) a *Lucy Fairlove* in 'Ambrose Gwinnett' (q.v.).

Fairly. A character in 'The Farmer' (q.v.).

Fairly Caught. A comedietta in one act, by GEORGE D. DAY, Parkhurst Theatre, London, May 23, 1892.—'Fairly Foiled:' a drama in four acts, by OSWALD ALLAN, Grecian Theatre, London, May 29, 1871.—'Fairly Puzzled:' a vaudeville, libretto by OLIVER BLAND, music by Hamilton Clarke, St. George's Hall, London, May 19, 1884.

Fairly Hit and Fairly Missed. A farce in one act, by JOHN MARTIN, published in Duncombe's 'British Theatre.'

Fairweather, Captain, Lucy, and Paul, figure in BOUCICAULT'S 'Streets of London.'

Fairy and the Fawn (The). A pantomime performed at the Grecian Theatre, London, in 1853.

Fairy Circle (The); or, Con O'Carrolan's Dream. A legendary Irish domestic drama in two acts, by H. P. GRATTAN, performed at the Chatham Theatre, New York, in 1845; performed at the Prince of Wales's Theatre, Liverpool, in 1866, with the author as *O'Carrolan*, Henry Irving as *Philip Blake*, and other parts by Philip Day, Miss Augusta Thomson, and Miss Edith Challis.

Fairy Favour (The). (1) A masque by THOMAS HULL, acted at Covent Garden, and printed in 1766. (2) A pantomime performed at Drury Lane in 1790-1.

Fairy Godmother (A). A play adapted by CLINTON STUART from Dumas' 'Les Demoiselles de St. Cyr,' California Theatre, San Francisco, August 7, 1899.

Fairy Lake (The); or, The Magic Veil. A romantic musical burletta in three acts, adapted by CHARLES SELBY from 'Le Lac des Fées,' and first performed at the Strand Theatre, London, May 13, 1889.

Fairy Prince (The). A masque in three parts, "said to have been compiled by COLMAN, but chiefly borrowed from Ben Jonson's masque of 'Oberon;'" performed at Covent Garden in November, 1770.

Fairy Queen (The). An opera adapted from 'A Midsummer Night's Dream,' and performed, with music by Purcell, at the Theatre Royal in 1692. See Downes's 'Roscius Anglicanus,' and the 'English Stage' of Genest, who says that "on the whole this play does not differ materially from the original."

Fairy Rebecca (The), in GILBERT'S 'Fogerty's Fairy' (q.v.).

Fairy Tale (The). An adaptation by GEORGE COLMAN of 'A Midsummer Night's Dream,' acted, with music by Michael Arne, at Drury Lane in 1768.

Fairy Tales of Mother Goose (The). See MOTHER GOOSE.

Fairy's Father (A). A drama in one act, by C. S. CHELTNAM (q.v.), first

performed at the Olympic Theatre, London, February 26, 1902, with F. Hobson and Mrs. Stephens in the cast.

Fairy's Post Box (The). A comic opera in one act, libretto by PALORAVE SIMPSON, music by Arthur Murray, Court Theatre, London, May, 1903.

Faleour (La). See MANNON.

Faith; or, Wife and Mother. A new version, in three acts, of 'Grace Huntley,' produced at the Theatre Royal, Manchester, August 21, 1879. — 'Faith; or, Education and Rights' a comedy-drama in three acts, by JOHN LART, Valety Theatre, London, August 27, 1904.

Faith and Falshood; or, The Fate of the Bushranger. A drama in three acts, by W. LEMAN REDE (q.v.), first performed at the Queen's Theatre, London, September 22, 1894.

Faith, Hope, and Charity; or, Chance and Change. A domestic drama in three acts, by E. L. BLANCHARD (q.v.), first performed at the Surrey Theatre, London, on July 7, 1843.

Faith's Friend. A tragedy in verse and five acts, by ROBERT LARSON (q.v.), printed in 1861.

Faithful Friends (The). A comedy by FRANCIS BEAUMONT and JOHN FLETCHER, entered on the books of the Stationers' Company, June 29, 1603.

Faithful General (The). See LOVEL SCHEMPT. TUF.

Faithful Heart (The). A drama by H. PALORAVE, New Theatre Royal, Bristol, October 18, 1876.

Faithful Irishwoman (The). A farce by Mrs. CLIVE, acted at Drury Lane, for her benefit, in 1766.

Faithful James. A farcical comedy in one act, by B. C. WYFFERSON, first performed at Turnham Green Hall, October 24, 1899, and produced at the Court Theatre, London, July 16, 1902, with Weston Gresham in the title part, supported by Brandon Thomas, C. F. Little, Miss Sybil Grey, and Miss Kellie Terrie, first acted in America at the Museum, Boston, Mass., January 18, 1899, revived at the Court Theatre, London, December 9, 1904.

Faithful Shepherd (The). A pastoral comedy, taken by W. D. GERT from the 'Pastor Fido' of Guarini, and printed in 1693. Another translation of the same work, under the same title, appeared in 1730, and a third in 1782.

Faithful Shepherdess (The). A pastoral drama by JOHN FLETCHER (q.v.), the second edition of which appeared in 1623 and the third in 1634. On its first appearance, it met with an ill reception, but was afterwards represented before the King and Queen on Twelfth Night, 1623, and as the title-page to the third edition says,

divers times since with great applause at the private house in Blackfriars. It was introduced by a dialogue song, written by Sir W. Davenant, between a priest and a nymph ('Biographia Dramatica'). The piece was revived at the Theatre Royal in October, 1692. It was played in 1885 in Cassimiro Woods, Wimbledon, with Lady Archibald Campbell as *Perigot*, and it was performed also in July, 1902, in the Botanic Garden, London. 'The Faithful Shepherdess' is *Amorist*. She and *Perigot* are mutually in love. *Amorist* is in love with *Perigot*. He tells her that his affections are engaged. *Amorist* gets the *Sullen Shepherd* to dip her in the holy well with certain charms. She arises in the shape of *Amorist*. As such, she makes love wantonly to *Perigot*. He is disgusted with her. *Amorist* is restored to her own shape. When *Perigot* meets the real *Amorist* he slabs her. The god of the River heals her wounds. *Perigot* wounds her again. The *Sage* carries her to *Clewin*... a holy shepherdess who has great skill in healing. *Amorist* recovers and forgives *Perigot*. *Alexis* and *Clewin* are a wanton shepherd and shepherdess ('Gleaner'). Charles Lamb, who included passages from the piece in his 'English Dramatic Poets,' appended to them the following note: "If all the parts of this Play had been in unison with those innocent scenes and sweet lyric intermixtures, it had been a Poem fit to vie with *Comus* or the *Arcadia*, to have been put into the hands of boys and virgins, to have made matter for young dramas, like the loves of *Hermis* and *Lysander*. But a spot is on the face of this moon. Nothing short of infatuation could have driven Fletcher upon mixing up with this blessedness such an ugly deformity as *Clewin*, the wanton shepherdess."

Faithful until Death. A drama by EDGAR NEWBOURD, Britannia Theatre, London, March 12, 1876. — 'Faithful unto Death' a drama in two acts, by E. M. BOBSON and K. COMPTON, first performed at Bristol on September 2, 1891, with Miss Clara Cooper and Miss Sylvia Heddon in the cast.

Faithless Wife (The). A drama in four acts, adapted by Mrs. BARR LANE, Britannia Theatre, London, April 12, 1876.

Fakir of Travancore (The). An opera, music by Lucimbe Acaralis (q.v.), first produced at San Francisco.

Falcon, Count. A character in the versions of OVIDA's 'Idalia' (q.v.).

Falcon (The). A play in one act, by ALFRED LORD TENNYSON (q.v.), founded on a story in Boccaccio, and first performed at the St James's Theatre, London, on December 14, 1878, with Mrs. Kendal as the Lady *Gertrude*, Mrs. Gaston Murray as *Elizabeth*, W. H. Kendal as the Count *Frederigo*, and W. H. Denny as *Filippo*; first represented in America at the Empire Theatre, New York, on the afternoon of February 1, 1900.

Falconer, Edmund (né O'Hourke). Dramatist and actor, born in Dublin circa 1813-15, died in London, September 28, 1879, joined the histrionic profession at an early age. In 1830 he was "leading man" in Worcester, and in 1838 occupied the same position at the Adelphi, Liverpool. In the following year he appeared at Sadler's Wells, London, in his own play, 'The Lady of St. Tropes' (q.v.). In 1844, during a period of management at the Lyceum, he produced his 'Extremes' (q.v.), a comedy in which he figured as *Frank Hawthorne*. This was followed at the same theatre, in 1850, by *Cardinal Richieu* in his translation of 'Marion de L'Orme,' and by *Groundsweeper* in his 'Francesca' (q.v.). In 1850, at the Adelphi, Falconer was the first (London) *Danny Deane* in 'The Colleen Bawn' (q.v.). At the Lyceum in the following year he played *Barney O'Toole* in his own 'Peep o' Day' (q.v.). From 1853 to 1855 Falconer was co-lessee and co-manager with F. B. Chatterton, of Drury Lane, where he figured in 1854 in his 'Night and Morning' (q.v.), and as the principal character of his farce 'The O'Flahertys.' At the same house, in 1855, he was the *Mammalian Robinson* in his 'Love's Ordeal' (q.v.) and *Shirley Price* in his adaptation of *Lever's* 'Charles O'Malley' (q.v.). As lessee of Her Majesty's in 1856 he produced there his 'Donagh' (q.v.), himself playing *Pardarougha O'Donovan*. In 1857-8 he appeared in his own pieces in the United States. In 1870 he was seen at the Princess's, London, as *Eryn O'Farrell* in his 'Ellen Oge' (q.v.). In addition to the dramatic pieces named above, Falconer was the author of the following:—'The Capt.' (Lyceum, 1850); 'A Husband for an Hour' (Haymarket, 1857); 'The Lough-chuan' (Lyceum, 1859); 'The Master Passion' (Princess's, 1859); 'The Family Secret' and 'Does he Love me?' (Haymarket, 1860); 'The Nest of Kin' (Lyceum, 1860); 'Ray Blue,' a translation (Princess's, 1860); 'Woman' (Lyceum, 1861); 'Bonnie Dundee' and 'Nature's above Art' (Drury Lane, 1862); 'Husband, Beware' (Drury Lane, 1865); 'A Wife Well Won' (Haymarket, 1867); 'A Gra-Ma-Chree' (Manchester, 1873); 'Too Much for Good Nature,' etc. Falconer, besides writing the lyrics for Balfe's 'Rosa of Castile' (q.v.) and 'Ratanella' (q.v.), and the entire libretto of Melton's 'Vivienne' (q.v.), published two volumes of verse. See H. Morley's 'Journal of a London Playgoer' (1868), the *Free* for October, 1870; Falconer's 'Dramatic List' (1880); and E. L. Blanchard's 'Diary' (1891).

Faliero, Marino. See MARINO FALLERO and DOUG OF VENICE.

Falka. A comic opera in three acts, libretto by H. B. Fawcett (after Labrousse and Vanloo), music by F. Chabigay, first performed at the Comedy Theatre, London, on October 29, 1851, with Miss Violet Cameron in the title-part, Miss Wadman as *Kilgus*, Miss L. Henchel as *Alexina*, Miss

Vere Carey as *Reared*, Harry Paulton as *Poback*, H. Ashley as *Turner*, L. Kelloher as *Arthur*, W. S. Penley as *Polina*, and W. H. Hamilton as *Seidman*. The title part has been played in the provinces by Miss Wadman, Miss Glalia Warwick, and Miss Louise Henchel, and in the United States by Miss Bertha Reed and Miss Kitty (Hutchinson). A sequel called 'Brother Pelican; or, Falka's Baby,' a burlesque in two acts, words by A. Sax and W. H. DRAKE, and music by G. Operti, E. Allen, and W. C. Levy, was first performed at the Theatre Royal, Belfast, February 8, 1894.

Falkland, Viscount. See CAREY, HENRY LUCAS.

Fall of Algiers (The). (1) An opera in three acts, performed at Drury Lane in January, 1823, with Apolo, Horn, Terry, Haroy, Gattie, "O" Smith, and Miss Stephens in the cast. (2) A drama in two acts, by C. A. SONNERS, performed with (historical, Hemmings, Miss Barnard, and Miss J. Dacrow in the chief parts. See DANCORNE'S 'British Theatre.'

Fall of Bob (The); or, **The Oracle of Gin.** A "tragedy" by JOHN KELLY, cross-titled by the Gin-act, and acted at the Haymarket in 1738.

Fall of Jerusalem (The). A dramatic poem by HENRY HART MILMAN, Dean of St. Paul's, first printed in 1820.

Fall of Khartoum (The). (1) A drama by H. J. STANLEY and C. HERMANN, Prince of Wales's Theatre, Haymarket, April 8, 1885. (2) A drama, Royal Albany Theatre, Durham, April 11, 1885.

Fall of Mortimer (The). See MONTIMER'S FALL.

Fall of Saguntum (The). A tragedy by PHILIP FROWDE, performed at Lincoln's Inn Fields in January, 1727.

Fall of Tarquin (The). See BASTUS.

Fall of the Earl of Essex (The). See EARL OF ESSEX and UNHAPPY FAVOURITE.

Fallace. Wife to *Dufre* in JONSON'S 'Every Man out of his Humour' (q.v.).

Fallen among Thieves. A drama in five acts, by FRANK MARVEL, (Grand Theatre, Liffington, September 29, 1893; Grand Opera House, San Francisco, November 29, 1894.

Fallible, Lord. A character in NIM DE CAMP'S 'First Fruits' (q.v.).

Falls of Clyde (The). A melodrama in two acts, by GEORGE ROANE, performed at Drury Lane Theatre in 1818 with a cast including Bangough, Penley, Knight, Wallack, H. Johnstone, T. J. Cooke, Mrs. Harlowe, and Miss Kelly, revived at the same theatre in 1825, and at the Victoria Theatre in 1828.

Falote (La). An operetta in three acts, the libretto adapted by J. CARVER.

GOODWIN from that of Armand Liorat and Maurice Ordonneau's '*La Falote*,' the music by Louis Varney; Folies Dramatiques, Paris, April 17, 1896; Casino Theatre, New York, March 1, 1897.

Falsacappa. An opera bouffe, music by Offenbach, libretto by H. S. LEIGH (adapted from Meilhac and Halevy's '*Les Brigands*,' *q.v.*), first performed at the Globe Theatre, London, on April 22, 1871, with A. St. Albyn in the title part, F. Dewar as *Pietro*, Signorina Annetta Scasi as *Fiorella*, Mdlle. Marguerite Debreux as *Fragoletto*, the Princess Emma Matchinsky as the *Princess of Granada*, Mdlle. Cornélie D'Anka as the *Prince of Boboli*, Miss Harriett Coveney as *Adolphe*.

Falsche Heilige. See PROFLIGATE, THE.

False Accusation (The). A drama by F. FULLER, Marylebone Theatre, London, May 3, 1875.—'*False Cards*:' a drama by AUGUSTE CREAMER, Athenæum Hall, Bury, January 11, 1873.—'*False Charms*:' a comedy from the French, played in U.S.A.—'*False Hearts*:' a drama in four acts, West Bromwich Theatre, December 3, 1886.—'*A False Life*:' a play by A. E. FANSHAW, performed in U.S.A.—'*False Steps*:' a drama by FREDERICK VANNECK, Theatre Royal, Bristol, September 19, 1887.

False Alarms. A comic opera in three acts, libretto by J. KENNEY, music by King and Braham, performed at Drury Lane in 1807. See SEDLEY.—'*A False Alarm*:' a farce by ALFRED YOUNG, Holborn Theatre, London, October 5, 1872.

False and Constant. A comedy in two acts by JOSEPH LUNN, performed at the Queen's Theatre, London, November 23, 1829, with Mrs. Waylett as *Constance Fairport*.

False and True. A play in three acts, by the Rev. Mr. MOULTRIE, performed at the Haymarket (with songs by Samuel Arnold) in 1798, the cast including C. Kemble, Munden, Mrs. Davenport, and Johnstone (as *O'Rafferty*, a poor Irishman); afterwards played as '*The Irishman in Italy*;' revived at Covent Garden in 1842 as '*Born to Good Luck*,' under which title it was seen in 1856 at the Adelphi, with Barney Williams as *Barney O'Rafferty*.

False Appearances. A comedy, adapted from Boissy's '*Dehors Trompeurs*,' by the Right Hon. HARRY SEYMOUR CONWAY, and performed at Drury Lane in 1789, by J. P. Kemble, Parsons, Bannister, jun., Miss Farren, Miss Pope, Mrs. Kemble, etc.

False Colours. (1) A comedy by EDWARD MORRIS, performed at the Haymarket in April, 1793, with King and Miss Pope as *Sir Paul* and *Lady Panic*, Suett as *Lord Visage* ("introduced for the sake of ridiculing the system of Lavater"), Bannister, jun., as *Grotesque*, and R. Palmer as *Subtle*. (2) A nautical drama in two acts, by EDWARD FITZBALL, first performed at Covent

Garden Theatre, March 4, 1837, with T. P. Cooke as *Paul Perilous*, and other parts by Tilbury, Webster, Miss Vincent, etc. (3) A nautical play brought out at New York in 1868. (4) A comedieta by G. F. PASS, Royalty Theatre, London, October 8, 1881.

False Concord. A farce by the Rev. JAMES TOWNLEY, acted at Covent Garden on March 20, 1764. See CLANDESTINE MARRIAGE.

False Count (The); or, A New Way to Play an Old Game. A farce in five acts, by APHRA BEHN (*q.v.*), acted at the Duke's Theatre in 1682, with a cast including Nokes, Smith, Underhill, Mrs. Davis, etc. The false count is a chimney-sweeper named *Guiliom*, who, by the deception, is enabled to marry the proud daughter of a rich shoemaker.

False Delicacy. (1) A comedy by HUGH KELLY, performed at Drury Lane in January 23, 1768, with Reddish as *Lord Winworth*, Mrs. Abington as *Lady Betty Lampton*, Mrs. Baddeley as *Miss Marchmont*, Mrs. Dancer as *Mrs. Harley* ("a lively widow"), King as *Cecil*, etc.; revived at the same theatre in October, 1782, with Brereton as *Winworth*, Miss Farren as *Mrs. Harley*, Mrs. Bulkeley as *Lady Betty*, and Mrs. Brereton as *Miss Marchmont*. "*Lord Winworth* had paid his addresses to *Lady Betty*. She had declined them from False Delicacy, and not from want of affection for him. . . . *Lord Winworth* then pays his addresses to *Miss Marchmont*. . . . At the conclusion *Mrs. Harley* and *Cecil* contrive to make *Lady Betty* and *Lord Winworth* express their real sentiments for each other" (Genest). (2) A play translated by B. THOMPSON from the German, and printed in 1800.

False Demetrius (The). A drama by RICHARD CUMBERLAND, printed in an incomplete state among his '*Posthumous Plays*' (1813). It is based upon the same historical facts as those used by Mrs. Pix in '*The Czar of Muscovy*' (*q.v.*). It was rehearsed at Drury Lane, but not produced.

False Evidence. A drama in four acts, by WYNN MILLER (*q.v.*), Pavilion Theatre, London, September 14, 1891.

False Friend (The). (1) A tragedy by MARY PIX, acted at Lincoln's Inn Fields in 1699, with Mrs. Bowman in the title part (*Appamia*), and other rôles by Verbruggen, Mrs. Barry, and Mrs. Bracegirdle. (2) A comedy, adapted by Sir JOHN VANBRUGH from '*La Trahison Punie*' of Dancourt, and acted at Drury Lane in 1702, with Cibber as *Don John*, the false friend of *Don Pedro* (Wilks), whose *fiancée*, *Leonora* (Mrs. Rogers), *Don John* essays to seduce. The cast also included Mills, Bullock, and Mrs. Oldfield. This piece was revived in 1724, 1752, 1767, and 1789. (3) A musical drama by J. C. CROSS, produced at Bath in March, 1812. (4) A play by EDGAR FAWCETT (*q.v.*), performed at the Union Square Theatre, New York.

False Glitter. A comedy-drama by FRANK HARVEY, first performed at Huddersfield in April, 1915.

False Hands and Faithful Hearts. A drama in prologue and three acts, by E. TOWERS, City of London Theatre, April 22, 1867.

False Impressions. A comedy in five acts, by RICHARD CUMBERLAND, first performed at Covent Garden in November, 1797, with Miss Chapman as *Lady Cyress* (a rich widow), Whitfield as *Barling* (an attorney), Holman as *Algermon* (*Lady Cyress's* nephew), Quick as *Scud* (an apothecary), Munden as *Simon Single* (an old servant of *Lady Cyress*), and Mrs. Davenport as *Mrs. Buckram* (her house-keeper). "*Lady Cyress* is a dupe to the artifices of *Barling*—she had suffered him to make *False Impressions* on her mind with regard to her nephew" (*Genest*).

False Lights. A drama in four acts, by T. H. BARNISTER, first performed at Birkenshead in April, 1890, produced at the Marylebone Theatre in November, 1895.—"The *False Light* is the title of an American play in which Miss Ada Rehan played *Cora Darlington*."

False One (The). A tragedy by FRANCIS BEAUMONT and JOHN FLETCHER. "The *False One* is *Septimius*, a profligate Roman who is employed to kill *Pompey*. He is scouted by *Cæsar's* officers, and even by three poor soldiers to whom he had given money. He seems penitent, but turns rascal again. In the fifth act he offers to betray *Phthirus*, etc., to *Cæsar*. *Cæsar* orders him to be hanged." (*Cleopatra* (q.v.) figures in the play, which, in Hazlitt's view, is "an indirect imitation of 'Antony and Cleopatra.' We have *Septimius* for *Antony* and *Cæsar* for *Antony*. *Cleopatra* herself is represented in her girlish state, but she is made divine in

"Youth that opens the perpetual spring,"

and promises the rich harvest of love and pleasure that succeeds it. This, of all Beaumont and Fletcher's plays, comes the nearest in style and manner to Shakespeare."

False Pride. A comedy drama in four acts, by MAY HOIR, first performed at Norwich in September, 1883, produced at the Vanderville Theatre, London, in May, 1884.

False Shame. (1) The title of two English translations of a comedy by Kotzebue, published respectively in 1799 and 1800. (2) A comedy in three acts, by FRANK MARSHALL, originally announced as 'The White Feather,' and first performed at the Globe Theatre, London, on November 4, 1872, with H. J. Montague as *Arthur Lord Chilton*, J. Billington as *Captain Ernest Braithwaite*, Poynter as *Earl Dashington*, Charles as *Colonel Howard*, C. Neville as *Perry Gray*, Miss Larkin as *Mrs. Howard*, Miss C. Addison as *Constance Howard*, and Miss Rose Massey as *Magdalen Atherleigh*;

played in the English provinces in 1871, with H. M. Pitt as *Lord Chilton*, first performed in America, under the title of 'New Year's Eve, or, False Shame,' at Fifteenth Avenue Theatre, December 23, 1872, with G. Clarke as *Lord Chilton*, C. Rockwell as *Captain Braithwaite*, W. Davidge as *Colonel Howard*, Miss Clara Morris as *Magdalen*, Miss F. Davenport as *Constance*, and Mrs. Gilbert as *Mrs. Howard*, revived at the Royalty Theatre in June, 1880, with a cast including C. Sugden, H. M. Pitt, C. Groves, Miss K. Lawler, Miss M. Brennan and Miss F. Coleman. "To the elegant impossibility of *Sir Charles Coldstream*, *Lord Chilton* unites something of the misanthropy of *Timon of Athens*. . . . Brave, he is quite content to be thought a coward."

False Step (A). See AUGIER, EMILE.

False Witness. A drama in four acts, adapted by ARTHUR SHIRLEY and MARY RICE GALLY from 'Le Concom' (Theatre Beaumarchais, Paris, November 23, 1809) of Leopold Staelaens, New Cross Public Hall, October 26, 1890; produced at the Royalty Theatre, London, on July 29, 1897, as 'The Cross of Honour.'

Falsely Accused. (1) A drama in four acts, by J. CHERRY GRIFFITHS, Britannia Theatre, London, August 7, 1876. (2) A drama in four acts, by RITA CARVILLE, Pavilion Theatre, London, July 5, 1897.—"Falsely Judged" a drama in three acts, by NICH GRANVILLE, Connaught Theatre, London, August 7, 1890.

Falsetto. A character in KENNY'S 'London Pride.'

Falstaff. (1) A comic opera in two acts, the Italian libretto founded by Manfredi Maggione on 'The Merry Wives of Windsor,' the music composed by M. W. Balfe (q.v.), first performed at Her Majesty's Theatre, London, on July 19, 1838, with Lablache as *Falstaff*, Rubini as *Fenton*, Tamburini as *Ford*, Morelli as *Pag*, Mjme. Grisi as *Mrs. Ford*, Milla. Caremoli as *Mrs. Page*, Milla Albertazzi as *Annette Page*, and Milla Castelli as *Mrs. Quickly*. "The invention, the fancy, and the air of poetry which surrounded and pervaded the whole conception charmed every one" (W. A. Barrett). (2) An opera, the Italian libretto founded by Arrigo Boito on 'The Merry Wives of Windsor,' the music by Giuseppe Verdi; first performed at Milan, February, 1893, produced in London at Covent Garden, on May 19, 1894, with Signora Giulia Baroggi as *Mrs. Quickly*, first represented in America at the Metropolitan Opera House, New York, February 4, 1895.—Operas with *Falstaff* as the central figure were produced by Balietti in 1768 and by Adolphe Adam in 1856.—'Falstaff' a verse play in five acts, by JACQUES RICHÉPIN, was produced at the Porte St. Martin, Paris, in February, 1904.—See the three following articles, also **MERRY WIVES OF WINDSOR**.

Falstaff, Sir John, figures in the first and second parts of SHAKESPEARE'S 'Henry IV.' (q.v.), in 'The Merry Wives of Windsor' (q.v.), in KENRICK'S 'Falstaff's Wedding' (q.v.), and in operas by Balfe, Verdi, and Nicolai [see FALSTAFF]. It seems certain that in the two parts of 'Henry IV.', as originally played, he was called "Oldcastle," after one of the characters in 'The Famous Victories of Henry V.' (q.v.), on which Shakespeare based his '1 and 2 Henry IV.' and his 'Henry V.' In the text of '1 Henry IV.', as we have it (act i. sc. 2), we find Prince Hal addressing the fat knight as "my old lad of the castle"—an obvious play upon "Oldcastle." Rowe records that, members of the family of the real Sir John Oldcastle being alive at the time of the production of 'Henry IV.', Queen Elizabeth ordered the poet to give his knight another name—an order which seems to have been carried out, though one or two hints of the original cognomen were accidentally permitted to remain. That Shakespeare was genuinely desirous not to give pain to the Oldcastles is shown in the epilogue to '2 Henry IV.', in which it is said of Falstaff that "Oldcastle died a martyr, and this is not the man." Unhappily, one gathers that, whatever corrections may have been made in the official "scrip" of the play, or in the play as printed, some at least who produced it retained "Oldcastle" as the knight's name; the following passage in Field's 'Amends for Ladies' (1618) cannot otherwise be accounted for—

"Did you never see
The play where the fat knight, hight Oldcastle,
Did tell you truly what this honour was?"—

an obvious allusion to '1 Henry IV.', act v. sc. 1. As it happened, in rechristening his creation "Falstaff" Shakespeare was held to be doing as much injury to the memory of Sir John Fastolf, the soldier, as he had done to that of Sir John Oldcastle, the Lollard. Fastolf, it will be remembered, is one of the *personæ* in '1 Henry VI.' (q.v.), where he is portrayed as "a contemptible craven." Oldcastle, it may be noted, is the hero of a play called 'Sir John Oldcastle' (q.v.), in which he is vindicated from the aspersions supposed to be cast upon him by Shakespeare. Maurice Morgann, writing 'On the Dramatic Character of Sir John Falstaff' (1777) as seen in '1 and 2 Henry IV.', says: "He is a man at once young and old, enterprising and fat, a dupe and a wit, harmless and wicked, weak in principle and resolute by constitution, cowardly in appearance and brave in reality, a knave without malice, a liar without deceit, and a knight, a gentleman, and a soldier without either dignity, decency, or honour." "Sir John," writes Professor Dowden, "is by no means a purely comic character. Were he no more than this, the stern words of Henry to his old companion would be unendurable. The central principle of Falstaff's method of living is that the facts and laws of the world may be evaded or set at defiance, if only the resources of inexhaustible wit be

called upon to supply by brilliant ingenuity whatever deficiencies may be found in character and conduct" ('Shakespeare, his Mind and Art'). The epilogue to '2 Henry IV.' promises that "our author will continue the story with Sir John in it;" but, says Dr. Dowden, "our humble author decided that the public was not to be indulged in laughter for laughter's sake at the expense of his play. The tone of the entire play of 'Henry V.' would have been altered if Falstaff had been allowed to appear in it." Shakespeare does, however, announce in 'Henry V.' the death of *Falstaff* (act ii. sc. 8). "Pathetically, the fat knight disappears, and disappears for ever." "The *Falstaff* of the 'Merry Wives,'" says Hartley Coleridge, "is not the *Falstaff* of 'Henry IV.' It is a big-bellied impostor, assuming his name and style, or at best it is *Falstaff* in dotage. . . . Shakespeare knew that *Falstaff* could not be in love, and has mixed but a little, a very little, *pruritus* with his fortune-hunting courtship" ('Essays and Marginalia'). See Halliwell-Phillips' 'Character of Sir John Falstaff' (1841) and Gairdner's 'Historical Element in Shakspeare's Falstaff' (*Fortnightly Review*, March, 1873). See, also, the essay (in Birrell's 'Obiter Dicta,' first series) in which George Radford seeks to compile, from Shakespeare's pages, a sort of biography of *Falstaff*. Among the most notable interpreters of the knight were Betterton, Quin, Shuter, Henderson, Dowton, and Stephen Kemble. "Quin," says Tate Wilkinson, "with a bottle of claret and a full house, the instant he was on the stage was *Sir John Falstaff* himself." "In the frolicsome, gay, and humorous situations of *Falstaff*, Henderson," writes Davies, "is superior to every one." Dowton, in Planché's opinion, was the best representative of the character in his day. "His eye had the right roguish twinkle; his laugh, the fat, self-satisfied chuckle; his large protruding underlip, the true character of sensuality." Of Stephen Kemble the same writer says: "His obesity was so great that he played *Falstaff* without stuffing; . . . but the effect was more painful than amusing." See Genest's 'English Stage,' v. 596. Mrs. Glover (q.v.) played *Falstaff* on one occasion, but her performance, according to Henry Howe (q.v.), was "a great failure, for, though the most unctuous of female comedians, she seemed like a weakly youth playing the part." Mrs. Webb also attempted the rôle. Both Mark Lemon (q.v.) and Arthur Sketchley (q.v.) performed the character in public. See FALSTAFF; FALSTAFF, LETTERS OF; and FALSTAFF'S WEDDING.

Falstaff, Sir John, Original Letters, etc., of: "now first made public by a gentleman, a descendant of Dame Quickly, from genuine manuscripts which have been in the possession of the Quickly family nearly 400 years: dedicated to Master Samuel Irelaunde." A work by JAMES WHITE, published in 1796, and professing to give the text of correspondence between Falstaff and Prince Hal, Brook, Sir Hugh

Evans, Bardolph, Pistol, Nym, Mrs. Ford, Dame Quickly, and Ursula, also letters from Foulcon to Mrs. Quickly, Pistol to Slender, Slender to Anne Page, Shallow to Davy, and Davy to Shallow. There is also a deposition made before Shallow and Slender. White had been a schoolfellow of Charles Lamb and Lamb's correspondence contains several allusions to the *Letters*, of which he thought highly. "They are," he wrote to Coleridge in May of the above year, "without exception the best imitations I ever saw," adding, in July, "The whole work is full of goodly quips and rare fancies, all deftly masqued like hour anti-quity much superior to Dr. Kenrick's 'Falstaff's Wedding'." (q.v.). In 1808 Lamb described White to T. Manning as "a wit of the first magnitude." In an article contributed to the *Theatre* magazine in December, 1855, Geoffrey Turner argued that Lamb not only inspired the *Letters*, but collaborated with White. A reprint of the *Letters*, reproducing the 1796 volume in facsimile, was published in 1877.

Falstaff's Wedding. "A sequel to the 2nd Part of Henry IV.," written by WILLIAM KENRICK (q.v.) "in imitation of Shakespeare," printed in 1766 and intended originally for publication only in book form. The author was, however, persuaded to remodel it for the stage, and it was accordingly performed at Drury Lane Theatre (for Love's benefit) on April 12, 1768, with Love as *Falstaff*, Parsons as *Shallow*, King as *Pistol*, Judd as *Slender*, Moody as *Bardolph*, Hall as *Dr. Caius*, Alkin as *Pendrell*, Actman as *Nym*, Mrs. Pritchard as *Dame Quickly*, Mrs. Bradshaw as *Dame Quickly*, and Mrs. Hornum as *Dol Tear-sheet*. The piece, says *Conest*, was "seemingly acted but once." It begins on the day of the Coronation of Henry the Fifth. *Falstaff* enters, and describes the manner in which the King had treated him, etc. *Shallow*, with *Pendrell* to assist him, demands the payment of £1000 which he had lent to *Falstaff*. *Falstaff* craves the payment, as he had given *Shallow* no security. *Shallow* challenges *Falstaff*. They fight. *Falstaff* gets the better of *Shallow*, he marries *Dame Quickly*. *Nym* lays a plan for getting *Mrs. Quickly* and *Dol* married to *Shallow* and *Slender*. *Falstaff* contrives to have them married to *Pistol* and *Nym*. (English Stage 1). The comedy reduced to two acts, was revived at Drury Lane (for R. Palmer's benefit) on May 11, 1803, with Palmer as *Falstaff*, Dr. Wilson as *Shallow*, Cherry as *Pistol*, Suett as *Francis*, Mrs. Harlowe as *Dol*, etc. Dr. A. W. Ward remarks that 'Falstaff's Wedding' ("which was approved by Garrick and not disclaimed by Charles Lamb") "shows in addition to an extraordinary familiarity with Shakspearian phraseology, of which much of the dialogue is a mosaic, some original humour in passages of the Falstaffian speeches. Nor is the plot contrived with a certain ingenious audacity. . . . The whole effort of course remains a *more ou d'après*."

Fame. A comedy in three acts by C. M. RAY, first performed at the Haymarket Theatre on April 7, 1877, with a cast including J. B. Buckstone, H. Howe, Kyrie Bellew, W. Gordon, W. Herbert, Miss Marion Terry, Miss A. Lafontaine, Miss Maria Harris.

Familiar Friend (A). A farce in one act, by MARK LEMON (q.v.), first performed at the Olympic Theatre, London, February 8, 1840.

Familiar, Jack. A character in RETNOLDS' *'Arbitration'* (q.v.).

Famille Benoiton (La). See **FAST FAMILY, THE**.

Famille du Pont Biquet (La). See **GREAT UNPAID and BATTLED OUT OF COLT**.

Family Affair (A). A play by CHARLES TOWNSEND, performed in U.S.A.

Family Circle (The). A play adapted by STONEY ROSENFELD from the Rue Pigalle 115 of Alexandre Bisson, and first performed at Bilton, U.S.A., May 30, 1897; produced at the Standard Theatre, New York, October 30, 1897.

Family Compact (The). A farce by JOHN ROSE, performed at the Haymarket in September, 1792.

Family Distress. A play in three acts, adapted from Kotzebue's *'Self Immolation'* and first performed at the Haymarket in June, 1799.

Family Doctor (The). A play by BILL NYE and SCOTT MARBLE, performed in U.S.A.

Family Failing (A). A farce in one act, by JOHN OXFORD (q.v.), first performed at the Haymarket Theatre November 17, 1856, with a cast including Miss Blanche Fane, J. B. Buckstone, W. H. Chippendale, H. Howe, etc.

Family Fix (A). A farce in three acts, by HERBERT SHELLEY, Opera House, Northampton March 8, 1807.

Family Fool (The). A comedy in three acts, by MARK MILFORD, first performed at the Prince's Theatre, Edinburgh, March, 1883, produced at the Vaudeville Theatre, London, June 23, 1885.

Family Ghost (The). A play by ANNIE BRISTON, first performed at the Theatre Royal, Hanley, on March 17, 1881.

Family Herald (The) figures in H. J. BYRON'S *'Nymph of the Lurleyberg'* (q.v.).

Family Honour. A comedy in three acts, by FRANK MARSHALL (q.v.), first performed at the Aquarium Theatre, London, on May 18, 1878, with a cast including Miss Marie Litton, Mrs. Hermann Vezin, Miss E. Thalia, Miss F. Miller, W. Farren, Kyrie Bellew, E. F. Edgar, and James Fawn.

Family Jars. A farce by J. LUNA, first performed at the Haymarket in August, 1822, with Terry as *Porcelain* (a dealer in

china), Liston as *Delph* (his foreman), Leoni Lee as *Benedick* (his son), Oxberry as *Diggory*, Mrs. Pearce as *Liddy*, and Mrs. Garrick as *Emily*.

Family Legend (The). (1) A tragedy in five acts, by JOANNA BAILLIE, first performed at Edinburgh on January 29, 1810, with a prologue by Sir Walter Scott and an epilogue by Henry Mackenzie, and with Mrs. H. Siddons as the heroine (*Helen Campbell*) and Terry as *Earl of Argyll*. It ran for fourteen consecutive nights. [See Dibdin's 'Edinburgh Stage.'] The play was produced at Drury Lane on May 29, 1815, with Mrs. Bartley as *Helen*, Wallack as *Maclean*, S. Penley as *Sir Hubert de Grey*, and Bartley as the *Earl*. *Helen* loves *Sir Hubert*, but marries *Maclean* with the hope of terminating the feud between the Macleans and the Campbells. *Maclean* basely surrenders her to his clan, and is slain in a duel with her brother. She herself escapes the fate the Macleans had intended for her, and the play ends with a prospect of her marriage to *Sir Hubert*. (2) An entertainment written by TOM TAYLOR (q.v.) for the German Reeds and John Parry.

Family Matter (A). A comedy in three acts, by C. G. COMPTON and A. GEORGE HOCKLEY, Garrick Theatre, London, June 27, 1894, with a cast including Charles Groves, A. Bucklaw, C. M. Hadard, Miss M. Rorke, Miss Winifred Fraser, and Miss Ellis Jeffries.

Family Novelette (A). A farce in one act, by E. NESBIT and OSWALD BARRON, New Cross, London, February 21, 1894.

Family of Love (The). A comedy by THOMAS MIDDLETON (q.v.), acted by the Children of the Revels, and printed in 1608. It was named after a contemporary religious sect, which it sought to satirize. It is "unquestionably and incomparably," says Swinburne, "the worst of Middleton's plays; very coarse, very dull, altogether distasteful and ineffectual. As a religious satire it is utterly pointless."

Family Party (The). (1) A farce performed at the Haymarket Theatre in 1789. Among the characters is a *Sir Toby Twaddle*. (2) A comedy by W. P. DAVIDGE (q.v.), first performed on the Norwich circuit, England, in 1840.

Family Pictures. A farce by EDWARD STIRLING, first performed at the Marylebone Theatre, London, March 11, 1849.

Family Politics. A play printed in 'The New British Theatre' (1814).

Family Pride. A drama in two acts, adapted by GASTON MURRAY from 'Le Pauvre Gentilhomme,' and first performed at Sadler's Wells Theatre in May, 1862, with Captain Horton Rhys as the *Marquis de St. Hilaire*, Miss C. Lucette as his daughter *Léonie*, Mrs. W. Dowton as *Madame Botibol*, and Ersser Jones, J. Johnstone, and Lewis Ball in other parts. See POOR NOBLEMAN, THE.

Family Quarrels. A comic opera, words by THOMAS DIBDIN, acted at Covent Garden in 1802.

Family Secret (The). A play by EDMUND FALCONER (q.v.), first performed at the Haymarket Theatre, London, on May 9, 1860, with J. B. Buckstone as *Bubble*, Miss Amy Sedgwick as *Una*, W. Farren as *Avonmore*, and other parts by H. Howe, W. H. Chippendale, Mrs. Wilkins, and Mrs. Buckingham White.

Family Story (A). A comedy by JOSEPH ASTON.

Family Ties. (1) A comedy in three acts, adapted by F. C. BURNAND from 'Aux Crochets d'un Gendre,' and first performed at the Strand Theatre, London, on September 29, 1877, with a cast including Horace Wigan, H. Cox, C. Marins, W. S. Penley, J. G. Grahame, Mdle. Camille Dubois, and Miss Lottie Venne. (2) A comedy by T. M. FIELD (q.v.), acted in U.S.A., in which Dan Marble played the leading part.

Famine (The). A drama, in a prologue and four acts, by HUBERT O'GRADY, first performed at Dublin in April, 1886; Grand Theatre, Islington, June 28, 1886.

Famous Victories of Henry V. See HENRY V.

Fanatic (The). A "dramatic comedy" in four acts, by JOHN T. DAY, Theatre Royal, Margate, July 23, 1897; Strand Theatre, London, October 21, 1897.

Fanchette. The name of characters in STIRLING COYNE'S 'Pets of the Parterre' (q.v.) and in 'The Chevalier de St. George' (q.v.).

Fanchette, the Will o' the Wisp. A drama in four acts, adapted by Mrs. BATEMAN from 'Die Grille' (a German version of George Sand's 'La Petite Fadette'), and first performed at the Theatre Royal, Edinburgh, May 6, 1871, with Miss Isabel Bateman in the title part, J. Edwards as *Landry*, R. S. Pillans as *Sylvinet*, J. Archer as *Father Barbeau*, Mrs. Lyons as *Mother Fadette*; produced at the Lyceum Theatre, London, on September 11, 1871, with Miss Bateman as before, Henry Irving as *Landry*, G. Belmore as *Sylvinet*, Addison as *Father Barbeau*, and Miss G. Pauncefort as *Mother Fadette*. See FANCHON, FANCHONETTE, and GRASSHOPPER. (2) 'Fanchette': a comic opera in three acts, music by Firmin Bernicat and André Messager, libretto adapted by OSCAR WEIL from that of Dubreuil, Humbert, and Burain; produced at the Court Theatre, Liverpool, January 13, 1894.

Fanchon, the Cricket. A play adapted by AUG. WALDAUER from 'Die Grille' (see above), and first performed at the St. Charles Theatre, New Orleans, in 1860, with Miss Maggie Mitchell as the heroine; represented at Laura Keane's Theatre, New York, in June, 1862, with J. W. Collier as *Landry*, A. H. Davenport as *Didier* (*Sylvinet*), J. H. Stoddart as *Father Barbeau*,

and Mrs. J. H. Stoddart as *Madelon*. Miss Ada Rehan has played *Fanchon* in America. See FANCHETTE and FANCHONETTE.

Fanchonette; or, The Cricket. A drama in five acts, founded on 'Die Grille' (see above), and originally performed in the United States; produced at the Standard Theatre, London, on September 30, 1871, with Miss Jennie Gourlay in the title part, Miss Page as *Mother Fadette*, Arthur Williams as *Didier (Sylvinet)*, etc. See FANCHETTE and FANCHON.

Fancied Queen (The). An opera in one act, by ROBERT DRURY, performed at Covent Garden in 1733. The plot is taken from Shirley's 'Sisters.'

Fancies, Chaste and Noble. A play by JOHN FORD (*q.v.*), acted at the Phoenix, and printed in 1638. "In the early part of it, the *Marquis [of Sienna]* is falsely suspected of having a sort of seraglio. He himself calls it the Bower of Fancies: hence the name of the play" (Genest). "The *Marquis* has brought up his three nieces [*Clarella, Floria, and Silvia*] in absolute seclusion in his house; and at the close of the play he reveals the excellence of his intentions towards the three Fancies by bestowing their hands in marriage" (A. W. Ward). The heroine, *Castamela*, sister of *Livio*, marries the *Marquis's* nephew, *Troylo*, in the end.

Fanciful, Lady. An affected beauty in VANBRUGH'S 'Provoked Wife' (*q.v.*).

Fancourt's Folly. A comedy-drama in one act, by B. W. FINDON, Pleasure Gardens, Folkestone, May 14, 1894.

Fancy figures in SHIRLEY'S 'Triumph of Peace' (*q.v.*) and H. J. BYRON'S 'George de Barnwell' (*q.v.*).

Fancy Fair (A). A comedietta by RALPH LUMLEY, Lyric Hall, Ealing, September 22, 1892.

Fancy's Festivals. A masque in five acts, by THOMAS JORDAN, printed in 1657.

Fane, Blanche. Actress; appeared at the Haymarket, circa 1856, as the heroine of 'The Little Treasure,' *Clorinda* in 'A Family Failing,' etc.

Fan-Fan. A character in E. STIRLING'S 'Prisoner of State' (*q.v.*).

Fan-Fan, la Tulippe. A drama by PAUL MEURICE, first performed at the Ambigu Comique, Paris, November 6, 1858; adapted by W. E. SUTER under the title of 'Fan-Fan, the Tulip; or, A Soldier's Fortune,' a drama in two acts, published by Lacy; performed in London in 1863 as 'Court and Camp' (*q.v.*) and 'The Days of Louis XV.' (*q.v.*), and in 1864 as 'The King's Butterfly' (*q.v.*).

Fanfaronnade, Hilarion, figures in CHARLES WEBB'S 'Belphegor' (*q.v.*).

Fannette; or, Up in the Dark. A drama in one act, by J. B. JOHNSTONE, Pavilion Theatre, London, October 24, 1868.

Fannius, Demetrius, in JONSON'S 'Poetaster,' is intended to represent THOMAS DEKKER (*q.v.*).

Fanny. A farce in three acts, by G. R. SIMS and CECIL RALEIGH, first performed at Buffalo, U.S.A., August 23, 1893; produced at the Standard Theatre, New York, August 28, 1893; Prince of Wales's Theatre, Liverpool, April 8, 1895; Strand Theatre, London, April 15, 1895, with a cast including J. L. Shine, W. H. Day, T. P. Haynes, Miss Lydia Cowell, Miss May Whitty, and Miss Alma Stanley.

Fanny. (1) The heroine of COLMAN and GARRICK'S 'Clandestine Marriage' (*q.v.*). (2) The chief female character in DALY'S 'Divorce' (*q.v.*).

Fanny's Flirtations. A farce by WYNN MILLER and PHILIP HAVARD, Pavilion Theatre, London, July 11, 1887.

Fanquehere, The Hon. Bruce and Rosie. Characters in ROBERTSON'S 'Play' (*q.v.*).

Fantasticks (The). A romantic comedy in three acts, adapted by "GEORGE FLEMING" from Edmond Rostand's 'Les Romanesques,' and produced at the Royalty Theatre, London, May 29, 1900, with Mrs. Patrick Campbell and Miss Winifred Fraser in the principal parts.

Fantine figures in all the dramatizations of Hugo's 'Les Misérables' (*q.v.*).

Fantome. The "Drummer" in ADDISON'S play so named (*q.v.*).

Far Away where Angels Dwell. A drama in three acts, by C. H. HAZLEWOOD, Britannia Theatre, London, October 6, 1869.

Far from the Madding Crowd. A "pastoral drama" in three acts, adapted by T. HARDY and J. COMYNS CARR from the former's novel of the same name, and first performed at the Prince of Wales's Theatre, Liverpool, on February 27, 1882, with Miss Marion Terry as *Bathsheba Everdene*, Miss A. Leighton as *Lydia Smallbury*, Miss Maggie Hunt as *Fanny Robin*, C. Kelly as *Gabriel Oak*, C. Cartwright as *Frank Troy*, Arthur Wood as *Joseph Poorgrass*, and H. E. Russell as *Jan Coggan*; produced at the Globe Theatre, London, on April 29, 1882, with Mrs. Bernard Beere as *Bathsheba*, J. H. Barnes as *Troy*, and C. Kelly, A. Wood, H. E. Russell, Miss Leighton, and Miss Hunt in their original parts. (2) Another dramatization of the novel, made by A. R. CAZAURAN, was produced at the Union Square Theatre, New York, in April, 1882, with Miss Clara Morris as *Bathsheba* and C. Vandenhoff as *Gabriel*. See SQUIRE, THE.

Far West (The); or, The Bounding Fawn of the Prairies. A play by J. J. McCLOSKEY (*q.v.*), performed at the Bowery Theatre, New York, in 1870.

Farce Writer (The). A farce performed at Covent Garden in October, 1815.

Farcia, Daughter of Pantomime in 'Rags Opera' (q.v.).

Fardorough and the Black Prophet. A drama in four acts, by HENRY J. STAYLEY. Adelphi Theatre, Liverpool, July 4, 1882.

Fardingle, Mrs. A character in STEEL'S 'Funeral' (q.v.).

Farwell, The "Fashionable Lover" in the play so named (q.v.).

Farwell, Polly; or, The Younger the Wiser. See ABBOTT'S MISER.

"Farwell to the land where in childhood I wandered." Song in MOORE'S 'M.P.' (q.v.).

"Farwell to the mountain." Song in BARNETT'S 'Mountain Sylph' (q.v.).

Farnelli. A comic opera, words by C. E. BARNETT (q.v.), music by John Barnett, first performed at Drury Lane Theatre, London, in 1816.

Farnforth, Dean. Grandfather of Ruff in ROBERTSON'S 'School' (q.v.).

Farley, Charles. Actor, dramatic author, and theatrical machinist, born 1771, died 1856, made his debut at Covent Garden in 1792 as a page. He was then only call-boy and assistant prompter, but was speedily promoted to small parts, and afterwards to more responsible ones. In 1804 he played *Valentin* in the *Dream of his pupil* (Grimaldi), in the 'Valentine and Oran' (q.v.) of T. Dibdin. In 1805 he and Dibdin joined in the production of a pantomime, *Harlequin and Mithras Gome*—in which Grimaldi appeared, and which ran for ninety-two nights. From that date till 1834 when he retired into private life, Farley was responsible for all the pantomimes produced at Covent Garden—productions in which he lavished not only comic literary but much mechanical skill, being fruitful in the invention of "effects." He was the original representative of the title parts in *Timour the Tartar* (1811) and *Poorvill's Robinson Crusoe* (1817); he was also the first *Gracioso* in 'The Miller and his Men' and the *Rev. Sanseroun* in 'Cherry and Pear-blossom' (1822). *Planché* in his *Memorial* says: "He was not only a good melodramatic actor, but such and was indeed a character of character, person in the person, a shrewdness and the best of wit." (Long's *Illustrations of Modern and Ancient Comedy*, 1840, 1841, 1842, 1843, 1844, 1845, 1846, 1847, 1848, 1849, 1850, 1851, 1852, 1853, 1854, 1855, 1856, 1857, 1858, 1859, 1860, 1861, 1862, 1863, 1864, 1865, 1866, 1867, 1868, 1869, 1870, 1871, 1872, 1873, 1874, 1875, 1876, 1877, 1878, 1879, 1880, 1881, 1882, 1883, 1884, 1885, 1886, 1887, 1888, 1889, 1890, 1891, 1892, 1893, 1894, 1895, 1896, 1897, 1898, 1899, 1900, 1901, 1902, 1903, 1904, 1905, 1906, 1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 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Recollections," ever has more successfully performed the elegant jests of *Lady Fox* is upon the stage or more happily practised the amiable virtue of *Lady Grace* in the highest circles of society. Hazlitt has a brief reference to Miss Farrer, with her fine lady airs and graces, with that elegant turn of her head and motion of her face, and tripping of her tongue. (*Criticisms and Dramatic Reviews*, see also *D. New Monthly Magazine* for 1839, 'The Thespian Dictionary: Genet's English Stage: Cumberland's 'Memoirs,' Willington's 'Wandering Patience: Galt's 'Lives of the Players, Macdon's 'Old Playgoer,' Fanny Kemble's 'Records of a Girlhood,' etc.

Farrer, Ellen. Actress, born 1848, died 1904, daughter of Henry Farrer (q.v.), is said to have made her *debut* on the boards, when only seven years old, in 'Duck Whittington' at the Victoria Theatre, London. At the same theatre in March 1864 she played *Amelia* in 'The Woman in Red' (q.v.). In the same year she joined the company at the Olympic Theatre, where she figured in the original cast of 'The Hidden Hand' (1864), 'My Wife's Bonnet' (1865), 'Princess Camaralzaman' (1865), 'Henry Dunbar' (1865), 'Offenbach's Blue Beard' (1865), 'The White-lion' (1865), 'Olympic Games' (1865), and 'The Woman of the World' (1865). She was also seen during this period as *Fleur* in 'London Assurance' (1865), and as *Faust* in Hallard's 'Fortune' (1866). In 1866 she was engaged by John Hollingshead for the Gaiety Theatre, at which she made her first appearance on December 21, 1866, as *Sprightly* in 'On the Cards' (q.v.) and in the title part of 'W. K. Gilbert's Robert the Devil' (q.v.). This was the beginning of a connection with the Gaiety which lasted until 1901. During this period she was the original representative of the following (and other) persons: The title character in 'A Thompson's' (1866), 'The Marquis de Pontefract' in 'A Life Chase' (1866), 'Henry Plantagenet in Wales' (1866), 'M.P.' (1866), 'Hermione' in 'The Princess of Trebizond' (1866), 'The title character in 'A Midsummer Night's Dream' in 'H. Lingo' (1866), 'Mercury' in 'Gilbert and Sullivan's 'Thespian' (1866), 'Folly' in 'Verdine' (1866), 'Shelly Shelly' (1866), 'Gaiety' in 'Reverie' (1866), 'Alma' in 'La Mado' (1866), 'Leporello' in 'Reverie' (1866), 'Don Giovanni' in 'Venice' (1866), 'Mrs. Popen' in 'John Clayton's 'Bibb and Tucker' (1866), 'Cecily' in 'The Battle of Life' (1866), 'Jane' in 'Burton's 'Great Metropolis' (1866), 'Euphonia' in 'The Island of Bachelors' (1866), 'Mary White' in 'Byron's 'Oil and Vinegar' (1866), 'Miss Highflyer' in 'Time at Sea' (1866), 'Mary Ann' in 'Reverie' (1866), 'Mrs. Pepper Pot' in 'Byron's 'Hull by the Horns' (1866), 'Thaddeus' in 'Byron's 'Bahman' (1866), 'Folly' in 'Burton's 'Our Babes in the Wood' (1866), 'Young Faust' in 'Byron's

'Little Dr. Faust' (1866), 'Alonso' in 'Byron's 'El Somnabulo' (1866), the title character in 'Byron's 'Pretty Fumeralia' (1866), and 'Handsome Hernani' (1866), 'Angeline' in 'Lacey's 'The Great Gamble' (1866), the title character in 'Byron's 'Gulliver's Travels' (1866), 'Chateau Bernard' in 'Harnand and Stephens' (1866), 'Cecilia' in 'Harnand and Stephens' (1866), 'Forty Thieves' (1866), 'Jack' in 'Harnand's 'Whittington and his Cat' (1866), the title character in 'Reverie's 'Aladdin' (1866) and 'Little Robin Hood' (1866), and of 'Bernard's 'Blue Beard' (1866), 'Ariel' (1866), and 'Camaralzaman' (1866), 'Hamlet' in 'Farrley's 'Very Little Hamlet' (1866), 'Jack' in 'Verdine and Stephens' 'Little Jack Sheppard' (1866), the title character in 'Monte Cristo, Jon' (1866) and 'Frankenstein' (1866), and 'Ray' in 'Ray Black and the Black House' (1866). At the Olympic in 1867 she was the original *Gaiety* in 'H. J. Byron's piece so named' (q.v.). Among 'standard' roles played by her at the Gaiety may be named *Mrs. Hyacinth* in 'A Man of Quality' (1866), 'Lulu' in 'Dobbin's 'Quaker' (1866), 'Toby Stoney' in 'The Christmas Story' (1866), 'Miss Prue' in 'Love for Love' (1866), 'Laura' in 'Kenney's 'Sweethearts and Wives' (1866), 'Arlotte' in 'Buckstaff's 'Hypocrite' (1866), 'Toburn' in 'The Critic' (1866), and 'Smile' in 'Halliday's 'Nicholas Nickleby' (1866). In 1868 she acted with the Gaiety company in Australia. In April, 1891, she represented 'Act in Good for Nothing' in a benefit performance at the Gaiety. Ill health then necessitated her retirement from the boards. In 1892 she became known for a short time at the London Opera Comique (q.v.) and in 1893 she was the recipient of a "complimentary benefit" remarkable in its pecuniary results.

Farrer, Henry. Actor and theatrical manager, born 1806, died 1880, elder son of William Farrer (1786-1861); had had experience in Birmingham, Manchester (where in 1846 he played *Mercurio*), and Nottingham (1846), before he made his London *debut* at the Haymarket as *Charles Surface*. In 1850 and 1851 he acted at the Strand and Olympic Theatres under the direction of his father. At the Strand he was the original *Mercutio* in Tom Taylor's 'Diogenes' (q.v.), and at the Olympic the first *Pontefract* in 'W. Marston's 'Philip of France' (q.v.). After managing the Brighton Theatre for a brief term he went to America, opening in New York as *Charles Marston*, a part which he had already played in London in 1851. This was followed by various tours through the States. He died at St. Louis, where he had undertaken the control of the local playhouse. His daughter Fanny (q.v.) played *Lucy* in Cheltenham's 'Matchmaker' at the Gaiety, London, in 1871. See FARRER, ELLEN.

Farrer, Percival. Actor, died 1943; son of William Farrer (1786-1861) made his professional *debut* in 1863, acting at Weymouth and Plymouth (where he became

co-manager), going afterwards as actor and stage manager to Dublin, and still later to the Haymarket and the Brunswick Theatres. He will be remembered as the early friend and tutor of Helena Faucit (q.v.), in whose biography by her husband he figures prominently. He coached Miss Faucit for her first performance of *Juliet* at Richmond (1833), and he saw and helped me," she writes, "in every other character I acted until his too-early death, which was the first great sorrow of my life. He taught me the value of the different metres in blank verse and in rhyme, he made me understand the value of words, nay, of every letter of every word, for the purpose of declamation." He was, sometimes Miss Faucit, "a man of varied and large acquisitions, a humorist too and a wit." When he first met his young first wife, he "had for some years been compelled by severe attacks of asthma to quit the stage. He was the author of 'The Field of Forty Footsteps' (q.v.) and 'The Young King' (q.v.)."

Farren, William. Actor, born 1778, died 1798, was the original representative of *Carabas* in 'The School for Scandal' (1777) and of *Leicester* in 'The Rivals' (1779). Among his other parts at Drury Lane (1777-1784) were *Othello*, *Hector*, *Bassano*, and young *Marcel*. At Covent Garden between 1784 and 1796 he was seen as *King Lear*, *King Hamlet*, *Henry VIII.*, the *Ghost* in 'Hamlet', *Comus*, *Asmodeus*, *Honeycreep*, *Good-natured Man*, *Captain Absolute*, etc. "Farren," says Genest, "was a respectable actor." See **FARRAN, PIERCE** and **WILLIAM**.

Farren, William. Actor and theatrical manager, born May 1798, died September, 1861, son of William Farren (1778-1798), made his professional debut (Osberry says) in 1818 at the Plymouth Theatre (then managed by his brother Percy) as *Leopold* in 'The Miser', following that up with *Sir Adam Constant* in 'The Wedding Day'. From Plymouth he went to Dublin as "first old man," to which he afterwards added, for a time, the labours of manager. His first appearance in London was made at Covent Garden on September, 10, 1819, as *Sir Peter Teague*. Merely in his 'Examinations,' speaks of the company as revolving in Farren's power. In addition to its great comic strength, describing him as "an actor deservedly admired for his studious correctness and the passion of his comedies, though eclipsed by Munden and Norton in the rich quality of humour." In 1820 Hanlist writes of him that "he plays the old gentleman, the antiquated head of the last age very much after the fashion that we remember to have seen in our younger days, and that is quite a singular excellence in this." Farren remained at Covent Garden till the season of 1827, also appearing at the Haymarket every summer from 1820 onwards. Among the parts played by him during this period were those of *Sir Andrew Ankerbit*, *Shallow*, *Bayes*, *Don Manuel* ('*She Would and She Would Not*'), *Lord*

Ogleby ('*The Clandestine Marriage*'), *Sir Rashful Constant* ('*The Way to Keep Him*'), *Sir Anthony Absolute*, and *Sir Proteus*. In 1828 Farren went to Drury Lane, where he distinguished himself especially as *Bedford* in 'The Minister' and the *Merchant*, and as *Michael Ferris* in 'Secret Service'. Here he stayed till 1837. In 1837 he was at the Olympic, where he was the original representative of *Broadlands* in 'The Country Squire' and of *Falstaf* and *Frederick the Great* in 'The Court of Old Fritz' besides figuring in the first ranks of 'Naval Engagements' (q.v.) and 'Sons and Systems' (q.v.). For criticism of these assumptions, see Westland Marston's 'Our Recent Actors' (1900). Next came a ten-year stay at the Haymarket as actor and stage-manager. To this period belongs his "creation" of such characters as *Sir Harcourt Courtney* (1841), *Lord Mandrel* in *Jerrild's* 'Robbins of the Day' (1842), *Old Farr* in Mark Lemon's drama so named (1843), *James Rival* in 'Old Heads and Young Hearts' (1844), and *Goldthorn* in *Jerrild's* 'Time works Wonders' (1844) and *Sir Marmaduke Tupples* in *Reilly's* 'Temper' (1847). In 1843 he had a paralytic stroke from which he never wholly recovered. In 1845 he became manager of the Strand Theatre, which he left in 1850 for a similar position at the Olympic. Bottom (q.v.) writes: "I saw him for the last time in 1851, I think, when he played *Lord Dunsin* in 'The Heir at Law'. He seemed to be acting admirably, but in an unkindly tongue scarcely an intelligible word could be picked from the confused gabble of his utterance." (Hours with the Players). He retired from the Olympic in 1852. In July, 1855, he took a farewell benefit at the Haymarket. Henry Morley, writing at the time, characterized Farren as "one of the most finished actors whom the stage has been adorned during the present century." In addition to the parts above named, Farren played *Archibald* at Birmingham, *Malvolio*, *Polonius*, *Indrerry*, *Kent* in 'King Lear', *Shallow*, *Sunder*, and *Drum* of *Pyrrhus*, *Marrall*, *Brumswell*, *Sir Francis Dripe*, *Dr. Cantwell* and *Hardcastle*, *Sir Anthony Absolute*, *Barlow*, *Good Natured Man*, *Jonathan Oldbuck*, *Grandfather Whitehead*, and so forth. He made a few appearances also as *Miss Harlow* in 'The Old Maid' and *My Merryday* in 'My Manoeuvring'. In addition to his expressions of the ludicrous, this great comedian," writes George Vandenhoff, "had particular grace of manner which assisted in his person and elegant figure admirably qualified him for the representation of *Lord Ogleby*, the dilapidated head of the old school." Farren's *Sir Peter Teague* was equally excellent. "I have never seen any representation of *Sir Peter* that could compare with him for a moment in an action, more naturalness of manner and propriety of effect. He was in truth, a finished artist, well studied and perfect in all the details of his profession." (An Actor's Note Book). There was," says J. M. Lewis, "a certain elegance and distinction

about Farren which made people constantly compare him with the best French actors. He had a marvellous eye for costume and a quick appreciation of all the little details of manner. His face was harmonious with a wonderful hanging underlip, capable of a great variety of expression. He had a penetrating voice, a clear articulation, a singularly expressive laugh, and these qualities, coupled with a very close observation of characteristics, made him a finished actor whom nobody cared about. When I say that nobody cared about him, I mean that in spite of the unquestioned admiration of his talent there was none of that personal regard usually felt for public favourites. . . . Why was this? It was owing, I conceive, to the parts he played, and to his manner of playing them. Crusty old bachelors, jealous old husbands, sterner fathers, worrying uncles, or ancient fops with ghostly pretensions to amiability such were the types which he usually presented to the public, and when the types were more amiable or more humorous there was something in his manner which arrested a perfect sympathy. He had no gentility, he had no gaiety. He was withoutunction. His laugh wonderful as a gentle chuckle or as a gurgle of sensuality had a ring of mirth in it. Farren could touch a chord of justice gently, but he was quite incapable of expressing any powerful emotion. (Actors and the Art of Acting) See also, Leigh Hunt's 'Dramatic Essays' (1844), Quaker's 'Dramatic Biography', Gesselt's 'English Stage', etc. See FARRER, Mrs.

Farren, William. Actor born 1823, younger son of William Farren (1786-1861) began his career as a vocalist. In 1840 he was the original *Maze* in Tom Taylor's 'Idylls and his Lantern' at the Strand Theatre, London (where he adopted the nom de guerre of 'Forrest'). Thence he went to the Olympic Theatre, where, in 1851-2, under his father's management, he was in the first cast of 'All that Glitters is not Gold' and of 'Sarah Blang' (q.v.). In March 1853 he began a connection with the Haymarket Theatre which continued uninterruptedly till 1887. During this period he was the first representative of *Harry Armitage* in Tom Taylor's 'The equal Match' (1853), of *Wopshull* in his 'Contented Flirt' (1859), of *Frank Rushden* in his 'Babes in the Wood' (1860), of *Mercury* in Bernard's 'Venus and Adonis' (1864), and of *Jove* in Planché's 'Orpheus' (1865), besides figuring in the first cast of Sullivan's 'Eloquents in High Life' (1866), of 'Hope of the Family' (1868), of 'Secret Agent, and Man with Many Friends, Sanders' 'Love's Martyr' (1870), of 'Herald's Wife and No Wife', of 'The World and the Stage', of 'Falconer's Family Secret', of 'Buckingham's Silken Fetters', of 'A Romantic Attachment', and of 'Diamonds and Hearts' (all of which see). Among his original parts since 1867 may be named: *Pompey* in 'For public' (1870), *Arthur Munton* in 'Two Thorns' (1871), *Sir Glyntray*

Champersey in 'Our Boys' (Vaudeville, 1875), *Joan's Clerk* in 'The Girls' (same theatre, 1879), *Welford Tade* in 'The Lord of the Manor' (Aquarium, 1880), *Ficken* in 'Tom Pinch' (Vaudeville, 1881), *De'heringay Trencous* in Byron's 'Punch' (same theatre, 1881), *Squire Hazzell* in 'The Halfway House' (Vaudeville, 1881), *Drunkard* in 'The Opera House' (same theatre, 1886), *James Burnett* in 'On Change' (Tad's, 1888), *Jeremy Sowerby* in 'The Widow Winnie' (Criterion, 1890), and *Lord Harborough* in 'The Bookmaker' (Gaiety, 1890). William Farren has also been seen in London in the following (and other) characters:—At the Haymarket—*Captain Abducto* (1853), *Amurel* in 'The Roman Strategem' (1856), *Orlando* (1860), *Isabelle* in 'The Inconstant' (1866), *Charles Varface* (1871), *Reverend* (1871), *Master Walter* in 'The Love Chase' (1875), *Sir Thomas Clifford* in 'The Hunchback' (1880), *Sir Brabant* in 'The Way to Keep Him' (1880), *Bronty* in 'Wives as they Were' (1880), *Idylls* in 'Middle de Belle Isle' (1884), *Colonel Franchise* in 'A Day after the Wedding' (1885), and *Dick Swadde* in 'The Heir at Law' (1886); at the Lyceum—*Comte du Paris* in 'Narcissus' (1880), at the 'St. James's Theatre' in 'The Woman in Red' (1881), *Colonel Harby* in 'Paul Pry' (1880), and *Michael Perrin* in 'Secret Service' (1881); at the Vaudeville—*Sir Peter Teasle* (1872), and *Old Dornon* in 'The Road to Ruin' (1875); at the Imperial—*Grandfather Whitehead* (1878), young *Widdling* in 'The Lion' (1878), *Archer* in 'The Roman Strategem' (1878), and *Adam* in 'As You Like It' (1880); at the Princess's—*James* (1880); at the Vaudeville—*Sir John Terry* in 'Money' (1882), and *Sir Anthony Abducto* (1882); at the Lyceum—*Colonel Dumas* (1883); at the Strand—*Lord Ogilby* in 'The (Anticlimatic) Marriage' (1887); at the Criterion—*Dr. Bryant* (1887); at the Gaiety—*Brigadier* in 'Frou Frou' (1888); at the Criterion—*Samson* in 'David Garrick' (1890); at the Gaiety—*Sir Edward Foxwood* in 'A Cold Miss' (1890); at the Criterion—*Sir Harcourt Courtly* in 'London Assurance' (1890), and at the Vaudeville—*Mr. Butterworth* in 'The Gaiety' (1890).

Farren, William. Actor, son of William Farren (born 1823), made his London debut, it would seem, at Tad's Theatre in May 1862, as *Proper Mattheus* in 'After Darkness, Dawn'. He was afterwards in the first casts of 'Romance' (1862), 'Victoria' (containing 1862), 'Nitoris' (1867), 'My Brother's Sister' (1869). Among his more recent parts in London have been those of *Curry* in 'Masks and Faces' (1890), *Lord Harborough* in 'The Bookmaker' (1891), *Sir Michael* in 'My Sweetheart' (1891), and one of the murderers in 'Richard III' (Lyceum, 1890). He is the author of a dramatization of 'The Vicar of Wakefield' produced in 1888.

Fascinating Fellows. A farce by T. A. FARREN, Olympic Theatre, London, March 12, 1874.

Fascinating Individual (A). A farce by H. DANVERS, produced at the Olympic in June, 1856, with F. Robson as *Gustavus Adolphus Fitz-Mortimer*, and other parts by the author, Gaston Murray, Emery, Miss Marston, and Miss Castleton.

Fascination. An "improbable" comedy in three acts, by HARRIET JAY and ROBERT BUCHANAN, first performed at the Novelty Theatre, London, October 6, 1887, with a cast including Miss Jay, E. Righton, G. Canninge, Scott Buist, and Henry Neville.

Fashion. (1) A musical piece by ARCHIBALD MACLAREN, printed in 1802. (2) A comedy by Mrs. MOWATT (*q.v.*), produced at the Park Theatre, New York, March 24, 1845, with W. H. Chippendale as *Adam*, W. H. Crisp, sen., as *Jolimaitre*, T. Barry as *Tiffany*, T. B. De Walden as *Twinkle*, Mrs. Barry as *Mrs. Tiffany*, Mrs. Dyott as *Milnette*, and Mrs. E. Knight as *Prudence*; at the same theatre in May, 1846, with the authoress as *Gertrude*; at the Olympic Theatre, London, in January, 1850, with E. L. Davenport as *Adam*, and his wife (Miss F. Vining) as *Gertrude*. (3) A drama in three acts, by WALTER STEPHENS, Olympic Theatre, London, June 21, 1869. (4) A play in five acts, by SELINA DOLARO (*q.v.*), first performed at Madison Square Theatre, New York, on the afternoon of May 19, 1887, with a cast including Eben Plympton, J. T. Sullivan, E. J. Henley, Harry Edwards, and Miss Annie Robe.

Fashion. (1) *Sir Novelty Fashion*, in CIBBER'S 'Love's Last Shift,' is afterwards *Lord Foppington* (*q.v.*). (2) *Tom Fashion*, younger brother to *Lord Foppington*, figures in VANBRUGH'S 'Relapse' (*q.v.*), LEE'S 'Man of Quality,' SHERIDAN'S 'Trip to Scarborough,' and HOLLINGSHEAD'S 'Man of Quality.' (3) *Sir Brilliant Fashion*, in MURPHY'S 'The Way to Keep Him' (*q.v.*), is a man of "society."

Fashion and Famine. A drama founded by C. W. TAYLOR on the novel by Mrs. A. S. Stephens so-named, and performed at the National Theatre, New York, in 1854.

Fashion, The Force of. See FORCE OF FASHION.

Fashionable Arrivals. A farcical comedy in two acts, by MARK LEMON (*q.v.*), first performed at Covent Garden Theatre, October 29, 1840, with a cast including Farren, Barker, Vining, Brindal, Brougham, C. J. Mathews, Madame Vestris, Mrs. Humby, etc.; revived at the Olympic Theatre, London, in March, 1859.

Fashionable Beauty (The). A burletta in three scenes, words by GEORGE MOORE and music by J. M. Glover, first performed at the Avenue Theatre, London, April 7, 1885.

Fashionable Friends. A comedy in five acts, ascribed by MARY BERRY to Horace Walpole, but really written by her-

self; performed originally by amateurs at Strawberry Hill, but afterwards brought out at Drury Lane (April 22, 1802), with C. Kemble as *Sir Dudley Dorimant*, Barrymore as *Lovell*, Mrs. Young as *Mrs. Lovell*, Mrs. Jordan as *Miss Rackett*, Mrs. De Camp as *Lady Selina Vapour*, King as *Sir Valentine Vapour*, etc. "*Sir Dudley and Lovell are Fashionable Friends. Sir Dudley wants to seduce Mrs. Lovell. Lady Selina and Mrs. Lovell are also Fashionable Friends. Lady Selina has been intimate with Sir Dudley, and wishes to be intimate with Lovell. . . . At the conclusion Sir Dudley and Miss Rackett enter as married. Mrs. Lovell regains her husband's affections*" (Genest).

Fashionable Girl (A). A play by H. H. WINSLOW, performed in U.S.A.

Fashionable Intelligence. A dialogue by PERCY FENDALL, first performed at the Court Theatre, London, on March 5, 1894, by C. H. E. Brookfield and Miss Lottie Venne.

Fashionable Lady (The). A ballad-opera by J. RALPH, performed at Goodman's Fields in 1730.

Fashionable Levities. A comedy by LEONARD M'NALLY, performed at Covent Garden in April, 1785.

Fashionable Lover (The). (1) A comedy based mainly upon Nabbes's 'Bride' (*q.v.*), and printed anonymously in 1706. In the original cast were Mrs. Oldfield, Keen, Norris, Mills, Pinkethman, and Wilks, who played the title part (*Farewell*). (2) A comedy by RICHARD CUMBERLAND (*q.v.*), first performed at Drury Lane on January 20, 1772, with Dodd in the title part (*Lord Abberville*), Mrs. Barry as *Augusta Aubrey*, Reddish as *Tyrrel*, etc.

Fashions. A play by H. G. DONNELLY, performed in U.S.A.

Fast and Slow. A comedy in three acts, produced at Drury Lane in April, 1827, with Downton, Liston, Miss Smithson, and Mrs. Orger in the cast.

Fast Asleep. (1) A musical farce in two acts, words by S. BIRCH, music by T. Attwood, performed at Drury Lane in October, 1797. (2) An "eccentric comedy" in three acts, founded by C. H. ABBOTT on 'Wide-Awake,' a story by W. S. Gilbert, and first performed at the Criterion Theatre, London, on March 1, 1892.

Fast Coach (The). A farce by R. SOUTAR, Gaiety Theatre, London, September 29, 1873; revived as by C. J. CLARIDGE and ROBERT SOUTAR at the same theatre, March 20, 1875.

Fast Family (The). A play in four acts, adapted by B. WEBSTER, jun., from 'La Famille Benoiton' of V. Sardou (1865), and first performed at the Adelphi Theatre, London, on May 5, 1866, with R. Phillips as *Benoiton*, J. Billington as *Didier* (his son-in-law), Miss Henrietta Simms as *Blanche* (his daughter), Miss Furtado as *Polydore*

(his aunt, Mrs. A. Mellon as *Cordelia*, J. L. Todd as *Prudent*, and Paul Bedford as *Foran*), performed at the Fifth Avenue Theatre, New York, on September 4, 1874, with D. H. Harkins as *Dufrenoy*, F. Henderson as *Benson*, Blount Heron as *Fansen*, Miss Ada Hyas as *Cordelia*, Miss S. Jewett as *Blanche*, Miss E. Rigi as *Camille*, etc.

Fast Friend (A). A farce by F. HENBRY, Olympic Theatre, London, July 2, 1877. "Fast Friends" is the title (1) of a one-act comedietta by R. HENRY, first performed at the Stoway Hall, London, June 14, 1878, by Miss Cowen and Miss Arditt, and (2) of a farcical comedy by FRANK HARRITT (q.v.), first performed at Notting-ham on September 17, 1884, with a cast including George Walton, Alfred Hemming, and Miss Nellie Walton.

Fast Life (A). A drama in four acts, by HUBERT O'GRADY, Operetta House, Ely, October 26, 1886, Imperial Theatre, London, October 24, 1886.

Fast Mail (The). A play in four acts, by LINCOLN J. CARTER, first performed in America, produced at Richdale in December, 1891, and at the Grand Theatre, Lilling-ton, in June, 1892.

Fast Men of the Olden Time. See *REMINISCENCES*.

Fast Train (A). A comedietta, first performed at the Lyceum Theatre, London, April 25, 1888, with C. J. Mathews, Basil Baker and Nuter in the cast.

Fatal Beauty. A drama, in a prologue and four acts, by GEORGE FLEMING, Sadler's Wells Theatre, April 2, 1897.

Fatal Card (The). A drama in five acts, by C. HADDOCK CHAMBERS and R. C. STEPHENSON, first performed at the Adelphi Theatre, London, September 6, 1894, with W. Terriss as *Gerrard Austen Murray* (arson as *George Murrelle*), H. Nicholls as *Harry Burriss*, Miss Millward as *Margaret Murrelle* and other parts by W. L. Abington, Miss Vane, Miss L. Linden, Miss S. Larkin, etc., first performed in America at Palmer's Theatre, New York, December 31, 1894, with W. H. Thompson, R. A. Roberts, and Miss Adrienne Dalmides in the cast, adapted to the French stage by Pierre Decourcelle under the title of *La Dame de Carreau*.

Fatal City (The). A play by J. B. GARNET, performed in the United States.

Fatal Constancy (The). (1) A tragedy by HILDEBRAND JACOB, acted at Drury Lane in 1723. (2) "A sketch of a tragedy, in the heroic taste," by WILLIAM WHITEHEAD, printed in 1754.

Fatal Contract (The). A tragedy by WILLIAM HEMMING, produced in 1653, altered and revived in 1675 under the title of *Love and Revenge* (q.v.), and printed in 1668 as *The Eunuch* (q.v.). The scene lies in France, in the reigns of Childeric I. and Clotaire II.

Fatal Curiosity (The). A tragedy in three acts, by GEORGE LILLIS (q.v.), first performed at the Haymarket in 1770, with Roberts and Mrs. Clarke as old *William* and his wife T. Davies as young *William*, Miss Jones as *Charlotte*, etc. Young *William*, returning from India, is shipwrecked on the coast of Cornwall, but lands safely along with a casket of jewels. "He discovers himself to *Charlotte*, with whom he is in love. He has a Curiosity to see his parents who have been reduced to penury without being known to them. He gives his mother the casket. Her Curiosity prompts her to open it. She persuades her husband to murder the stranger. After the murder they discover him to be their son. *William* steals his wife, and then himself. This story was founded on fact. The piece was revived at the Haymarket in 1785 and again in 1787 (with some slight alterations by Colman, Bentley and Palmer being the old and young *William* and Mrs. Bulkeley the *Charlotte*) at Drury Lane in May, 1791, with Kemble and Barrymore as the *William*, old and young, Mrs. Siddons as *Agnès*, Mrs. Powell as *Charlotte*, etc., at the Haymarket in July, 1808, with Young and J. Palmer as the old and young *William* and Mrs. Belamy as *Charlotte*. The play was performed at Bath in June, 1813, as *The Cornish Shipwreck*, and with an additional scene from Lillo's pen, Bengough and Stanley being the *William*, and Mrs. West in the *Agnès*.

Fatal Discovery (The). (1) An anonymous tragedy, apparently suggested by the story of Oedipus and Jocasta, and acted at Drury Lane in 1684 with Mrs. Cross as *Ermenia*, Powell as *Cornaro*, Mrs. Knight as *Beringaria* and other parts by Mrs. Powell, Mrs. Verbruggen, etc. *Cornaro*, after marrying *Ermenia* discovers that she is his daughter by his mother (*Beringaria*) with whom, years before, he had unwittingly intrigued. *Beringaria* goes mad and kills *Ermenia* and *Cornaro* is killed in a duel with *Ermenia's* lover. (2) A tragedy by JOHN HOME (q.v.), first performed at Drury Lane on February 23, 1709, with Barry and Mrs. Barry in the principal parts (*Alonzo*, Prince of Mowen, and *Reine*, daughter of the King of the Isles).

Fatal Dowry (The). A tragedy by PHILIP MASSINGER and NATHANIEL FIELD, first printed in 1637, "as it hath been often acted at the private house in His Majesty's servants." Concerning the respective shares of Massinger and Field in the play see the paper by Robert Boyle, read before the New Shakespeare Society. The scene lies at Dijon in Burgundy. The *Marshal Charolais* had died in prison, in consequence of debts contracted for the general good. Young *Charolais* offers to surrender himself as a prisoner for his father's debts, on condition that his father's body shall be buried. . . . *Rochefort* is so struck with the noble behaviour of *Charolais* that he pays his debts and gives him his daughter, *Isaumelle*, in marriage. She, though in love with young *Novall*, makes no

objection to the match, but continues her attachment to Norall. In the fourth act *Charolus* defects Norall and *Beauvillie* in such a situation as leaves no possibility of doubt. He forces Norall to fight and kills him. *Beauvillie* is penitent. *Charolus* kills her.

Pontalier, the friend of young Norall, stabs *Charolus*. *Romont* (the friend of *Charolus* kills *Pontalier*) (Genest). In 1708 Rowe made 'The Fatal Dowry' the basis of his 'Fair Penitent' (q.v.), and in 1754 it formed the foundation of Aaron Hill's 'Insolvent' (q.v.). Adapted by Shiel, it was revived at Drury Lane on January 5, 1825, with Walsby as *Charolus*, Terry as *Rockford*, Macready as *Romont*, and Mrs. W. West as *Beauvillie* (see Genest's analysis of the adaptation. "It was repeated on January 7 and bade fair to prove a great attraction, when a serious illness which befel Macready interrupted its career." On January 21 T. Lovell Heslins wrote to a friend: "The Fatal Dowry has been cobbled sure, by some purblind ultra creptarian, but nevertheless I maintain 'tis a good play and might have been rendered very effective by docking it of the whole fifth act (which is an excrescence), recreating Norall and making Beauvillie a good deal more ghost-gaping and moonlightish. The play was revived at Sadler's Wells in August, 1845, with H. Marton as *Charolus* (J. Bennett as *Rockford*, Phelps as *Romont* and Miss Cooper as *Beauvillie*). "It" says A. W. Ward, "some of its characters possess more individuality than belongs to the large majority of Massinger's dramatic characters, the construction is less happy than in the case of many other plays of his. Our sympathy is, to be sure, powerfully engaged at the outset on behalf of the noble *Charolus* and of the generous *Rockford*. But when the action proper of the play commences, and Beauvillie falls a victim to the seductions of a contemptible fribble, her guilt remains so wholly without excuse or motive 'as to find no atonement, in a dramatic sense, even in her repentance and death' ("English Dramatic Literature"). See Downes's 'Roscius Anglicanus' and the various editions of Massinger's works.

Fatal Error (The). See WOMAN KILL'D WITH KINDNESS.

Fatal Extravagance (The). A tragedy by "Joseph Mitchell" (AARON HILL), originally written in one act, with only four characters, and performed at Lincoln's Inn Fields in April, 1721, afterwards expanded into five acts, with two additional characters, and presented at Drury Lane in 1736. "Belina kills a creditor who holds his bond, of which he also is the dead man, wears a 'cordial,' administers it to his wife and three children (off the stage) drinks and dies" (Durant). See PRUDENTIAL.

Fatal Falsehood (The). (1) A tragedy in three acts, by J. HEWITT, performed at Drury Lane in 1734. (2) A tragedy by

HENRY MORE, acted at Covent Garden in May, 1779, with a cast including Wroughton, Lewis, Aikin, Miss Young, and Mrs. Hartley.

Fatal Friendship (The). (1) A play by BLANCHARD, entered on the books of the Stationers' Company, September 4, 1666.

(2) A tragedy by CATHERINE TROTTER (Mrs. Cockburn), acted at Lincoln's Inn Fields in 1684, with Betterton as *Gromont*, Verbruggen as *Castalia*, Thurmond as *Brilliard*, Kynaston as *Count Bajoulaure*, Mrs. Lincoln as *Phoebe*, and Mrs. Barry as *Lamira*.

Fatal Glass (The); or, The Curse of Drink. A drama in three acts, by J. McCLOSKEY, first performed at the Brooklyn Park Theatre on April 1, 1872, at the Bowery New York, October 4, 1874.

Fatal Interview (The). A tragedy in prose, by THOMAS HILL, based on passages in Richardson's 'Pamela' and performed at Drury Lane in November, 1712, with a cast comprising Mrs. Siddons, Mrs. Bulkeley, Mrs. Brereton, Brereton, Smith, Aikin, Bannister, Jun., and Farrar.

Fatal Jealousy (The). A tragedy ascribed by Rapin to NIVET PAYNE, and acted at the Duke's Theatre in 1672, with Smith as *Don Antonio*, Mrs. Shadwell as *Celia* (his wife), Sandford as *Jagger* (his servant), Nokes as a nurse, Nat Lee (the poet) as a captain of the watch, and other parts by Mrs. Betterton, Medbourne, etc. *Antonio* is jealous of *Celia*. She has been ruined by *Jagger*, who kills himself.

Fatal Legacy (The). A tragedy by J. ROBE, taken mainly from Racine's 'Thebais,' and performed at Lincoln's Inn Fields in 1723, with a cast including Boheme, Ryan, Quin, Mrs. Boheme, and Mrs. Ballock.

Fatal Letter (The). (1) A drama in three acts, by W. F. MITER, East London Theatre, May 9, 1861. (2) A play first performed at the Union Square Theatre, New York, April 14, 1864, with Miss Helen Barry in the leading female role.

Fatal Love. (1) "A French tragedy by GEORGE CHAPMAN" thus entered on the books of the Stationers' Company June 29, 1660. (2) 'Fatal Love, or, The Ford's Inconstancy,' a tragedy by ELIASAN NETTLE (q.v.), founded on the story of Clitophon and Leucippe, and acted at the Theatre Royal in 1660. (3) 'Fatal Love, or, The Degenerate Brother,' a tragedy by O. W. WARDENFORD, performed at the Haymarket in 1730.

Fatal Marriage (The); or, The Innocent Adultery. A tragedy in five acts, by THOMAS MOUTHERNE, first performed at the Theatre Royal in 1684, with Kynaston as *Count Balheim*, Williams as *Brian*, Betterton as *Henry*, Powell as *Carice*, Dugget as *Fernando*, Bowen as *Jacqueline*, Michael Leigh as *Felice*, Verbruggen

as *Frederick*, Mrs. Knight as *Julia*, Mrs. Bracegirdle as *Victoria*, and Mrs. Barry as *Isabella*. The innocent adultery is that which *Isabella* commits when she marries *Valeriy*. Her first husband, *Biron*, has been disinherited by his father the Count, for marrying her, and has gone to the wars. He is supposed to be killed there, and, after seven years, *Isabella*, now in great poverty, consents to marry *Valeriy*. On the following day *Biron* returns. He is murdered by the minions of his younger brother *Carlos*, who accuses *Valeriy* of the deed. Thereupon *Isabella* loses her reason and commits suicide. *Fernando* is the husband of *Julia* and the father of *Fabian* and *Isolina*, who is in love with *Frederick*. *Jaqueline* is *Frederick's* servant. All these characters figure in the comic sub-plot. The play was revived at Drury Lane in 1709, at the same theatre in 1717, with Mrs. Porter as *Isabella*, at Covent Garden in March and May, 1734, at Drury Lane in April, 1744, with Garrick as *Biron*, Giffard as *Valeriy*, Yates as *Fernando*, Mrs. Giffard as *Isabella*, and Peg Woffington as *Victoria*, at Drury Lane in March, 1750, with Mrs. Pritchard as *Isabella*, and at Covent Garden in April, 1755, with Peg Woffington as *Isabella*. In December, 1757, Garrick produced at Drury Lane a shortened and altered version of the play, with himself again as *Biron*, Havard as *Valeriy*, and Mrs. Cibber as *Isabella*. In this revival all the comic sub-plot was omitted. In March, 1770 the piece was brought out at Covent Garden (with Smith as *Biron* and Mrs. Bellamy as *Isabella*) under the title of '*Isabella*,' the name under which it was ever afterwards represented. Of *Isabella*, always without the sub-plot, there were revivals at Drury Lane in 1774, with Mrs. Yates as *Isabella*, at Covent Garden in 1775, with Lewis as *Biron*, at Drury Lane in October, 1782, with Mrs. Siddons as *Isabella*. "generally considered," says *Times*, "as her best part, nothing was ever seen on the stage superior to her last two acts;" see, also, T. Davies' description], at Covent Garden in 1784, with Henderson as *Biron*, and Mrs. Crawford as *Isabella*, also in 1785, with Mrs. Siddons as before, J. P. Kemble as *Biron*, Kemble as *Carlos*, and Mrs. Davenport as the *Countess*, also in 1814, with Young as *Biron*, Legerton as *Valeriy*, and Miss O'Neill as *Isabella*, and also in 1830, with Kemble as *Biron*, C. Bennett as *Carlos*, and Miss Fanny Kemble as *Isabella*. The tragedy was revived by Phelps at Madler's Wells in September, 1845, with H. Marston as *Biron*, and Mrs. Warner as *Isabella*. (3) '*The Fatal Marriage*,' a drama in prologue and three acts by F. TOWERS, East London Theatre, September 10, 1870.

Fatal Retirement (The). A tragedy by ANTHONY BROWN, performed at Drury Lane one evening in 1739. This play was declared by Quin, who acted in it, to be "the very worst he had ever read in his life."

Fatal Secret (The). See *DICHES OF MARIU, THE*.

Fatal Snowstorm (The). A romantic drama in two acts, by WILLIAM BARRY-MORE (1781), performed at Astley's Theatre, London, with a cast including Comersal and Mrs. Barrymore.

Fatal Vision (The); or, The Fall of Biam. A tragedy by A. HILL, acted at Lincoln's Inn Fields in 1716.

Fatality. A drama in one act, by CAROLINE BOADEN, first performed at the Haymarket Theatre, September 2, 1829, with a cast including Brindal Cooper, Webster, Mrs. Glover and Miss Kelly.

Fate. (1) A drama by H. C. TROSBERT, produced at Middlesborough-on-Tees on March 9, 1814. (2) A drama by BENTLEY CAMPBELL (1781), performed at the Gaiety Theatre (Glasgow), in February, 1816, with Miss Charlotte Lockery as *Helin Ferriole*, and other parts by Charles Groves, A. Lyle, Miss L. Gourlay, etc. produced at Lad broke Hall, London on May 6, 1882, and at the Gaiety Theatre on the afternoon of August 6, 1884, with Miss Edith Jordan as *Helin* and other parts by H. St. Maur A. Williams, Faller Mollish, and L. Cantley.

Fate and Fortune, or, The Junior Partner. A drama in four acts, by JAMES F. HENRY, produced at the Princess's Theatre, London, on July 27, 1861.

Fate of Calas (The). An historical drama in three acts, adapted by THOMAS DIBDIN from the French of Victor, and first performed at the Surrey Theatre, London, with a cast including Bengough as *Calas*, "O" Smith (batterer Mrs. Hemm, etc.), revived at the same theatre in 1845. This piece was founded on fact. In the play *Calas* is accused of murdering his son, but is acquitted. In real life he was sentenced to the wheel, and died thereon. Voltaire tells the story in his treatise on toleration.

Fate of Capua (The). A tragedy by THOMAS NOTT (1801), acted at Lincoln's Inn Fields in 1701, with Betterton as *Lucius Verus*, Verriegen as *Julius*, Mrs. Barry as *Calpurnia*, etc. of *Lucius*, etc. This play is chiefly historical, but Scott's one has intervened with the political events some very interesting domestic scenes, it is well. These have to do with the plot and rise of *Julius* and *Fat*, act, varied by the jealousy of *Lucius*, which is shown to have no foundation. See *Times*.

Fate of Sparta (The), or, The Rival Kings. A tragedy by Mrs. Cowley, first performed at Drury Lane on January 31, 1755, with Kemble and Hendry as *Alcibiades* and *Leontes* (the "rival kings" of Sparta), Barrymore as *Amphipolis*, and Mrs. Siddons as *Calpurnia* (daughter of *Leontes* and wife of *Alcibiades*). *Amphipolis* is a villain who aspires to the throne of Sparta, and tries to persuade *Calpurnia* that *Leontes* is unfaithful to him. Southey deals with the same subject in

his 'Spartan Dame' (q.v.). Parsons is said to have made the following epigram *ex tempore*, after witnessing the piece—

'Impertinent ruler while we view'd
Of Parson's name the lot cover'd
We thought the Spartan heroine,
And saw that even without a line—'

Fate of Villany (The). A play performed at Goodman's Fields in February, 1730, and attributed to WALKER, the actor (q.v.).

Fate's Decree. A drama, in a prologue and five tableaux, adapted from Edward, Lord Lytton's novel, 'Paul Clifford,' by H. W. WILLIAMS, and first performed at Manager's Amphitheatre, London, September 17, 1863.

Fates and Furies. A drama in six tableaux, by G. R. DEYSSHOKE, first performed at the Grand Opera House, California, in July, 1878, with G. M. Ciprico as *Monsieur Albert*, performed at Surrey Theatre, London, in October, 1877, with Ciprico, supported by J. A. Arnold, H. C. Solney, A. C. Lilly, Waite Brunton, Arthur Williams, Miss Lamartine, and Miss Augusta Stuart.

Father (The). (1) A comedy translated from 'Le Père de Famille' of Diderot, and printed in 1770. (2) A comedy performed in New York in 1790. (3) A tragedy by AUGUST STRINDBERG, translated by N. ERICHSEN (1899).

Father and Daughter. A novel by Mrs. OPR, published in 1810, and dramatized by W. T. MONCRIEFF (q.v.).

Father and Son. (1) A comedy, printed in 'The New British Theatre' (1814). (2) A melodrama by F. FITZBALL, first performed at Covent Garden in February, 1825, with Bennett and Cooper in the two title characters—the Count St. Angerville and his son Victor. The Count is supposed to have killed his ward Amy Victor to save his father, declares himself to be the murderer, and is about to be shot, when the Count throws himself into his arms, protesting that Father and Son will die together. (3) A drama performed in New York in January, 1839, with Miss Charlotte Cushman as *Celestine*.

Father Baptiste. A drama in three acts, by EDWARD STIRLING (q.v.), printed in Dick's 'British Drama' (1871).

Father Buonaparte. A play in three acts, by CHARLES HEDGECOCK, first performed at the Olympic Theatre, London, March 19, 1861, with Wilson Barrett in the title part, and other roles by Miss Winifred Emery, Miss F. Ivor, Miss L. Balmora, A. Melford, F. McLeay, etc.

Father of a Family (The). A comedy in three acts, translated from 'Il Padre di Famiglia' of Carlo Goldoni, and printed in 1757.

Father Paul. A play adapted by JOHN C. OLMYND and A. CLARKE from the French, and first performed at Sheffield.

Father Satan. A drama in five acts, by HARRY F. SPIERS, Britannia Theatre, London, June 22, 1896.

Father's Oath (The). A drama in four acts, by FARR (GEO. LE. PRINCESS—Theatre, Glasgow, October 24, 1892)—'The Father's Revenge,' a tragedy by the Earl of CARLISLE, published in 1783. 'A Father's Sacrifice,' a drama in two acts, adapted by W. E. VARRY from a novelette by T. W. Speight, School of Dramatic Art, Argyle Street, London, February 16, 1897. 'A Father's Sin,' a drama in four acts, by H. BARKOW SMITH, Theatre Royal, Woolwich, April 5, 1898.

Father's Tragedy (The). An historical play by MICHAEL FIELD (q.v.), published in 1835.

Fatherland. (1) A drama in five acts, adapted by HENRY LAMONT (HERE) from the 'Patrie' (q.v.) of Sardou and first performed at the Queen's Theatre, London, on January 3, 1878, with Hermann Vezin as the Duke of Ales, Arthur Stirling as Count Ruyon, E. H. Brooke as Karlou, Shiel Barry as J. nas, J. H. Hington as Lord Wharton, Miss Henriette Hudson as Dolores (Countess Ruyon), Miss Maud Milton as Inez. See BETRAYED and DOLORIX. (2) A drama in four acts, by SYDNEY R. KELLS, performed at the Union Square Theatre, New York, August, 1893.—Two other plays with this title—one by T. R. SULLIVAN and W. W. CHAMBERLAIN, and the other by F. T. ISHAM and E. WITTEL—have been performed in America.

Fathers (The); or, The Good Natured Man. A comedy by HENRY FIELDING, first performed (with music by Michael Arne) at Drury Lane Theatre in November, 1774, with Bonaparte and Parsons as *Boncour* and *Valence*, 'the fathers' in question. The piece has to do with proposed marriages between *Young Boncour* and *Miss Valence* on the one hand, and *Young Valence* and *Miss Boncour* on the other, neither of which comes off. Mrs. Baddeley played *Miss Valence*. Among other characters were *Sir George Arnead* and his son (Baddeley and Dodd).

Fathom. In KNOWLES's 'Hunchback' (q.v.), is servant to *Master Walter*.

Fathoms Deep. A drama by JOHN R. CLEVE, Sadler's Wells Theatre, London, March 24, 1863.

Fatima figures in the various dramatizations of the story of 'Blue Bird' (q.v.). There is also (1) a *Fatima* in 'Cymon and Iphigenia' (q.v.), and (3) a *Fatima* in 'Oberon' (q.v.).

Fatinitza. A comic opera in three acts, libretto by HENRY S. LEIGH, music by Von Suppe, first performed at the Alhambra Theatre, London, June 20, 1873, with Miss Greville as *Madamir*, a young Russian lieutenant who represents a certain *Fatinitza* in some private theatricals, and in that

(*q.v.*), while in June, 1855, at the same theatre, she was the original *Margaret* in Saunders's 'Love's Martyrdom' (*q.v.*). "This," says her husband and biographer, "was the last of the many characters which, according to a current phrase, she created." From this time onwards, till 1871—when, after a farewell engagement at Manchester, she abstained from the regular practice of her profession—Miss Faucit confined herself to performances, in London and the country, of the most popular characters in her wide repertory. She acted at Her Majesty's and the Lyceum in 1858, and at Drury Lane in 1864 and 1866. Between 1873 and 1879 she made several single appearances for the benefit of individuals or institutions. Thus in the former year she played *Rosalind* at the Haymarket; in 1874, *Lady Teazle* at Drury Lane, and *Beatrice* at the Haymarket; in 1875, *Rosalind* at Drury Lane, and *Iolanthe*; in 1876, *Iolanthe* at the Lyceum; in 1879, *Beatrice* in the Shakespeare Memorial Theatre, Stratford-on-Avon (of which she had laid the foundation-stone in 1877), and, later in the same year, *Rosalind* at Manchester. This last was her final appearance on the stage. For biography and criticism, see Miss Faucit's volume 'On Some of Shakespeare's Female Characters' (1885), in which there is much autobiographical matter; 'Helena Faucit (Lady Martin),' by Sir Theodore Martin (1900); and 'Actors and Actresses of Great Britain and America' (1886). For criticism, see Sir Archibald Alison's 'Essays' (1850), Henry Morley's 'Journal of a London Playgoer' (1866), Sir Arthur Helps's 'Realmah' (1868), and *Blackwood's Magazine* for December, 1885 (an article by Miss M. Stokes). Sir Archibald Alison wrote of Miss Faucit: "She is a combination of Mrs. Siddons and Miss O'Neill; with the majestic air and lofty thoughts of the former, and as great pathetic power, not less winning grace, but far greater variety than the latter. Flexibility of power is her great characteristic, versatility her distinguishing feature. Like Garrick, she excels equally in tragedy or elegant comedy: it is hard to say whether her *Rosalind* is the more charming or her *Lady Teazle* the more fascinating, her *Belvidera* the more moving or her *Juliet* the more heart-rending. Dark raven locks, a fine figure, and singularly expressive countenance, bestow on her all the advantages which, in addition to the highest mental gifts, beauty never ceases to confer on woman; and a disposition marked by deep feeling, alternately lively and serious, sportive and mournful, playful and contemplative, gives her that command of the expression of different emotions and that versatility of power which constitute her great and unequalled charm." In 1843 Browning wrote in Miss Faucit's album a poem which concluded thus—

" 'Genius' is a common story!
Few guess that the spirit's glory
They hail nightly, is the sweetest,
Fairest, gentlest, and completest
Shakespeare's-Lady's, ever poet
Longed for: few guess this: I know it."

Faucit, John Saville. Actor, theatrical manager, and dramatic writer, died 1857; after a good deal of experience in the provinces as an actor, went with his wife (*q.v.*) in 1813 to Covent Garden, where he "performed low-comedy characters of little importance." He afterwards became manager of the Margate, Gravesend, and Greenwich Theatres. It was written of him in 1825: "He is a man about the size of Kean, with an expressive countenance. He is allowed to be a very excellent serio-pantomime actor, and has very considerable talent as a low comedian" (Oxberry's 'Dramatic Biography'). Later he was a member of the Adelphi company under Yates, and, still later, manager of the Nottingham Theatre. He was the author of the following plays—'Fair Rosamond' (1821), 'Newton Foster' (1836), 'Wapping Old Stairs' (1837), 'Aldgate Pump' (1841), 'The Bump of Benevolence' (1841), 'The Last Shilling' (1844). His son, EDMUND SAVILLE FAUCIT (born 1811, died 1857), played "lead" at the Surrey, Victoria, and City of London Theatres between 1837 and 1852. See FAUCIT, HELENA, and FAUCIT, MRS.

Faucit, Mrs. John Saville [Harriett Diddear]. Actress, born 1789, died 1857; made her professional *début* at Dover in 1804, and in 1805 was married to John Saville Faucit (*q.v.*). With him she acted successively at Richmond, on the Norwich circuit, and at Newcastle, making her first appearance in London at Covent Garden on October 7, 1813, as *Desdemona*, which was followed by her *Juliet*, her *Volumnia*, her *Queen* in 'Richard III.,' and so forth. Among her other rôles were *Cleopatra*, *Lady Constance*, *Hermione*, *Isabella* ('Fatal Marriage'), *Belvidera* ('Venice Preserved'), *Lady Teazle*, the *Widow Cheerly*, etc. "For tragic assumptions generally," wrote a contemporary critic, "we do not think her eminently qualified; she is better calculated to represent the heroines of melodrama or the sentimentalists of comedy" (Oxberry's 'Dramatic Biography,' 1825). She retired from the stage in 1824. "She was," says Sir Theodore Martin, "tall and singularly handsome, and her fine figure and distinction of manner appear to have given a special charm to her varied accomplishments as an actress." On the death of her husband, in 1857, she married William Farren (1786–1861).

Faulconbridge, Philip. The natural son of Richard I. in SHAKESPEARE'S 'King John' (*q.v.*).

Faulkener. A tragedy in five acts, by WILLIAM GODWIN, first performed at Drury Lane in December, 1807, with Elliston in the title part, R. Palmer as *Benedetto Marsigli*, Powell as *Count Orsini*, Mrs. Powell as *Countess Orsini*, and Mrs. H. Siddons as *Lauretta Delmonte*. *Faulkener* is the son of the *Countess* by a former union; *Lauretta*, seduced by the *Count* and deserted by him on his marriage, employs *Benedetto*

to tell *Fountain* that his mother has been the mistress of Charles Stuart (afterwards Charles II). *Fountain* fights *Armande* and kills him, is arrested, but is acquitted after his mother has made public confession of her fault. This play was admirably dramatized as an incident in Ibsen's story of "Hedda" or "The Fortunate Pilgrim."

Franklin The faithful lover of Julia
(p. 1) (p. 1) (p. 1) (p. 1) (p. 1)

Paulaner Two names of characters in (1) *Man and Wife* (p. 2) and (2) *Lord Lyttelton's Rightful Heir* (p. 2).

Pautionary Little Lord, the Little Lord Pautionary

† **Praxas** Wife of Crispus in Lat's
Constantine the Great (p. 2.)

Paquita. A drama in three acts, by Sir Charles L. Kneass (q.v.), first performed at Bristol on April 8, 1860, produced at the Olympic Theatre, London, on June 22, 1860.

Faustus and Faust. The history of Faustus, so far as the English stage is concerned, begins with the play (and that in which it would appear) *! The Tragical History of Dr Faustus*, by Christopher Marlowe, was first performed in the previous year there had been published, at Frankfurt on the Main the *Historia* of Dr Johann Faustus. And was described by Zacharias and the world's best word on which it is believed was taken. A history of the life and death of Doctor Faustus, the Great conjurer published later in 1617. In 1616 there was a second edition of the *Historia* from which was made an English version, issued shortly after, entitled 'The History of the Damnable Life and Deserved Death of Dr John Faustus.' Upon this translation was based the play which Marlowe apparently the first upon the subject. To the *Historia*, it seems from Marlowe's *Heroicall Epics* generally addressed to the incidents of the drama, and these episodes he followed the authority. The characters comic passages, which Marlowe may or may not have written, are coupled with comic ability. For the rest, "Marlowe changed the point of view. Faust is no longer a contemptible magician looked at from the outside, but a living man thinking for the future. Marlowe's Faustus is not imposed like the business of the legend, by the desire of worldly pleasure. It is power power without bound that he desires, all that is to be world, the lust of the flesh and the lust of the eyes and the pride of life. For Marlowe, man's magic was a genuine reality. Marlowe's play seems to have been first published in 1616 but the edition known edition is dated 1616. In this are included various additions from other hands. Further additions, some and others (attributed by Fung to Dekker), came in an edition of 1616. Among recent separate editions of the text are those of A. W. Ward (1913), Henry Morley (1904), and Israel

Bullman (1977) has also the editions of Marlowe's works by J. E. Cunningham, 1924, and Bullen. There is no doubt that Marlowe's *Faustus* was one of *Allegro* parts. The play was entered by the Stationers' Company in 1592, having performed at St. George's Hall, London, on the evening of July 1 and the afternoon of July 4. For criticism see Hatcher (1924) Lamb and Addington Symonds. At the Queen's Theatre in Dorset Gardens there was produced between 1896 and 1900, a farce in three acts, by WILLIAM MORRISON (q.v.), entitled (3) *The Life and Death of Dr Faustus with the Hamlets of Marlowe and Shakespeare*. This was an adaptation of Marlowe's work. Morrison says "Faust," "has taken the serious scenes almost word for word with alterations only. In the comic scenes he has made some immaterial changes. He has added Marlowe and Shakespeare, the very good comic characters," noted respectively by Jovan and Leigh. The play was printed in 1907. From 1896 *Faustus* degenerated into pantomime, appearing as the central passage to (3) *Marlowe and Dr Faustus with the Hamlets of "Dr Faustus,"* performed at Drury Lane in 1895 and revived with alterations by Woodford in 1905. Later in 1915 there was produced at Minnie's (see Poole) another pantomime, entitled (4) *The Adventures of Dr Faustus* (q.v.). Our own country produced the pantomime named (5) *Marlowe and Faustus* at the Lyric will have his own, but this is intended to be the most

In 1810 Goethe published the first part of his Faust and from that time onward, English plays on the subject of Faust were all more or less indebted to that work, of which, by the way, the chief English translations are those by A. Hayward (1833), Anstey (1835), Mr. F. Martin (1870), Hayward (1871), and Miss A. Somerville (1870).—On May 14, 1833 (more or less) Goethe's romantic drama, in three acts (and with songs), by U. Schlegel and J. Tassay produced at Drury Lane with W. Waller as Faust. Tassay and U. Smith as Megasthenes, Harriet as Wagner (son of Faust), Miss J. Paine as Rebecca, Miss Stephens as Adele etc. Tassay says Goethe wanted to have acted Megasthenes when he could, and U. Smith when he could not speak. In this drama, Goethe's who has entered 4dms., Rebecca cannot fail to live with and, aided by Megasthenes, convert of Rebecca herself. Instigated by Megasthenes he kills and assumes the form of the King of Babylon. To Megasthenes, aged, belongs (1) the romantic drama in two acts, by H. F. GRATTAN, entitled 'Faust'; or 'The Duties of the Unwakened'; and first performed at Sadler's Wells. In this piece, U. Lynn was Faust, Henry Marten Megasthenes, Miss Caroline Rankley Rebecca, and Mrs. A. Barrett Henderson the serving-maid. It is the same year a version of Faust was brought out in New York, with Waller as the title part.

In August, 1820, 'Paint' at Marguerite's.

play by MICHEL CARRÉ, founded on the first part of Goethe's drama, was produced at the Gymnase, Paris, with Bressant as *Faust*, Lesueur as *Mephistopheles*, and Mme. Rose Chéri as *Marguerite*. Of this drama T. W. ROBERTSON made a translation, in three acts, which, entitled (9) '*Faust and Marguerite*,' was first performed at the Princess's Theatre, London, on April, 1854, with David Fisher as *Faust*, C. Kean as *Mephistopheles*, J. F. Cathcart as *Valentine*, H. Saker as *Siebel*, Miss Carlotta Leclercq as *Marguerite*, and Mrs. Winstanley as *Martha*. This piece was revived at the Princess's in 1858, and at the same theatre in April, 1871, with Phelps as *Mephistopheles* and Miss Rose Leclercq as the heroine. With Miss Wallis as *Marguerite*, it was revived at the Theatre Royal, Manchester, in February, 1873. It was reproduced at the Queen's, Manchester, in May, 1901, with H. Cooper-Cliffe as *Mephistopheles*, J. Wainwright as *Valentine*, Miss Clara Denman as *Marguerite*, and Miss Alice Belmore as *Martha*.—The Princess's production was travestied by J. HALFORD, in an "operatic extravaganza" entitled (10) '*Faust and Marguerite; or, The Devil's Draught*,' first performed at the Strand Theatre, London, on June 8, 1854, with Miss G. Hodson as *Faust*, C. Bernard as *Brandynose*, Miss H. Gordon as *Marguerite*, and the author as *Mephistopheles*. This burlesque, modernized and revised by its author, was revived at the Olympic Theatre, London, December, 1866, with Miss E. Farren as *Faust*, Miss Sheridan as *Valentine*, G. Vincent as *Mephistopheles*, W. H. Eburne as *Brandynose*, Dominic Murray as *Marguerite-Tietjens-Patti-Lucca-Wezen*, and Mrs. Stephens as *Martha*.

In 1859 Gounod's '*Faust*,' with libretto by CARRÉ and BARBIER, was brought out at the Théâtre Lyrique, Paris. (11) With an English libretto by H. F. CHORLEY (*q.v.*), it was produced at Her Majesty's Theatre, London, on January 23, 1864. (12) '*Faust and Marguerite*,' a travesty by F. C. BURNAND, was first performed at the St. James's Theatre, London, on July 9, 1864, with Ashley as *Faust*, C. J. Mathews as *Mephistopheles*, H. J. Montague as *Valentine*, Mrs. Charles Mathews as *Marguerite*, and J. Clarke as *Dame Martha*. (13) '*Faust; or, The Fate of Margaret*,' a romantic play in four acts and in blank verse, adapted by BAYLE BERNARD from Goethe's play, was first performed (with music by Haydn, Weber, Spohr, Mendelssohn, and Bishop) at Drury Lane on October 20, 1866, with E. Phelps as *Faust*, W. Harrison as *Valentine*, C. Harcourt as *Siebel*, F. Barsby as *Wagner*, Mrs. Hermann Vezin as *Margaret*, Mrs. H. Vandenhoff as *Martha*, S. Phelps as *Mephistopheles*, and other parts by C. Warner, W. McIntyre, C. Seyton, etc.; revived at Drury Lane in September, 1867, with Phelps and Mrs. Vezin as before. (14) '*Faust; or, Marguerite's Mangle*,' a burlesque by C. H. HAZLEWOOD, Britannia Theatre, London, March 25, 1867. (15) '*Very Little Faust and More Mephistopheles*,' by F. C. BURNAND (1869) (*q.v.*). (16) '*Little Faust*'

(*q.v.*), words by H. B. FARNIE, music by Hervé (1870). (17) '*Faust and Marguerite*,' pantomime by W. OSMAN, East London Theatre, December, 1873. (18) '*Little Doctor Faust*,' by H. J. BYRON (1877) (*q.v.*). (19) '*Gretchen*,' by W. S. GILBERT (1879) (*q.v.*). (20) '*Faust in Three Flashes*,' a musical oddity, music by W. A. Langstone, words by J. J. Blood, Prince of Wales's Theatre, Birmingham, March 5, 1884. (21) '*Dr. Faust and his Marguerite*' (*q.v.*): a burlesque (1885). (22) '*Faust in Forty Minutes*,' a burlesque by FRED. LOCKE, Gaiety Theatre, Glasgow, August 17, 1885.

(23) '*Faust*,' a tragedy in a prologue and five acts, adapted and arranged by W. G. WILLS from the first part of Goethe's tragedy, was first performed at the Lyceum Theatre, London, December 19, 1885, with Henry Irving as *Mephistopheles*, H. B. Conway (and, later, George Alexander) as *Faust*, G. Alexander as *Valentine*, S. Johnson as *Siebel*, Norman Forbes as a student, H. Howe as the Burgomaster, Martin Harvey as a soldier, Mrs. Stirling as *Martha*, Miss Ellen Terry as *Margaret*, T. Mead, J. Carter, and J. Archer as witches, etc.; produced, for the first time in America, at the Star Theatre, New York, November 7, 1887, with H. Irving and Miss Terry in their original parts; revived at the Lyceum in April, 1888, with H. Irving, Miss Terry, and G. Alexander as before, C. Glenney as *Valentine*, Mrs. Chippendale as *Martha*, etc.; revived at the Lyceum in April, 1894, with H. Irving and Miss Terry as before, W. Terriss as *Faust*, Julius Knight as *Valentine*, Miss M. A. Victor as *Martha*, Miss Kate Phillips as *Bessy*, etc. (24) '*Faust and Loose; or, Brocken Vows*,' a burlesque by F. C. BURNAND (*q.v.*), first performed at Toole's Theatre, London, on February 4, 1886, with J. L. Toole as *Mephistopheles*, E. D. Ward as *Faust*, W. Brunton as *Valentine*, Miss Marie Linden as *Margaret*, and G. Shelton as *Margaret's* mother. (25) '*Faust and Co.*,' a "new [burlesque] version of the old story," by GEORGE LASH GORDON, Theatre Royal, Greenock, February 27, 1886. (26) '*Faust Up to Date*,' a burlesque in three acts, by G. R. SIMS and HENRY PETTITT, music by Herr Meyer Lutz, first produced, October 30, 1888, at the Gaiety Theatre, London, with Harry Parker as old *Faust*, Miss Fanny Robina as young *Faust*, E. J. Lonnen as *Mephistopheles*, G. Stone as *Valentine*, Miss J. McNulty as *Siebel*, Miss E. Broughton as *Wagner*, Miss Maria Jones as *Martha*, Miss Florence St. John as *Marguerite*, and other parts by Miss F. Levey and Miss Mabel Love; produced at the Broadway Theatre, New York, December 10, 1889; revived at the Gaiety, London, in July, 1892. (27) '*Faust*,' a burlesque, Standard Theatre, London, July 20, 1891. (28) '*The Damnation of Faust*' (*q.v.*), by HECTOR BERLIOZ (Liverpool, 1894). (29) '*Little Mister Faust*,' a burlesque, words by ARTHUR LESLIE, music by Frank Foster, Parkhurst Theatre, Holloway, August 18, 1894. (30) '*Faust and Margaret*,' a play by BRIAN

in 1798, and Miss Gaudry about 1808. From 1826 to 1837 he was treasurer and trustee of the Covent Garden Theatrical Fund. His contributions to stage literature include 'Obi' (1828), 'Percuss', an adaptation (1801) 'The Fairies Revel' (1822) and 'The Enchanted Island', an adaptation (1808), he was also co-author with Dibdin, of 'The Brass Mask' (1822) and 'The Secret Mine' (1822). Full of his common-sense, delighting his audiences by his first representations of the whimsicalities and eccentricities of our race, without any objection to a little caricature. 'yet,' says W. Robertson, 'had he something in him clearer than all this, for the best tragedian held out our human sympathies more completely in his power than did his farce.' His comedy had, perhaps, too much mannerism in it, but his pathetic was Nature's own. 'The Old Plagiarist' 'Soliloquy,' says Hazlitt, 'could give the *rose Anselme* of a fox hunting country squire like him.' In turbulent and pragmatical character and in all that cast of parts which may be called the *same* language of comedy, he hardly had his equal. (Critical and Dramatic Essays). See also, Withins's 'Wandering Talents,' 'Theatrical Dictionary' (1848), Leigh Hunt's 'Performers of the London Theatres' (1827), 'Biographical Dramatica' (1822), Bennett's 'English Stage' (1832), and Blanchet's 'Recollections and Reflections' (1850).

Fawn, James. Actor and comic singer, appeared as *Jerry* in 'Life in London Fifty Years Ago' (1876), *David Copperfield* in Musker's 'Atonement' (1872), *Direttore* in 'The Instant' (1877), and in the following pantomimes: 'Children in the Wood' (1874-5), 'Mother Goose' (1880-1), 'Sindbad' (1882-3).

Fawcett, Amy (Mrs. Menzies). Actress, died in New York December 26, 1876, after experience at Plymouth and Newcastle-on-Tyne, made her London debut at the Haymarket Theatre on May 1, 1849, as *Mrs. Granter* in 'The Mistress of the Mill' (1848). She went next to the Vanelsville, where she was the first representative of *Rose Cherie* in Craven's 'Philomel' (1850), *Jessamine* in Halliday's 'For Love or Money' (1850), *Lottie* in Albany's 'Two Homes' (1850), and *Jenny* in Albany's 'Apple Blossoms' (1851). She was seen at the same theatre as *Lady Teague Sophia* in 'The Road to Ruin', and *Lady Gray Spender*. She afterwards played some engagements in America.

Fay o' Fire (The). A romantic opera in two acts written by Henry Herman, composed by Edward Jones and first performed at the Opera Comique Theatre, on November 14, 1845, with Miss Agnes Dala parts as *Ira* (the fay) and Miss Marie Tempest Miss M. Grahame, Fredk. Leslie, H. Walsham, F. Wood and C. Mannors in other parts. An interval of five hundred years was supposed to elapse between the two acts.

Fay o' the Fern (The). A fantastical

farce in one act, by ROBERT TROTT & LEWIS, New Theatre, Oxford, February 4, 1869, produced in two acts, Comedy Theatre, London, on the afternoon of March 4, 1862.

Fayre Rosamond. See FAIR ROSE MOND.

Fazio. A tragedy in five acts, by HENRY HART MILMAN Dean of St. Paul's. In Osberry's 'Dramatic Biography' we read: "The circumstances which attended this tragedy are peculiar. It was originally offered to Covent Garden Theatre and refused; afterwards it was printed (1813) and was to enter a second edition (1814) and Mr. Dibdin, of the Surrey Theatre, melodramatised it. This was in 1817 with Huntley as *Giordano Fazio* and Miss Taylor as *Rosamond*. Miss Somerville afterwards Mrs. Hanni had long read the work with delight, and suggested the play to Mr. Edmund of Bath. They accordingly cut the book, and arrangements were made for its production," which took place at the Bath Theatre in January 1817, with Conway as *Fazio* Chatterley as *Barbadoe* Fozz as the Duke of Florence, Miss Somerville as *Bianca* and Mrs. Chatterley as the Marchioness Adalberto. On her return to London, Miss Somerville suggested the production of the piece at Drury Lane but her plan was not taken and the play accordingly made its metropolitan debut at Covent Garden in February 1818, with Miss O'Neill as *Rosamond*, Mrs. Fawcett as *Alabella*, Charles Kemble as *Fazio*, Blanchard as *Barbadoe*, and Egerton as the Duke. The piece had fifteen representations. It was revived at Drury Lane in October, 1822, with Mrs. Hanni once more as *Bianca*, Mrs. Glover as *Alabella*, J. Young as *Fazio*, and Terry as *Barbadoe*. Among more recent revivals may be named those at the Princess's, London, in 1846, with Miss C. Coulman as *Bianca*, Graham as *Fazio*, and Osberry as *Barbadoe*; at Sadler's Wells on December 2, 1847, with H. Marston as *Fazio* and Miss Laura Atkinson as *Bianca*; at Drury Lane in April, 1850, with Cooper as *Fazio*, at Sadler's Wells in 1851, with Miss Glyn as *Bianca*; at the Haymarket in January, 1854, with Miss C. Coulman again as *Bianca*, at Drury Lane in December, 1854, with Miss Marriott as *Bianca*; at the Lyceum (in Italian) in June 1857, with Madame Ristori as *Bianca*; for a description of this performance see Murray's 'London Playgoer'; at the Adelphi in 1858, with Miss Bateman as *Bianca*, Mrs. Billington as *Alabella*, J. Jordan as *Fazio*, J. J. Smith as *Barbadoe*, and Stuart as the Duke; at the Gaiety on March 12, 1876; at the Lyceum in January 1877, with Miss Bateman again as *Bianca*; in the English provinces in 1877, with Mrs. Lancaster Wallis as *Bianca*; at Liverpool in May, 1887, with Miss Mary Anderson as *Bianca*, in which part she had first appeared, in America, in 1876; at the Strand on the afternoon of July 1, 1881, with Miss Franca as *Bianca*, Mrs. Bennett as *Alabella*, Lewis Waller as *Fazio*, John Carter as *Barbadoe*, and Julian (now as the Duke) *Fazio* and *Bianca* are man and wife.

but the former has been in love with *Aldabella*. *Bartolo*, a rich miser, has been set upon by robbers, and dies of his wounds. His assailants, however, have not captured his money, and *Fazio*, who is not well-to-do and knows the facts, buries the miser, and then carries off his wealth. Later he succumbs to the fascinations of *Aldabella*, and *Bianca*, distraught with jealousy, hints to the *Duke* that the body of *Bartolo* is to be found in the garden of the house formerly occupied by *Fazio*. It is discovered there, and *Fazio* is charged with murder. He is executed in due course, *Aldabella* is sent into a convent, and the sorrowing and repentant *Bianca* dies of a broken heart.

"**Fear no more the heat o' the sun.**" First line of the song sung by *Guiderius* and *Arviragus* over the body of *Imogen*, in act iv. sc. 2 of 'Cymbeline.' William Collins wrote "a song to be sung by *Guiderius* and *Arviragus* over *Fidele*."

Fear of Robert Clive (The). A play in one act, by SARAH GRAND and HALDANE M'FALL, performed, "for copyright purposes," at the Lyceum, London, July 14, 1896.

Fearful Fog (A). A farce by FREDERICK HAY, first performed at Glasgow in February, 1871; produced at the Vaudeville Theatre, London, on April 22, 1871.

"**Fearful Tragedy in the Seven Dials.**" A farce in one act, by CHARLES SELBY, adapted from 'Le Massacre des Innocents,' and first performed at the Adelphi Theatre, London, May 4, 1857, with E. Wright and Paul Bedford in the cast.

Feast of Bacchus (The). A comedy "in the Latin manner," founded by ROBERT BRIDGES (q.v.) on the 'Heautontimorumenos' of Terence.

Featherbrain. (1) A comedy in three acts, adapted by JAMES ALBERY from the 'Tête de Linotte' of Barrière and Gondinet, and first performed at the Criterion Theatre, London, on June 23, 1884, with W. Mackintosh as *Coney*, G. Giddens as *Day*, W. Blakeley as *Pettigrew*, C. D. Marius as *Ruy Gomaz*, Miss Marie Jansen as *Mrs. Coney*, Miss R. Saker as *Mrs. Pettigrew*, Miss Norreys as *Gimp*, and other parts by Miss Evesson, Miss A. Rose, and Miss Vining; produced at the Madison Square Theatre, New York, in May, 1889, with Miss Minnie Maddern as *Mrs. Coney*, Miss Adeline Stanhope as *Mrs. Pettigrew*, Wilton Lackaye as *Gomaz*, etc. (2) A play by D. D. LLOYD, performed in U.S.A.

Featherley, Felix and Mrs. Characters in STIRLING COYNE'S 'Everybody's Friend' ('The Widow Hunt').

Featherston, Vane. Actress; was in the original casts of 'The Pickpocket' (1886), 'The Lodgers' (1887), 'The Doctor' (1887), 'The Arabian Nights' (1887), 'The Spy' (1888), 'Nerves' (1890), 'Jane' (1890), 'Husband and Wife' (1891), 'The Awakening'

(1892), 'To-day' (1892), 'A Comedy of Sighs' (1894), 'The Swordsman's Daughter' (1895), 'One of the Best' (1895), 'In the Days of the Duke' (1897), 'Sweet-and-Twenty' (1901), 'The Great Millionaire' (1901), etc.

Featherstone, Felix and Mrs. Husband and wife in GRUNDY'S 'Snowball' (q.v.).

Featherstone, Isabella. See PAUL, MRS. HOWARD.

Fechter, Charles Albert. Actor and playwright, born circa 1822-1824; died August 5, 1879; had a German father and an English (or, as some say, a Piedmontese) mother. His birthplace, according to one authority, was London, and, according to another, Belleville, Paris. It was in Paris that he first acted—in 1840, and at the Salle Molière—as an amateur. Between 1844 and 1860 he appeared at the Comédie Française, the Vaudeville, the Ambigu Comique, the Variétés, the Théâtre Historique, the Porte of St. Martin, and the Odéon, being the original representative of *Louis* and *Fabien* in 'Les Frères Corses' and of *Armand* in 'La Dame aux Caméllias.' In 1845 he acted in London as member of a French company. His first appearance in England as an English-speaking actor was at the Princess's Theatre, London, on October 27, 1860, where he played *Ruy Blas* in Falconer's adaptation of Hugo's play (q.v.). On December 8 he figured at the same house as *Louis* and *Fabien dei Franchi*, in an English version of 'Les Frères Corses.' On February 11, 1861, at the same theatre, he was seen as *Don César de Bazan*, in an adaptation of the French play so named (q.v.). Next came, on March 20, 1861, his *début* as *Hamlet*, followed in October by appearances as *Othello*. January, 1863, witnessed his assumption of the management of the Lyceum Theatre, where he opened as *Henri de Lagardère* in 'The Duke's Motto' ('Le Bossu') (q.v.), this being succeeded in October by his *Angelo* in the first production of 'Bel Demonio' ('L'Abbaye de Castro') (q.v.). In October, 1864, he "created" the character of *Fanfan* in 'The King's Butterfly' ('Fanfan la Tulipe') (q.v.). In 1865 he was the first interpreter of *Robert Macaire* in 'The Roadside Inn' ('L'Auberge des Adrets') (q.v.), of *Belphegor* in 'The Mountebanks' ('Paillassé'), of *Leone Salviati* in 'The Watch Cry' ('Lazare le Patre') (q.v.), and of *Edgar* in Palgrave Simpson's 'Master of Ravenswood' (q.v.). To 1867 (January) belongs Fechter's *Maurice d'Arbel* in 'Rouge et Noir' ('Trente Ans de la Vie d'un Joueur'), and (October) his first appearance as *Claude Melnotte*. In November of this year he retired from the Lyceum, and appeared at the Adelphi as the original *Oberreizer* in Dickens's and Collins's 'No Thoroughfare' (q.v.). In October, 1868, he figured at the same theatre as *Edmond Dantes* in a dramatization of 'Monte Cristo,' and in March, 1869, was the first interpreter there of the *Comte de Layrac* in his and

WILLIE COLLINS' 'Black and White' (q.v.). In 1850 he went to America, heralded by an article in the *Atlantic Monthly*, in which the writer, Dickens, said that he could not wish the American people a better actor than they would find in his friend. He made his debut in January, at Niblo's Garden, New York, appearing as *Ruy Blas*. His success was immediate, and was sustained on tour. His London career took place at the Adelphi in March, 1872. In the same year he became lessee of the French Theatre in New York, which he rechristened the Lyceum. In April, 1873, he appeared at the Grand Opera House, and just a year later was the first representative (at the Park Theatre) of Karl's 'Love's Penance' (adapted by himself from 'Le Mèdein des Enfants'). In 1875 he met with two serious accidents, and after that he appeared only occasionally on the stage. At the time of his death he was occupant of a farm near Philadelphia. See FASCO's 'Dramati List' 1880, Kate Field's 'C. A. Fechter' 1881 and 'Actors and Actresses of Great Britain and America' (1886). "In 'Ruy Blas' and the 'Corsican Brothers' Fechter was recognized," says G. H. Lewes, "as an excellent actor—not by any means a great actor, very far from that, but one who, in the present condition of the stage, was considered a decided acquisition. He then played *Hamlet* and gave a new and charming representation to a part in which no actor has been known to fail, hence the uncritical concluded that he was a great actor. But when he came to a part like *Othello* which calls upon the rarest capabilities of an actor, the public then remembered that he was a foreigner and discovered that he was not a tragedian. His *Hamlet* was one of the very best, and his *Othello* one of the very worst, I have ever seen."

His physique enabled him to represent *Hamlet* and his naturalism was artistic. His physique wholly incapacitated him from representing *Othello*, and his naturalism being mainly determined by his personality became utterly feeble. . . . Fechter is lymphatic, delicate, handsome, and, with his long faxen curls, quivering sensitive nostrils, fine eye and sympathetic voice, perfectly represents the graceful prince. 'Actors and the Art of Acting'. "His success in 'The Duke's Motto' (wrote Button Cook in 1867) led to an unfortunate selection of plays, 'Bel Demonio,' 'The King's Butterfly,' and 'The Watch Cry' were found to be among the most worthless productions of the modern school of drama to which they pertain. Nor was Mr. Fechter more successful in his repertory of Frederick Lemaitre. As Robert Maresse, it was clear that Mr. Fechter was rather a gentleman affecting the bravo, than, as he should be, a bravo aping the airs of a gentleman. While for the dreary horrors of such a play as 'Rouge et Noir,' it was not possible for him even with his utmost display of grace and skill and pathos, to obtain public countenance. . . . It is only just to recognize in Mr. Fechter an

artist who has conferred many benefits upon the English stage. He has afforded a valuable study to native comedians. His example is a sort of stimulus to new conceptions of character. He has exhibited the advantage of appraising theatrical methods from a fresh standpoint. . . . He has made the public acquainted with the value of grace and variety of gesture upon the stage, while he has put to rest many absurd conventions and customs which had obtained fixed acceptance among us" ('Nights at the Play,' 1883). See further, Henry Morley's 'Journal of a London Playgoer,' the *Theatre* magazine for September and October, 1879, and Scribner's *Magazine* (vol. 21). Fechter's son, FATT, appeared with his father in 'Reipheger,' at the Lyceum in 1865. He died in May, 1885.

Federal Spy (The); or, Pauline of the Potomac. A play produced at the New Bowery Theatre, New York.

Federigo, Count, figure in TANNENSON'S 'Falcon' (q.v.).

Fédora. A play in four acts, by Victorien Sardou, rendered in English by HENRY MERIVALE, and first performed at the Haymarket Theatre, London, on May 5, 1882, with Mrs. Bernard Beere in the title part, Mrs. Bancroft as *Countess Olga*, Miss Julia Wynne as *Imilia*, C. F. Coghlan as *Loris Ivanoff*, M. B. Bancroft as *Jean de Serval*, C. H. Arkfield as *Gretch*, etc. revised at the Haymarket Theatre in May, 1893, with H. B. Tree as *Loris*, Nettlecome Gould as *De Serval*, Holman (Clark) as *Gretch*, Mrs. Patrick Campbell (and, later, Mrs. Tree) as *Fédora*, Mrs. Bancroft as the *Countess*. The piece was produced in 1882 at Fourteenth Street Theatre, New York, with Miss Fanny Davenport as the heroine and H. B. Mantell as *Loris*. It was played in the English provinces in 1884, with Miss Laura Villiers as *Fédora* and Arthur Dacre as *Loris*.

Feeble. Uncle to *Harriet* in MURPHY'S 'Upholsterer' (q.v.).

Feeny, Michael. The informer in BUCHANAN'S 'Arrah-na-Pogue' (q.v.).

Feign'd Astrologer (The). A comedy translated from Corneille, who had himself borrowed from Calderon's 'El Astrologo Fingido,' printed in 1666.

Feigned Courtizans (The); or, A Night's Intrigue. A comedy by APHRA BEHN, acted at the Duke's Theatre in 1679, with Mrs. Barry as *Cynthia*, Mrs. Gifford as *Marcia*, Mrs. Lee as *Laura*, Betterton as *Giuliano*, Smith as *Sir Harry Follamour*, Crosby as *Jubio*, Leigh as *Petro*, Nokes as *Sir Signal Rufous*, Underhill as *Ticketant*, etc. *Cynthia* and *Marcia* are sisters, who run away from home and pretend to be courtizans, in which supposed character they have various adventures with *Giuliano* and *Sir Harry*, whom in the end they marry. *Petro* is servant to the sisters; *Ticketant* is tutor to *Sir Signal*.

Feign'd Friendship. A comedy, performed at Lincoln's Inn Fields in 1699.

Feign'd Innocence (The). See **SIR MARTIN MAR-ALL**.

Feignwell, Colonel. The hero of Mrs. CENTLIVRE'S 'Bold Stroke for a Wife' (*q.v.*).

Feint Astrologue (Le). See **EVENING'S LOVE, AN**.

Felice, in MARSTON'S 'Antonio and Melinda' (*q.v.*), is "a shrewd, contemplative cynic, and sarcastic spectator of the drama of human life."

Felicia. A play adapted by A. R. CAZAURAN from 'Le Fils de Coralie' of Delpit, and first performed at the Union Square Theatre, New York, 1881, with Miss Rose Eytinge, Miss Sara Jewett, C. Thorne, and J. Parselle in the cast. See **CORALIE**.

Felicia. Wife of *Gramont* in Mrs. COCKBURN'S 'Fatal Friendship' (*q.v.*).

Felix; or, The Festival of Roses. An opera in two acts, written by JOHN OXENFORD, composed by Meyer Lutz, and performed in 1865.

Felix, Don, in Mrs. CENTLIVRE'S 'Wonder' (*q.v.*), is the lover of *Violante*.

Felix and Phillomena. A "history, shewed and enacted" at Greenwich, by Her Majesty's servants, in January, 1535.

Felon of Bruges (The). A play described as "a paraphrase" of 'Therese the Orphan of Geneva,' the heroine of the latter becoming the hero of the former.

Felon's Bond (The). A drama in three acts, by W. E. SUTER; first performed at the Queen's Theatre, London, on September 10, 1859.

Felton, John. See **JOHN FELTON**.

Female Academy (The). A comedy by the DUCHESS OF NEWCASTLE, printed in 1662.

Female Adventurer (The). See **GIL BLAS**.

Female Advocates (The); or, The Frantic Stock-jobbers. A comedy by WILLIAM TAVERNER (*q.v.*), acted at Drury Lane in 1713.

Female anchoress (The). A tragedy by H. CHETTLE and ROBINSON, performed in 1602. In Henslowe's Diary it figures as 'Femelanco.'

Female Brigand (The). See **CARLINE**.

Female Captain (The). See **CONTRACT, THE**.

Female Chevalier (The). See **ARTFUL HUSBAND, THE**.

Female Club (The). A farce by JOHN O'KEEFE (*q.v.*), mentioned in 'The Monthly Mirror' for February, 1810.

Female Dramatist (The). A farce in two acts, with songs, ascribed both to Mrs. GARDNER and to G. COLMAN, jun., and performed at the Haymarket Theatre in August, 1782.

Female Drummer (The). A three-act musical comedy, words by CHARLES E. BLANEY, music by Maurice Levy, first performed at Springfield, Mass., August 15, 1898; first produced in New York at the Star Theatre, December 26, 1898.

Female Duellist (The). See **LOVE'S CURE**.

Female Fop (The). A comedy attributed to SANDFORD, and acted "at the New Theatre over against the Opera House in the Haymarket" in 1723.

Female Fortune-Teller (The). A comedy ascribed to CHARLES JOHNSON, acted at Lincoln's Inn Fields in 1726, with a cast including Quin and Ryan. It was taken mainly from Ravenscroft's 'Dame Dobson' (*q.v.*). See **FORTUNE TELLER**.

Female Gamester (The). A tragedy by G. E. HOWARD, printed in 1778.

Female Heroism. A tragedy in five acts, by the Rev. MATTHEW WEST; performed at Dublin in 1804, and concerned with Robespierre, the Queen, and other notable characters in the French Revolution (1793).

Female Iago (A). A farce by W. H. GOLDSMITH, first performed at Jersey in August, 1872; produced at the Royalty Theatre, London, July 24, 1873.

Female Judas (A). A drama in four acts, by WILLIAM P. SHEEN, Princess's Theatre, Leith, November 26, 1896.

Female Massaroni (The); or, The Fair Brigands. An operatic drama in two acts, by C. A. SOMERSET (*q.v.*); produced at the Surrey Theatre, London, with Miss Vincent and Mrs. C. M. Poole as the 'fair brigands,' and other parts by Dibdin Pitt, Rogers, Vale, etc.

Female Officer (The). (1) A comedy altered from Shadwell's 'Humours of the Army' (*q.v.*), acted in Dublin, and printed in 1763. (2) A comedy in two acts, by HENRY BROOKE (*q.v.*), printed in 1778. (3) A farce by J. P. KEMBLE (*q.v.*), performed at York in 1779, and produced at Drury Lane in 1786 as 'The Projects' (*q.v.*).

Female Orators (The). A prelude designed to ridicule the feminine debating societies of the day; performed at Covent Garden in May, 1780.

Female Parricide (The). A tragedy by EDWARD CRANE, printed in 1761.

Female Parson (The); or, The Beau in the Suds. A ballad opera by C. COFFEY, played once "at the Little Theatre in the Haymarket" in 1730. See **LURE, PINNER, and MODEL**.

Female Patriot (The). A play by Mrs. S. ROWSON (*q.v.*).

Female Pirate (The); or, The Lioness of the Sea. A drama by DOUGLAS STEWART, Victoria Theatre, London, October 31, 1870.

Female Prelate (The): "being the History of the Life and Death of Pope Joan." A tragedy by ELKANAH SETTLE, acted at the Theatre Royal in 1680. In this piece, Joanna Anglica, a woman of good birth, who has been mistress to the late Duke of Saxony but deserted by him, is now Cardinal of Rheims, having adopted masculine attire, entered the priesthood, and in that way become secretary and confessor to the Duke, whom she poisons out of pique. The Duke's son accusing her of the murder, she admits it, but says she killed the Duke because he was an arch-heretic. By this the Conclave are so pleased that they elevate the Cardinal to the Papedom. In the end, the Pope's sex is revealed, and one of the cardinals orders her to be thrown into the Tiber. The play is founded on an historical legend which obtained credence till the Reformation.

Female Rake (The); or, The Modern Fine Lady. A "ballad comedy," acted at the Haymarket in 1736.

Female Rebellion (The). A tragic-comedy in five acts, dating from the seventeenth century, but not printed till 1872.

Female Virtuosos (The). A comedy adapted by THOMAS WRIGHT from 'Les Femmes Savantes' of Molière, and acted at the Theatre Royal in 1693. It was revived at Lincoln's Inn Fields in 1721 as 'No Fools like Wits.' See REFUSAL, THE.

Female Wits (The); or, The Triumvirate of Poets at Rehearsal. A comedy acted at Drury Lane, probably in 1697, and printed in 1704. "It consists of three acts, was written in the manner of a rehearsal, and was intended as a banter on Mrs. Manley, Mrs. Pix, and Mrs. Trotter" ('Biographia Dramatica'). These three ladies figured as *Marsilia* (Mrs. Verbruggen), *Mrs. Wellfed* (Mrs. Powell), and *Calista* (Mrs. Temple). The cast also included Cibber (*Praiseall*), Mills, Powell, Verbruggen, Mrs. Knight, Mrs. Cross, etc.

Femme; aux, Œufs d'Or (La). See THRICE MARRIED.

Femme de Claude (La). A play in three acts, by ALEXANDRE DUMAS *fils* (1873), performed in French at Daly's Theatre, London, July 17, 1894, with M^{me}. Bernhardt as *Césarine*; performed in Italian at Drury Lane, June 6, 1895, with M^{me}. Duse as *Césarine*; adapted by ALICE KAUSER, and produced in New York in 1896, with Miss Minnie Maddern (Mrs. H. G. Fiske) as *Césarine*.

Femme du Voisin (La). See MY NEIGHBOUR'S WIFE.

Femme qui déteste Son Mari (Une). See ANGEL OR DEVIL? SHEEP IN WOLF'S CLOTHING; and WICKED WIFE.

Femmes de Quarante An. See MY WIFE'S DAUGHTER.

Femmes Fortes (Les). See SOFT SEX, THE.

Femmes Savantes (Les). See FEMALE VIRTUOSOS, THE, and REFUSAL, THE.

Femmes Terribles (Les). See GOSSIP.

Fenchurch, Farringdon. A character in WILLIAMS'S 'Tourist Ticket' (*q.v.*).

Fencing Master (The). A comic opera in three acts, written by HARRY B. SMITH, composed by Reginald de Koven, performed (for copyright purposes) at Sadler's Wells Theatre on September 26, 1892; produced at New York on November 14, 1892, with Miss Marie Tempest in the leading rôle.

Fendall, Percy. Dramatic writer; author of 'Ascot' (1879) and 'Fashionable Intelligence' (1894); part-author, with F. C. Phillips (*q.v.*), of 'Husband and Wife' (1891), 'Margaret Byng' (1891), and 'Fireworks' (1893).

Fenella, in WILLS'S 'England in the Days of Charles II.,' is an attendant on the Countess of Derby, pretending to be deaf and dumb. *Fenella*, in the adaptations of 'Masaniello,' is really afflicted in that way.

Fenelon; or, The Nuns of Cambray. A drama in three acts, altered by ROBERT MERRY from a French original, and printed in 1795. "A lady, confined in chains for seventeen years in the dungeon of a convent, finds her daughter and husband, and is restored to both by the interposition of the benevolent Fenelon, Archbishop of Cambray" ('Biographia Dramatica').

Fenn, George Manville. Novelist and playwright; author of 'Land Ahead' (1878), 'Jewels and Dust' (1886), 'The Foreman of the Works' (1886), 'Her Ladyship' (1889), and 'The Tin Box' (1892); also co-author with J. H. Darnley (*q.v.*) of 'The Barrister,' 'The Balloon,' 'A Wife's Devotion,' etc.

Fennel. A play in one act adapted by JEROME K. JEROME from 'Le Luthier de Crémone,' first performed at the Novelty Theatre, London, on March 31, 1883, with George Giddens as *Filippo* and Miss Adela Measor as *Giannina*; first performed in America, Garden Theatre, New York, May 1, 1891. See VIOLIN-MAKERS, THE.

Fennel, James. Actor and playwright; born 1766, died 1816; joined the histrionic profession in 1787 at Edinburgh, where he was engaged at the Theatre Royal, his *début* being made as *Othello*. Later in the same year he was seen at Covent Garden in a few rôles, and he returned to that theatre in 1790. He was, however, best known in the provinces. Between 1793 and 1815 he gave performances in the United States. He was the author of a play called 'Linda and Clara; or, The British Officer' (1791). See 'An Apology for the Life of James

Fennell, written by himself (1814), Jackson's 'Scottish Stage,' (1821), the 'Biographical Dramatic,' and Dunlop's 'American Theatre.'

Fenton, in 'John Squire of Ilsted' (q.v.).

Fenton, Charles. Actor; was for many years known as an expert harlequin. Between 1855 and 1861 he figured at Sadler's Wells Theatre as one of the *Dromios*, a *Witch* in 'Macbeth,' *Anna* in 'Henry V.,' and the *Prince* in 'Cherry and Fair Star.' Between 1861 and 1869 he appeared in burlesque at the Strand, having parts in such pieces as 'Patient Penelope,' 'Mazourka,' 'Windsor Castle,' 'The Caliph of Bagdad,' and 'The Field of the Cloth of Gold.' He was the husband of Caroline Parkes (q.v.).

Fenton, Elijah. Playwright and verse-writer, born 1682, died 1730, author of 'Mariamne,' a tragedy (q.v.), acted and printed in 1723.

Fenton, Lavinia (Duchess of Bolton). Actress and vocalist; born 1700, died 1760; reputed daughter of a naval lieutenant named Beswick, assumed the name of her stepfather; was conspicuous, as a child, for her love of singing, and made her debut as an actress at the Haymarket in 1720, appearing as *Monimia* in 'The Orphans,' which was followed by *Cherry* in 'The Boatswain's Stratagem.' During a summer season at the Lincoln's Inn Fields Theatre, she made a great success. "She became," we are told, "the talk of the coffee-houses, the most celebrated toast in town. Her face, her form, her grace, her voice, her kindness, her simplicity, were lauded alike on all hands." Engaged at the same theatre for the winter season, she secured, on January 20, 1728, the great triumph of her life, and that by which she is mainly remembered. She then appeared as *Polly Peachum* in the first performance of 'The Beggar's Opera' (q.v.), creating in that part such a furore that Gay was led to write of her. "Polly . . . is in so high vogue that I am in doubt whether her fame does not surpass that of the Opera itself." "Her pictures were engraved, and sold in great numbers; her life written, books of letters and verses to her published, and pamphlets made even of her sayings and jests" (Note to 'The Dunciad'). In March, 1728, she was seen as *Alinda* in Beaumont and Fletcher's 'Pilgrim,' and as *Ophelia*, while in the following month she figured as *Leontine* in Farquhar's 'Love in a Bottle,' and *Marcella* in D'Urfey's 'Don Quixote.' On June 29 she appeared in 'The Beggar's Opera' for the sixty-second and last time. She then retired from the stage to become the mistress of the third Duke of Bolton, to whom she was legally united in September, 1751. Her portrait was painted by Hogarth. See 'The Life of Lavinia Beswick, alias Fenton, alias Polly Peachum' (1758), Marklin's 'Memoirs' (1804), Lady M. W. Montagu's 'Letters,' etc.

Ferdinand. (1) Son of the king in 'The Tempest' (q.v.). (2) King of Navarre

in 'Love's Labour's Lost' (q.v.). (3) Duke of Urbino in MASSINGER'S 'Maid of Honour' (q.v.). (4) Son of the King of Spain in Mrs. BEHN'S 'Abdoleazar' (q.v.). (5) A young Spaniard in JEFFERSON'S 'Two Strings to your Bow' (q.v.). (6) A character in ARCHER'S 'Asmodeus.'

Ferdinand le Noceur. A play by LÉON GANDILLON (Theatre de la Jeunesse, Paris, 1880). See GIDDY GOAT and JOSEPH.

Ferdinando. A farce by WALTER PARKER, first performed at the Grand Theatre, Islington, November 1, 1886.

Ferment, Mr. and Mrs., figure in MORTON'S 'School of Reform' (q.v.).

Fernald, Chester Bailey. Dramatic writer; author of 'The Cat and the Cherub,' (1897), 'The Moonlight Blossom' (1899), etc.

Fernando. A play by Victorien Sardou, of which there have been English adaptations. (1) By AUGUSTIN DALL, first performed at the Fifth Avenue Theatre, New York, June 7, 1870, with Miss Agnes Ethel as *Fernando*, Miss Fanny Morant as the Countess, Miss F. Davenport as *Georgette*, Mrs. Gilbert as *Mme. Seneschal*, L. Clarke as the *Marquis Andre*, D. H. Harkins as *Pomeral*, J. Lewis as the *Commander*, G. Parkes as *Braccasin*, at the same theatre in November, 1870, with Miss Lulia Dietz as *Georgette*, and in March, 1871, with L. James as *Andre*, and at Daly's Theatre, New York, in November, 1871, with Miss Ada Rehan as *Georgette*, and other parts by John Drew, C. Leclercq, G. Parkes, Miss Estelle Clayton, and Miss May Fiebeling (*Fernando*). (2) By H. SUTHERLAND EDWARDS (q.v.), first performed at the St. James's Theatre, London, on October 15, 1870, with Miss F. Brough in the title part, Mrs. Hermann Vezin as *Clotilde*, Mrs. John Wood as *Georgette*, Miss Sophie Larkum as *Mme. Seneschal*, L. Brough as the *Commander*, W. Warren as *Pomeral*, Gaston Murray as *Braccasin*, Lin Rayne as *Marquis d'Arce*, revived at the Court Theatre, London, in September, 1879, with Miss Rosa Kenney in the title part, Miss Heath as *Clotilde*, Mrs. Leigh Murray as *Mme. Seneschal*, Miss Amy Roselle as *Georgette*, C. F. Loughlan as *Andre*, Miss M. A. Giffard as *Therese*, G. W. Anson as the *Commander*, E. Price as *Braccasin*, and Wilson Barrett as *Pomeral*. (3) By JAMES SCHOMBURG, included in DICK'S standard plays.

Fernandez, James. Actor, born 1855; made his professional debut at Hull in October, 1853, his first appearance in London taking place at the Queen's Theatre in 1856. Among the characters of which, after that date he was the original representative are *Walter Hartwright* in an adaptation (at the Surrey) of 'The Woman in White,' *Ruby Everett* in 'The Mariner's Compass' (Astley's, 1864), the *Marquis* in Russell's 'Fra Angelo' (Haymarket, 1866), *Philip* in Watts Phillips' 'Theodora' (Surrey, 1866), *Claude Frodi* in Halliday's 'Notre Dame' (Adelphi, 1871), *Don Salluste*

In a version of 'Roy Blos' (Adelphi, 1873), Fitz James in Halliday's 'Lady of the Lake' (Drury Lane, 1873), Edward Christian in 'England in the Days of Charles II' (Drury Lane, 1877), Nils in Wells and Fitzgerald's 'Vanderdecken' (Lyceum, 1878), *Ragot* in Wells's 'Nimrod' (Adelphi, 1880), *Peter Barrow* in Coghlan's 'Kismet' (Prince's, 1880), *Richard Marston* in Howells' 'Her Trustee' (Vaudeville, 1887), *Pierre Ruany* in 'Civil War' (Gaiety, 1887), *Roger Chillingworth* in a version of 'The Scarlet Letter' (Olympic, 1888), *Raymond de Norville* in 'A Man's Shadow' (Haymarket, 1889), *Jean Tourquenot* in 'A Village Priest' (Haymarket, 1890), *David Jere* in 'The Dancing Girl' (Haymarket, 1891), *Bishop of Alexandria* in Agilvie's 'Hypatia' (Haymarket, 1891), *Col Fisher* in 'The Frangress' (Court, 1891), *Col Preston* in 'Alabama' (Garrick, 1891), *Alvar* (repeated) in 'The Mahatma' (Shakespeare, 1891), and *Alvar* in an English version of 'Magda' (Lyceum, 1891). James Fernandez has further been seen in London in the following (and other parts): *Caesar* (Haymarket, 1891), *Macduff* in 'Little Emily' (Adelphi, 1891), *Old Tom* in 'After Dark' (1891), *Calder* in 'Lulu XI' (Lyceum, 1891), *Francis Lawrence* in 'Romeo and Juliet', and *Leonato* in 'Much Ado' (Lyceum, 1892), *Dumont* in 'Robert Macaire', and (repeated) in 'The Lyons Mail' (Lyceum, March, 1891), *Don Antonio Padula* and *Trupel* (Opera Comique, 1891), *St. Peter Paolo* and *Buckingham* in 'Richard III' (Globe, 1891), *Hubert* in 'King John' (Crystal Palace, 1891), *Dr. Casari* in 'Caliban' and the *Ghost* in 'Hamlet' (Haymarket, 1890-1891), and the *Emancipator* in 'As You Like It' (1891). James's 1891 He has figured in the English provinces as *King James* in 'King o' Scots' (1891), *Shylock* (1891), *Sham the Fool* (1891), *Conrad* (in the 'Floches de Corneville', 1891), etc.

Fernando. (1) Servant to Annaprol in H. J. BYRON'S 'Laws of Candy' (q.v.). (2) Friend to Sebastian in M. J. BYRON'S 'With' (q.v.). (3) Husband of *Isa* in K. W. L. S. 'John of Procida' (q.v.). (4) A character in H. J. BYRON'S 'Maid and the Magpie' (q.v.).

Fernese, Count and Lord Paulo. Father and son in JONSON'S 'Case is Altered' (q.v.).

Feron, Madame. Vocalist and actress; married A. Gossop of the Victoria Theatre, London, played *Theresa* in 'La Sonnambula' at the Princess's Theatre in 1842. See Jekyll's correspondence, see, also, HARRIS, ARTISTS.

Ferrandi. King of Naples in BEAUMONT and FLETCHER'S 'Double Marriage' (q.v.). See *Mercutio Ferrandi* in 'The wicked baronet' in (ARRS) 'Dark Days' (q.v.).

Ferrar, Ada. Actress; has been seen in London as *Hermia* in 'A Midsummer Night's Dream' (Globe, 1890), the *Queen* in 'Hamlet' (Globe, 1890), *Creusa* in Buchanan's 'Bride of Love' (Adelphi, 1890),

Alas in 'The English Rose' (Adelphi, 1890), *Alas* in 'The Streets of London' (1891), *Orlando* in 'As You Like It' (Prince of Wales's, 1891), etc. In 1891 she played *Timandra* in 'Timon of Athens' at Stratford-on-Avon.

Ferrar, Beatrice. Actress; was the original representative of *Two Women* in Buchanan's 'Nancy' (1890), *Beatrice* in Ferrer's 'Lady Bonafide' (1891), *Georgina* in Miss Graves's and Miss Kingston's 'A Match-maker' (1890), *Jennie* in Jerome and Phillips's 'The Mac Haggie' (1891), *Parvula* in 'The Manoeuvre of Jane' (1890), *Parvula* in 'The Oldy Goat' (1891), etc.

Ferrers, George. Poet, lawyer, and politician; born 1500 (?), died 1579; was, in 1541, appointed "Master of the King's Pastimes" to Edward VI., and, in 1553, was continued in the post by Queen Mary. In this character he is supposed to have written many dramatic pieces, none of which have come down to us. Pattenham in his 'Art of English Poetry' (1600) and Meres in his 'Fulfil the Tattle' (1600) both refer to an "Edward Ferrers," whom good authorities, such as Warton in his 'History of English Poetry,' take to be George Ferrers. Pattenham says of "Ferrers" that he "wrote for the most part to the stage in tragedy and sometimes in comedy or interlude, and wherewith he gave the King so much good recreation as he had thereby many rewards." Meres describes him as "among our best for tragedy." See Wood's 'Athens Oxoniensis,' Cooper's 'Athenae Cantabrigiae,' Collier's 'Annals of the Stage' and 'History of Dramatic Poetry,' the 'Biographia Dramatica,' etc.

Ferret. (1) A lawyer in FRANCE'S 'Arrival at Portsmouth' (q.v.). (2) A slanderer in CHURCH'S 'Soldier's Daughter' (q.v.).—There is also a *Ferret* in T. DISDIN'S 'Heres and the Widow'.

Ferrex and Porrex. See GOSWOLD.

Furrier, John. Physician; author of 'The Prince of Angola,' a tragedy (1798), and of an essay on the dramatic works of Massinger (q.v.).

Ferry Girl (The). An operetta in three acts, written by the Dowager Marchioness of Downshire, composed by Lady ARTHUR HILL, and performed at the Savoy Theatre, London, May 13, 1890.

Ferryman (The). A drama in verse and five acts, by ROBERT LAXTON (q.v.), printed in 1841.

Ferryman's Daughter (The). A drama in five acts, by H. T. JOHNSON and C. CORDINGLEY, Lyric Opera House, Manchester, July 31, 1891.

Fervid. A character in MUDRY'S 'Five Thousand a Year' (q.v.).—*Fredrick Fervid* is a character in WIDDER'S 'Friends or Foes' (q.v.).

Festin de Pierre (Le). See **MOLIÈRE**.

Fétards (Les). See **KITTY GREY** and **ROUNDERS, THE**.

Fetches (The). A farce by **EDMUND FALCONER**, first performed at the Lyceum Theatre, London, on August 24, 1861, with the author as *Tim O'Reilly* and Miss Lydia Thompson as *Mary Brady*.

Fettered. A drama in three acts, by **WATTS PHILLIPS** (*q.v.*), first performed at the Holborn Theatre, London, on February 17, 1869, with a cast including George Honey, J. C. Cowper, G. Neville, Parselle, Miss Fanny Josephs, and Miss Lydia Foote (as a wife "fettered" by her union to a worthless scamp).—**Fettered Freedom:** a drama in three acts, by **MILNER VENNE** and **C. H. STEPHENSON**, Vaudeville Theatre, London, September 28, 1887.—**Fettered Lives:** a drama by **HAROLD WHYTE**, Barrow-in-Furness, November 16, 1893.—**Fetters:** a drama produced at the Theatre Royal, Bradford, December 18, 1875.—**Fetters of Passion:** a drama by **H. S. WARWICK** and **T. C. HOLDERNESS**, Bishop Auckland, January 12, 1894.

Fetterwell. A character in **COLMAN'S 'Africans'** (*q.v.*).

Feu au Convent (Le). See **HOME FOR THE HOLIDAYS**.

Feu Lionel. See **FROM GRAVE TO GAY**.

Feu Toupinel. See **LATE LAMENTED, THE**, and **WILKINSON'S WIDOWS**.

Feudal Times. (1) A spectacular drama by **G. COLMAN, jun.**, performed (with music by Kelly) at Drury Lane in January, 1799. (2) A tragedy by the Rev. **JAMES WHITE** (*q.v.*), first performed at Sadler's Wells Theatre on February 18, 1847, with Phelps as the hero (*Walter Cochrane, Earl of Mar*), G. Bennett as *Earl of Angus*, H. Marston as *King James III. of Scotland*, Miss Laura Addison as *Margaret Ramulolph*, and Miss Cooper as the *Queen*; played at Manchester in 1847, with G. V. Brooke as the *Earl of Mar*.

Feuillet, Octave. French dramatist; born 1821; many of whose works have been adapted to the English stage. See **BUNCH OF VIOLETS**, **COSY COUPLE**, **DALILA**, **GAY HUSBAND**, **HERO OF ROMANCE**, **HONOUR BEFORE WEALTH**, **HOUSE OR THE HOME**, **IVY HALL**, **LED ASTRAY**, **MAMMON**, **OPAL RING**, **PARISIAN ROMANCE**, **SPHINX**, **SYREN**, **VICARAGE**.

Féval, Paul. See **BLACK DWARF, THE**; **DUKE'S MOTTO, THE**; **THREE RED MEN, THE**.

Feydeau, Georges. See **OTHER FELLOW, THE**; **SPORTSMAN, THE**.

Ffolliott, Claire. The heroine of **BOUCICAULT'S 'Shaughraun'** (*q.v.*).

Fiammetta. The name of characters (1) in **HOLCROFT'S 'Tale of Mystery'** (*q.v.*), (2) in **Van Suppé's 'Boccaccio'**, (3) in **Audran's 'Mascotte'**.

Fiammina. A play, adapted from the French of Mario Uchard, and produced at Wallack's, New York, in September, 1867, with Miss Heron in the title part.

Fiammina (La). See **BROKEN TIES**.

Fiat of the Gods (The). An idyll in one act, adapted by **LEONARD OUTRAM** from Soumet's *'Le Gladiateur'*, and first performed at the Avenue Theatre, London, August 25, 1891, with A. Melford as the gladiator *Galba* (*q.v.*), and Miss F. Ivor as the *Empress Faustina*; revived at the Globe Theatre in April, 1892.

Fibs. A comedy in three acts, by **WELBORN TYLOR**, performed at Toole's Theatre, London, on the afternoon of June 14, 1882, with E. Price, E. W. Garden, F. W. Irish, Miss T. Lavis, Miss D. Vivian, and Miss C. Jacks in the cast.

Fichu. A French maid in **WATTS PHILLIPS'S 'His Last Victory'** (*q.v.*).

Fickle Shepherdess (The). See **AMYNTAS**.

Fickle, Tristram, figures in **J. T. ALLINGHAM'S 'Weathercock'** (*q.v.*).

Fidelia. The "Foundling" in **EDWARD MOORE'S** play so named (*q.v.*).—*Fidelia*, in **WYCHERLEY'S 'Plain Dealer'** (*q.v.*), is in love with *Manly*, and follows him to sea in man's clothes.

Fidelio. Beethoven's opera so named (1805) was first performed in England with an English libretto on June 12, 1835, at Covent Garden; first performed in America at the Park Theatre, New York, on September 9, 1839.—**Fidelio; or, The Fortress of St. Jacques:** a drama in three acts, by **MORRICE PHILLIPS**, first performed at the Pavillon Theatre, London, January 7, 1837, with Mrs. Selby in the title part, Miss Cooper as *Janina*, and other parts by W. H. Payne, Munyard, Vale, Green, Bradshaw, etc.

Fido. *Deliro's* servant-lad in **JONSON'S 'Every Man out of his Humour'** (*q.v.*).

Fidget. (1) *Sir Jasper Fidget*, his wife, and his sister (*Mrs. Dainty Fidget*) are characters in **WYCHERLEY'S 'Country Wife'** (*q.v.*). (2) There is a *Fidget* in **OULTON'S 'As It Should Be'** (*q.v.*). (3) *Peter Fidget*, in **BEAZLEY'S 'Boarding House'** (*q.v.*), is master of the house—"a very impudent, rattling fellow, with a world of business and cares on his back." (4) *Old Fidget* figures in **SOMERSET'S 'Day after the Fair.'**

Fiducio. A thief in **MIDDLETON'S 'Widow'** (*q.v.*).

"**Fie on sinful fantasy.**" First line of song in *'Merry Wives of Windsor,'* act v. sc. 5—

"Lust is but a bloody fire,
Kindled with unchaste desire."

Field, Julian. Dramatic writer; author of *'It was a Dream,' 'Too Happy by Half,'* and *'When a Man's Married'*—all of which see.

Field, Kate. Dramatic and miscellaneous writer, author of 'Extremes Meet' (q.v.), and of a *Life of Fichte* (q.v.).

Field, Margaret. The heroine of **HENRY ARTHUR JONES's** 'His Wife' (q.v.).

Field, Michael. The nom de guerre of two ladies who have published the following verse-dramas:—'Calirrhoe' (1864), 'The Father's Tragedy' (1865), 'Brutus Ultor' (1866), 'Canute the Great' (1867), 'The Tragic Mary' (1868), 'Stephanie' (1869), and 'A Question of Memory' (1870). The last-named (q.v.) was performed at the Opera Comique Theatre, London, on the evening of October 27, 1873.

Field, T. M. American writer, author of 'Family Tree,' and father of Kate Field (q.v.).

Field of Forty Footsteps (The). A drama in three acts, by **FRANCY PARKER** (q.v.), founded on Miss Porter's story of two brothers who having taken different sides in the Civil War, engaged in mortal combat on the field in which the British Museum now stands. First performed at the Tottenham Street Theatre, it was played at the Surrey in 1852 with a cast including Diddie Pitt, Vale, Rogers, Almas, Tilbury, and Miss Vincent.

Field of the Cloth of Gold (The). (1) An historical drama, performed at Park Theatre, New York in January 1831 with Harry as *Henry VIII* and Richings as *Francis I*. (2) An extravaganza by W. Broun (q.v.), first performed at the Strand Theatre, London, in April 1840, with C. Friction as *Henry VIII*, David James as *Francis I*, F. Robinson as *Tite de Beau*, T. Thorpe as *Sir Guy the Cypriot*, H. J. Turner as *Queen Catherine*, Miss Lydia Thompson as *Lord Darnley*, Miss Amy Sheridan as *Duke of Suffolk*, Miss A. A. Swanborough as *Lady Constance de Grey*, Miss Elise Holt as the *Sieur de Bussey*, and Miss F. Hughes as *Anna Boleyn*, produced at Wood's Museum, New York, in January, 1860, with W. F. Florence as *Francis I*, J. Montager as *Henry VIII*, Mrs. Florence as *Lady Constance*, Miss L. Eldridge as the *Sieur de Bussey*, and Miss Rosa Manney as *Lord Darnley*, revived at the Union Square Theatre, New York, in 1873, revived at the Strand Theatre, London, on February 24, 1877, with H. Cox as *Henry VIII*, C. D. Martin as *Francis I*, J. G. Taylor as *Sir Guy*, Miss L. Vernon as *Darnley*, Miss Maria Jones as *Suzanna*, and Miss Belle Turner as *Queen Catherine*, at the Avenue Theatre, London, December 24, 1880, with A. Chénier as *Francis I*, Miss M. Linden as *Lady Constance*, etc. (3) A drama in three acts, by **SHARPO SCOTT**, Astley's Theatre, London, April 24, 1809.

Fieldo, Matthew. Preliminary of St. Paul's, died 1796, author of *Verbumas* and *Poemata*, a pastoral (1767).

Fielding, George and William. Characters in **BAKER's** 'It's Never too Late

to Mend'—May Fielding figures in the various dramatic versions of **DICKENS's** 'Cricket on the Hearth' (q.v.).

Fielding, Henry. Novelist and playwright, born 1707, died 1754, began his literary life as a writer for the theatre, producing successfully the following pieces, all of which are:—'Love in Several Masques' (1724), 'The Temple Bean' (1724), 'The Author's Fare and the Pleasures of the Town' (1730), 'The Coffee-house Politicians; or, The Justice caught in his own Trap' (1730), 'Tom Thumb; or, The Tragedy of Tragedies' (1730), 'The Grub Street Opera' (1731), 'The Letter Writers; or, A New Way to Keep a Wife at Home' (1731), 'The Lottery' (1732), 'The Modern Husband' (1732), 'The Debauchees; or, The Jesuit Caught' (1732), 'The Mock Doctor; or, The Dumb Lady Cured' (1732), 'The Miser' (1733), 'Delorah; or, A Wife for you All' (1733), 'The Intriguing Chambermaid' (1734), 'Don Quixote in England' (1734), 'An Old Man Taught Wisdom; or, The Virgin Unmasked' (1735), 'The Universal Gallant; or, The Different Husbands' (1735), 'Pasquin' (1736), 'The Historical Register for the Year 1736' (1737), 'Karydice' (1737), 'Furydice Hamed; or, A Word to the Wise' (1737), 'Tumbledown Dick; or, Phaethon in the Suds' (1737), 'Miss Lucy in Town' (1742), and 'The Wedding Day' (1743), to which may be added 'The Fathers; or, The Good-natured Man,' performed in 1796. From the spring of 1736 to the summer of 1737, Fielding was lessee of "the little theatre in the Haymarket." See the biographies by ARTHUR MURPHY (prefixed to *Works*, 1762), SIR WALTER SCOTT (prefixed to *Works*, 1821), ROBERTS (prefixed to *Works*, 1840), FREDERICK LAURENCE (1855), THOMAS KNIGHTLEY (*Poems & Plays*, 1865), and AUSTIN DOBSON (1893), also the 'Biographical Dramatic,' GENEST's 'English Stage,' etc.

Fiend at Fault (The). A medieval musical mystery, words by **MURIELAND EDWARDS** and **WILLIAM H. TAYLOR**, music by F. Forster Bollen and William H. Taylor, Vaudeville, April 4, 1894.

Fiesco. A tragedy by Schiller, translated into English by DR. STUART and NICHOLSON (1798), adapted to the English stage by **MILNER**, and performed at the Coburg Theatre, London, with H. Kemble as *Fiesco*. Another English version by J. H. PLANCHÉ, was performed at Drury Lane Theatre in February, 1850, with Miss Laura Addison as *Leonora*, Mrs. Ternan as *Julia*, Emory as *Hansen Vandenberg* as *Lerrina*, Cathart as *Count Lomellin*, Temper as *Andrea Doria*, C. Fisher as *Giannetto*, and James Anderson in the title part.

Fif; or, Lost for Love. A drama in four acts, by J. F. M'ARDLE and U. L. (LONDON: Pullan's Theatre, Bradford, December, 1862).

FIR See **DIVORCE DAY**.

Fifteenth of October (The). An opera bouffe, music by Jacob, libretto from 24.

the French of E. Letterier and A. Vanloo, first performed at the Alhambra Theatre, London, March 22, 1875; revived, with lyrics by G. Capel, at the Prince of Wales's Theatre, London, August 8, 1891.

Fifteen Years of a Drunkard's Life. A melodrama in three acts, by DOUGLAS JERROLD.

Fifteen Years of a Fireman's Life. A play produced at the Park Theatre, New York, January, 1841.

Fifteen Years of Labour Lost. A farce in one act, adapted from the French, and first performed at the Coburg Theatre; produced at Drury Lane, with Madame Vestris as *Lubin* ("the youth who never saw a woman").

Fifth Avenue. A play by GEORGE FAWCETT ROWE, produced at Booth's Theatre, New York.

Figaro, the barber in BEAUMARCHAIS' 'Mariage de Figaro,' figures in 'The Spanish Barber' (*q.v.*) and in 'Follies of a Day' (*q.v.*); also in all English adaptations of 'Il Barbiere di Siviglia' and 'Le Nozze di Figaro.' See following paragraphs.

Figaro, Le Mariage de. See MARIAGE DE FIGARO.

Figaro in London. A farce in two acts, by GILBERT ABBOTT à BECKETT (*q.v.*), first performed at the Strand Theatre, London, with Forrester as *Figaro*, Oxberry as *Orlando Faddle* (a male flirt), Mitchell as *Adam* (boots at an inn), Williams as *Crop* (a rival to *Figaro*), Miss P. Horton as *Mrs. Susannah Figaro*, etc. The plot turns upon a wager that *Faddle*, with all his vaunted fascination, will not prevail upon *Mrs. Figaro* to accompany him to a masquerade.

Figaros, The Two. See TWO FIGAROS, THE.

Fight for a Million (A). A play by J. A. FRASER, jun., performed in U.S.A.

Fight for Freedom (A). A musical drama in three acts, words by BENJAMIN LANDECK and ARTHUR SHIRLEY, music by Carlile Vernon and Edgar Ward; Aquarium, Brighton, May 28, 1894.

Fight for Honour. A drama in five acts, by FRANK HARVEY, first performed at South Shields in March, 1892; produced at the Surrey Theatre, London, on June 13, 1892; first performed in America at Grand Opera House, New York, August 21, 1897.

Fight for Life (A). A drama in three acts, adapted by H. SAVILE CLARKE (*q.v.*) and L. H. F. DU TERREAUX (*q.v.*) from a novel, so named, by W. Moy Thomas (*q.v.*), and first performed at Bradford in August, 1876; produced at the Park Theatre, London, on March 10, 1877, with Lin Rayne as the hero, and Miss Eva Ross-Church and Miss Kate Harfleur in the chief female rôles; revived at the Gaiety, London, April 20, 1881. See OUR ELDORADO.

Fight with Fate (A). A four-act drama, produced at the Surrey Theatre in September, 1864, with J. Fernandez as *Henry Martindale*.

Fighting by Proxy. A farce in one act, by JAMES KENNEY (*q.v.*), first performed at the Olympic Theatre, London, December 9, 1833, with Liston as *Flinch*, Keeley as *Allsop*, J. Vining, and Mrs. Macnamara (*Mrs. Stilton*); produced at Niblo's Garden, New York, July, 1840.

Fighting Fifth (The). A drama in five acts, by GEORGE CONQUEST, sen., and HERBERT LEONARD, Surrey Theatre, London, October 29, 1900.

Fighting Fortune. A drama in four acts, by F. A. SCUDAMORE, first performed at Bolton in May, 1881; produced at the Marylebone Theatre, July 24, 1882.

Fighting Forty-first (The). A comedy in three acts, adapted by C. H. HAZLEWOOD from 'Un Fils de Famille' (*q.v.*), Britannia Theatre, London, September 11, 1876.

Figure of Fun (A); or, The Bloomer Costume. A farce in one act, by EDWARD STIRLING, first performed at Punch's Playhouse (Strand Theatre), London, on September 22, 1851.

Filch. A pickpocket in GAY's 'Beggar's Opera' (*q.v.*).

Filcher. Doorkeeper to the puppet-show in JONSON's 'Bartholomew Fair' (*q.v.*).

Filippi, Rosina. Actress and playwright; appeared in 'On Change,' at Toole's Theatre, London, in 1885. Since then she has been the original representative of the following (and other) characters:—*Félice* in 'The Red Lamp' (1887), *Diana* in 'Mamma' (1888), *Mrs. Vanstreath* in 'Aunt Jack' (1889), *Mrs. Gaylustre* in 'The Cabinet Minister' (1890), *Mrs. Webb* in 'The Late Lamented' (1891), *Mlle. le Grande* in 'The Old Lady' (1892), *Mme. Vinard* in 'Trilby' (1895), *Mitsu* in 'The Moonlight Blossom' (1899), and *Mrs. Bennett* in 'The Bennetts' (1901). She is the author of two dramatic pieces for children—'Little Goody Two Shoes' and 'An Idyll of New Year's Eve' (1890); also of 'An Idyll in Seven Dials' (1899), 'In the Italian Quarter' (1899), and 'The Bennetts,' an adaptation of Miss Austen's 'Pride and Prejudice' (1901). She has also compiled a volume of 'Duologues and Scenes from the Novels of Jane Austen' (1895), and has published a little drawing-room play called 'The Mirror' (1902).

Filippo. A version, by ALFRED BERLYN, of 'Le Luthier de Crémone' (*q.v.*), performed at Professor Herkomer's Theatre, Bushy, April 8, 1890.

Fillamour, Sir Harry, in Mrs. BEHN's 'Feigned Courtezans,' is in love with, and marries, *Marcella*.

Fille de l'Avaro (La). A play by RAYMOND and PONTY, based on Balzac's novel 'Eugenie Grandet'. See DADDY HARDWARE, LOVE and AVARICE, MISER'S DAUGHTER, MISER'S TREASURE.

Fille de Madame Angot (La). A comic opera, music by L. LECOCQ, first performed at Brussels in December, 1872, produced in Paris in February, 1873 and at the St. James's Theatre, London, in May, 1873, produced (1), with libretto by HENRY J. BYRON at the Philharmonic Theatre, London, on October 8, 1873, with Miss Julia Matthews as *Mille Lango*, Miss Selina Dolaro as *Clairette*, Miss A. Goodall as *Amaranthe*, Mrs. R. Power as *Jeanette*, H. Nordblom as *Angé Pitou*, J. Rouss as *Larivaudière*, J. Murray as *Pomponnet*, and J. W. Wallace as *Louchard*. (2) Another version, by H. H. FARNIE was produced at the Gaiety Theatre, London, on November 10, 1873, with Miss E. Solenne as *Lango*, Miss Annie Sinclair as *Clairette*, Herbert as *Pitou*, R. Temple as *Larivaudière*, Felix Hury as *Pomponnet*, Lawrence as *Louchard*, J. G. Taylor as *Trenitz*, and other parts by Mrs. H. Leigh, Miss Ewell and Miss Clara Vesey. (3) A version by Miss LARRY NELSON was produced at the Theatre Royal, Manchester, on November 24, 1873, with Miss Nelsa as *Clairette*, Miss H. Haigh Dyer as *Lango*, Henry Haigh as *Pitou*, and Mrs. W. Sidney as *Amaranthe*. (4) A version by H. F. L. DE TERNHEAT was first performed at the Prince of Wales's Theatre, Liverpool, on February 16, 1874, and produced at the Globe Theatre, London, in May of the same year with Miss D'Anka as *Lango*, Miss C. Lombay as *Clairette*, Miss Alice Cook as *Amaranthe*, K. Cotte as *Pitou*, J. H. Ryle as *Trenitz*, C. Lyall as *Pomponnet*, etc. (5) A version by NELSON LEE was brought out at Theatre Royal, Liverpool, February 23, 1874, with Miss Lennox Grey as *Lango*, Miss Augusta Thomson as *Clairette*, Miss Carrie Ibrahim as *Amaranthe*, and A. Brennan as *Pitou*. (6) A version in two acts, by E. DISPERZ (q.v.), was produced at the Royalty Theatre, London, June 4, 1875, with Miss Dolaro as *Lango* and Walter Fisher as *Pitou*. The opera was performed for the first time in America at Daly's Broadway Theatre, New York, August 29, 1874, by a French company. At the Opera Comique Theatre, London, at Christmas 1873, it was produced, with Miss E. Solenne as *Lango*, Miss K. Mantley as *Clairette*, Miss C. Vesey as *Herminie*, W. Courtney as *Angé*, K. Campbell as *Pomponnet*, L. Kelleher as *Larivaudière*, J. Wallaro as *Trenitz*, K. Marshall as *Louchard*. It was revived at the Gaiety in August, 1874, with Miss Solenne as *Lango* and Miss Dolaro as *Clairette*, and again in November, 1874, with Miss C. Lombay as *Clairette*, Miss K. Munroe as *Lango*, Miss A. Cook as *Amaranthe*, Edward Cotte as *Pitou*, W. Ludwig as *Larivaudière*, C. Lyall as *Pomponnet*, J. Maclean as *Louchard*, and J. G. Taylor as *Trenitz*. At the Alhambra, on November 12, 1877, it was revived, with Miss L. C. D'Anka as *Lango*, Miss A. Dolaro as

Clairette, J. H. Ryle as *Trenitz*, F. Bury as *Pomponnet*, H. Nordblom as *Pitou*, Parsonett Cook as *Larivaudière*, Miss Adelaide Newton as *Amaranthe*, and Miss Emma Chambers as *Herminie*. Byron's version was revived at Drury Lane in April, 1880, with Miss D'Anka as before, Miss Alice Barville as *Clairette*, Miss Kate Sullivan as *Amaranthe*, Willford Morgan as *Pitou*, J. A. Arnold as *Larivaudière*, and F. Wyatt as *Trenitz*. The work was revived at the Criterion in July, 1893, with Miss Amy Angaria as *Lango*, Miss Decima Moore as *Clairette*, Courtney Pounds as *Angé Pitou*, Valentine as *Larivaudière*, W. Blakeley as *Louchard*, Miss H. Trotton as *Amaranthe*, Miss M. A. Victor as *Jeanette* and Miss Killa Jefferys as *Herminie*. It was performed in the suburbs of London in February and March, 1901, with Miss Winifred Hare as *Lango*, Miss M. Elton as *Clairette*, Edouard Garceau as *Pitou*, M. Marlet as *Pomponnet*, and M. Dwyer as *Larivaudière*.

Fille de Roland (La). A play by HENRI DE BURNIER, produced in 1875. See BERTHE.

Fille du Diable (La). See SATAN'S DAUGHTER.

Fille du Regiment (La). An opera, libretto by RAYMOND and SY. GIBRONS, music by Donizetti (Paris, 1840), first performed in London in 1847. See DAUGHTER OF THE REGIMENT and JONATHAN.

Fille du Tambour-Major (La). A comic opera in three acts, music by Offenbach, produced, with English libretto by H. B. FARNIE, at the Alhambra Theatre, London, on April 19, 1880, with Miss Constance Loeber as *Arilla*, Miss Edith Blande as *Claudine*, Miss Fanny Edwards as the *Duchess della Volta*, Miss Nellie Turner as the *Abbess*, Miss Fanny Leslie as *Grandet*, W. Carleton as *Captain Robert Fred Leslie* as the *Duke della Volta*, L. Kelleher as *Marquis Balthus* and F. Mervin as *Montebello* (the *Tambour Major* performed at the Standard Theatre, New York, in 1884, revived in the suburbs of London in 1901, under the title of 'The Drum Major, with a new libretto embodying a new story).

Fille Terrible (Une). See LITTLE REBEL, THE, and LITTLE SAVAGE, THE.

Filles de Marbre (Les). See MARBLE HEART, THE.

Filleule du Roi (La). A comic opera by A. VOZEL, performed at the Criterion Theatre, London, June 7, 1875.

Filligree, Lord. A character in TOM'S 'Guardians' (q.v.).

Fillpot. An innkeeper in 'The American House' (q.v.). - *Fillpot* is an innkeeper in FORTES' 'Maid of Bath' (q.v.).

Filmore, Lewis. Playwright and translator, author of 'The Winning Salt' (1881), and of translations into English of Goethe's 'Faust' (1841) and 'Schiller's 'Maid of Orleans' (1882).

Fils de Coralie (Le). A comedy in four acts, by DELPIT, performed by a French company at the Gaiety Theatre, London, in June, 1881. See ADVENTURE, THE; CORALIE, FELICIA.

Fils de Famille (Le). See DISCARDED SON, THE; FIGHTING FORTY-FIRST, THE; LANCERS, THE; QUEEN'S MILLING, THE.

Fils du Diable (Le). See THREE RED MEN, THE.

Filthy Lucre. A drama in three acts, by WALTER BROWN (q.v.).

Fin Maccooul. A comedy-drama in three acts, by DION BOUTICAT, performed at the Elephant and Castle Theatre, London, February 2, 1867.

Financier (The). A comedy in one act, translated from St. Foix, and printed in 1771.

Findon, B. W. Dramatic writer, and critic of music and the stage, author of the following plays:—*'The Primrose Path'* (1893), *'Fancourt's Folly'* (1894), *'Troubles'*, *'Shleia'*, etc.; theatrical and musical critic of the *Morning Advertiser*, contributor to other London newspapers; author of the critical chapters in *'The Life of Sir Arthur Sullivan'* (1899).

Fine Companion (A). A comedy by SHAKESPEARE MARION (q.v.), acted at Salisbury Court, and printed in 1633. "The plot is designed to set forth how 'wealth shall be put back, when wit shall thrive' and how scheming and dotting old age are alike impotent against the passionate determination of youth." *Caroline* is the name of the title-character.

Fine Feathers. (1) A comedy-drama, in a prologue and three acts, by HENRY J. BYRON, first performed at the Globe Theatre, London, on April 26, 1873, with H. J. Montagu as *Harry Grenville*, H. Compton as *Signor Rumboldino*, E. W. Garden as *Daniel Dale*, Miss Rose Massey as *Ethel Carlingford*, and other parts by Miss Carlotta Addison and T. A. Palmer. "The money and estates of a certain Sir Richard Gainsford are in the nature of 'fine feathers,' and the various persons upon whom in the course of the performance these possessions devolve are consequently to be viewed as 'fine birds.'" (2) A play by C. F. CALLAHAN, performed in U.S.A.

Fine Gentleman (The) and the Fine Lady are characters in GARRICK'S *'Leathe'* (q.v.).

Fine Lady's Airs (The). A comedy by THOMAS BAKER, acted at Drury Lane in 1708, and revived there in 1747.

"Fine young folly, though you were." First line of a song in HARRINGTON'S *'Queen of Arragon'* (q.v.).

Finesses; or, Spy and Counter Spy. A play by the COUNTESS of GIFFORD (Lady DeSerin), first performed at the Haymarket Theatre, London, on May 8, 1842, with Alfred

Wigan as *Dr. Bertrand*, W. Farren as *Jules d'Artigny* (his son), W. H. Chippendale as *Baron Freudenhausen*, J. B. Buckstone as *John Poppleton* (a sailor), H. Howe as *Captain Mortimer*, Brail as *St. Clair*, W. Gordon as *Count Philipp*, Mrs. A. Wigan as *Mrs. Bobbin*, Mrs. Wilkins as the *Baroness Freudenhausen*, and Miss Louisa Angel as *Laura Brandon*. The scene is laid at Messina in 1817, and the action is concerned mainly with a conspiracy which Dr. Bertrand, an old French refugee, is enabled to frustrate by substituting for a certain spy a spy of his own. "In the veins of the writer," wrote Henry Morley, "runs the blood of Sheridan, and the abundant mirth it causes is genuine mirth provoked by wit in its fair sport and its extravagance."

Finger, Godfrey. Musical composer (circa 1665-1717), born in Moravia, wrote instrumental music for the following (and other) plays: *Congreve's 'Love for Love'* (1695) and *'Mourning Bride'* (1697), Cibber's *'Love makes a Man'* (1701), and Farquhar's *'Sir Harry Wildair'* (1701). See *'Dictionary of National Biography.'*

Finical, Father. The "English Friar" in CROWNE'S comedy so named (q.v.).

Finished Coquette (A). A play by F. A. MATHEWS, performed in U.S.A.

Finnikin, Betty. A character in *'Gretna Green'* (q.v.).

Fiordelisa. (1) Sister of *Dorabella* in *'Tit for Tat'* (q.v.). (2) The heroine of TOM TATLOCK'S *'Fools Revenge'* (q.v.).

Fiorella. A character in *'The Brigands'* (q.v.).

Fioretta. In WESTLAND MARSH'S *'Diana Diana'* (q.v.), is maid to the heroine.

Florinda. Duchess of Urbino in MARSHALL'S *'Great Duke of Florence'* (q.v.).

Fire and Brimstone, or, The Destruction of Sodom. A drama by GEORGE LESTY, printed in 1675.

Fire and Water. (1) A ballad opera in two acts, words by MILES P. ANDREWS, music by Samuel Arnold, performed at the Haymarket Theatre in July, 1800. "There is both whim and novelty in the character of *Ambascade*." (2) An operetta adapted from the French, words by S. BEAZLEY, music by Price, performed at the Lyceum Theatre, London, in August, 1817.

Fire of London (The); or, Which is Which? A play in three acts, by Lady GEORGINA FULLERTON, printed in 1852.

Fire-Eater (The). A farce in one act, by CHARLES SELBY, first performed at the Olympic Theatre, London, June 26, 1851.

Fire-Raiser (The); or, The Haunted Moor. A melodrama in two acts, by H. ALMAR, first performed at the Haymarket Theatre, London, February 21, 1841, with

Osbaldiston in the title part, and other rôles by Almar, Honner, Vale, Rogers, Miss Somerville, Miss M. C. Poole, etc.

Firefly. An equestrian drama (based on Ouida's 'Under Two Flags'), produced at the Surrey Theatre, London, May 17, 1869.

Firelight. A play by A. E. LANCASTER and A. HORNBLow, performed in U.S.A.

Fireside Hamlet (A). A "tragic farce" by COMYNS CARR, first performed at the Prince's Theatre, London, November 27, 1884, with H. Beerbohm Tree and Miss Tilbury in the cast.

Fireside Story (A). A Christmas comedieta in one act, by WALTER GORDON, included in De Witt's acting plays.

Firestone. The clown, and *Hecate's* son, in MIDDLETON'S 'Witch' (q.v.).

Fireworks. A farcical comedy in three acts, by F. C. PHILIPS and PERCY FENDALL, Vaudeville Theatre, London, June 29, 1893.

Firmilian. A "spasmodic" tragedy by WILLIAM EDMONSTOUNE AYTOUN (1813-1865), published in 1854, and intended as a burlesque on the school of poets represented by Alexander Smith and P. J. Bailey.

First Affections. A comedieta by J. PALGRAVE SIMPSON, first performed at the St. James's Theatre, London, on February 13, 1860. See GIRL I LEFT BEHIND ME.

First Born (The). A play in two scenes, by FRANCIS POWERS, portraying Chinese life in San Francisco, originally produced at the Alcazar Theatre in that city, May 3, 1897; first acted in New York at the Manhattan Theatre, October 5, 1897; first performed in England at the Globe Theatre, London, November 1, 1897, with the author as *Chan Wang* and Miss May Buckley as *Loey*.

First Breeze (The). A farcical comedy in one act, by W. R. DENNY, Theatre Royal, West Hartlepool, March 6, 1891.

First Class. A drama in four acts, by F. A. SCUDAMORE, first performed at Greenwich, September 14, 1885; played at Galveston, Texas, in February, 1887.

First Come, First Served. (1) A musical piece, printed in 1797. (2) A farce in two acts, by Sir J. CARR, performed at the Haymarket in August, 1808.

First Experiment (A). A comedieta in one act, by J. WILTON JONES, Dewsbury, October 10, 1882.

First Faults. A comedy in five acts, by MARIA THERESE DECAMP (Mrs. Charles Kemble), performed at Drury Lane on May 3, 1799, with C. Kemble as *Lord Fallible*, Suett as *Longodds*, Dowton as *Cleaveland*, Mrs. Jordan as *Emma Cleaveland*, Miss Mellon as *Tulip*, and other parts by Bannister, jun., Barrymore, R. Palmer, Weitzer, etc.

First Favourite (The). A drama in one act, by C. H. HAZLEWOOD, Britannia Theatre, London, October 25, 1873.

First Floor (The). A farce by JAMES COBB, performed at Drury Lane in January, 1787.

First Gentleman of Europe (The). A three-act romantic play, by FRANCES HODGSON BURNETT and "George Fleming" (Constance Fletcher), first performed at the Lyceum Theatre, New York, January 25, 1897.

First Impressions. (1) A comedy in five acts, by HORACE SMITH, first performed at Drury Lane on October 30, 1813, with a cast including Munden, Rae, Elliston, Oxberry, Wrench, Mrs. Glover, Mrs. Edwin, Miss Kelly, etc. (2) A play by LESTER WALLACK (q.v.), first performed at Wallack's Theatre, New York, September 17, 1856, with the author as *Peveril*.

First in the Field. A comedieta in one act, founded by C. M. RAE on Meilhac's 'Suzanne et les Deux Veillards,' and first performed at Nottingham in May, 1881, with Charles Kelly and Miss Florence Terry in the cast; produced at the Globe Theatre, London, on May 20, 1882, with C. Kelly in his original part. See TWO OLD BOYS.

First Kiss (The). A play by M. HEGEMAN, performed in U.S.A.

First Love. (1) A comedy by RICHARD CUMBERLAND, performed at Drury Lane in September, 1795, with Miss Farren as *Lady Ruby*, Palmer as *Frederick Mowbray*, Mrs. Jordan as *Sabina Rosny*, Wroughton as *Lord Sensitive*, and other parts by King, Bannister, jun., R. Palmer, Suett, Miss Pope, etc. (2) A drama in three acts, by W. E. SUTER (q.v.), first performed at the Grecian Theatre, June 15, 1863, with a cast including A. Rayner, T. Mead, G. Conquest, and Miss M. Victor.

First Night (The). (1) A farce in one act, by TOM PARRY (q.v.), first performed at the Adelphi Theatre, London, November 27, 1834, with John Reeve as *Peter Pearl-button*. (2) A play adapted by ALFRED WIGAN from 'Le Père de la Débutante' (q.v.) and first performed at the Princess's Theatre, London, in October, 1849, with the adapter as *Achille Talma Dufard* and Miss Louisa Howard as *Emilie Antoinette Rose*; first performed in America at Niblo's in May, 1851, with Placide as *Dufard*; revived at the Olympic in November, 1854; at the Princess's in October, 1860, with A. Harris as *Dufard* and Miss Maria Harris as *Rose*; at the Gaiety on March 12, 1870, and at Drury Lane on July 1, 1872 (Wigan's farewell benefit), in each case with Wigan in his original rôle; at the Folly Theatre in July, 1879, with G. W. Anson and Mdme. Dolaro in the principal parts; at the Comedy Theatre in October, 1887, with Frank Wyatt as *Dufard*; at the Haymarket in May, 1888, with H. Beerbohm Tree as *Dufard* and Miss Kate Rorke as *Rose*; at Her Majesty's Theatre

In May, 1880, with H. Beerbaum Treu as *Duford*. A new version by H. A. SAINTS (1881) was produced at the Kennington Theatre, London, in August, 1880. See *DEBILITATE, THE*.

First of April (The). A farce in two acts, by (LAWRENCE) BODEN, first performed at the Haymarket, August 11, 1830, with W. Marten as *Sir Bumpkin Pedigree*, Vining as *Colonel Airy* (his nephew), Webster as *Roughhead* (his servant), Brindal as *Captain Heartfree*, and Mrs. Humby as *Clara*, first performed in America in the November following at the Park Theatre, New York, with Placide as *Pedigree*.

First of May (The). A farce in one act, by A. YUTON, first performed at Sadler's Wells (October 28, 1848), with the author as *Robert Snells*.

First Offence (A). A play by F. WILSTACH, performed in U.K.A.

First Printer (The). A play by TOM TAYLOR and CHARLES READ, first performed at the Princess's Theatre, London, on March 3, 1866, with Charles Kean in the title part (*Laurence Costar*), J. Ryder as *John of Gutenberg*, Miss Heath as *Margaret* (with whom both *Costar* and *Gutenberg* are in love), Miss Murray as the Countess *Jacqueline*, and David Fisher and Frank Matthews in other parts. In this piece *Costar* is represented as the first printer, from whom *Gutenberg* steals the invention, only to have his rascality exposed at the end. *Margaret* loves *Costar*, and is united to him after he has gone through many trials.

First Violin (The). (1) A four-act dramatization, by J. I. C. CLARK and MATHIAS FOTHERGILL, of Miss Jessie Fothergill's novel of the same name, originally produced at the Biddle Street Theatre, Boston, U.S.A. April 18, 1894, with Richard Mansfield in the principal part, first performed in New York at the Garden Theatre, April 25, 1896. (2) A drama in four acts, adapted by SIDNEY BOWKETT from Miss Fothergill's novel, and first performed at the Peckham Theatre, London, March 27, 1899.

Fish. A lady's maid in Mrs. INCHBALD'S *'Appearance is Against Them'* (q.v.).

Fish out of Water (A). A farce in one act, by JOSEPH LASS, first performed at the Haymarket with Liston as *Nam Smowry*, Mrs. Weylett as *Ellen Courtly*, etc., revived at the Lyceum Theatre, London, October, 1874, with H. Compton as *Saw*.

Fisher, Charles. Theatrical manager and instrumentalist, born 1798, died 1871, son of David Fisher (1761-1832) succeeded his father as manager of the Norfolk and Norwich circuit. He retained the position it seems, till about 1843, when he resigned it to his brother George, and as leader of the band founded the Norwich Theatre, where his son Charles (q.v.) was the leading actor. Later (1861) he went to Glasgow (under

Edmund Glover) in the capacity of orchestral conductor. He was both violinist and cellist. See the *Theatre* magazine for April, 1880.

Fisher, Charles. Actor, born in 1816, died June 11, 1891, son of Charles Fisher (1798-1871), after considerable and varied experience in England, went to America in 1852, making his first appearance at Horton's Theatre, New York, in August of that year. He was engaged successively at the Old Broadway, Niblo's, the Winter Garden, Laura Keane's, Wallack's (1861), and Fifth Avenue, 1872, where he began a long association with Augustin Daly. He was last seen on the stage in 1890, at the Lyceum, London, as a member of Daly's "company of comedians." Among the characters of which he was the original representative are *Matthew Lewis* in Wallack's *'Rosedale'*, *Beppo Fejo* in Baker's *'Francisca de Rimini'*, *David Evans* in Boucicault's *'Heart of Midlothian'*, and *Elys Daily* in *'The Colleen Bawn'*. At different epochs of his career he figured as *Mercutio*, *Jaguer*, *Mahmud*, *Palatos*, *Armen*, *Adam*, and *Bagdad*, *Ben* (*'Love for Love'*), *Don Manuel* (*'She Would and She Would Not'*), *Steady* (*'Country Girl'*), *Goldbach* and *Old Thornton* (*'Road to Ruin'*), *Worthington* (*'Fort Centinosa'*), *Joseph Surface*, *Sir Oliver Surface*, and *Sir Peter Teazle*, *Sir Thomas Clifford* (*'Hunchback'*), *Sir Walter Arnyott* (*'Wife's Secret'*), *Triplet*, *Tom Stylus* (*'Society'*), *Sir Geoffrey Champneys* (*'Our Boys'*), and the *Dean of St. Marcell's* (*'Dandy Dick'*). See Winter's *'Shadows of the Stage'* (1892).

Fisher, Clara (Mrs. Mader). Actress and vocalist, born July 14, 1811, daughter of F. G. Fisher successively a Brighton librarian and a London auctioneer, at six years of age she (1817) figured at Drury Lane as *Lord Phinsep* in *'Gulliver in Lilliput'* (q.v.), introducing an impersonation of *Richard III.*, which drew "all London." From Drury Lane she went to Covent Garden and thence to the provinces, where she "starred with great success for several years, returning to Drury Lane in December, 1822, to appear as *Little Pickle*, one of the most popular of her assumptions. In September, 1827, she made her American debut at the Park Theatre, New York as *Athens* in *'The Well'* and the four *Newbrays* in *'Old and Young'*. "She had not reached her seventeenth year," writes Ireland, "and though not possessing strict beauty of features, was certainly one of the most bewitching specimens of feminine creation that eyes had ever looked upon." During this engagement she was also seen as *Letitia Hurly*, *Lydia Languish*, *Goldbach*, young *Norrel*, and *Charubina*. As an adult actress she appeared in such roles as *Isabella*, *Viola*, *Mrs. Page*, *Audrey*, and the *Pauline* in *'Lea'*, as *Penny* (*'Country Girl'*), *Lady Teazle*, *Mrs. Candour*, *Lady Gay Sparker*, the *Widow*, and as *Betty* in *'Pamela'*, *Concord*, and *Carola* in *'Home'*. "In comedy we consider her the most perfect and finished actress that has ever trodden the American stage" (Ireland, *'New York*

Stage). Her formal farewell of the profession took place in November, 1944, but she reappeared in 1961, at Brougham's Lyceum and Niblo's, New York, singing in opera bouffe. She married J. G. Maeder, a musician, in 1944.

Fisher, David. Vocalist and theatrical manager, born at Norwich, 1761, died 1832, was first connected with the building trade in his native place, but, having a good voice, joined the company of the local theatre as a vocalist. Later, with a partner (who soon dropped out of the concern) he started a dramatic company to work the Norfolk and Magdala circuit. At first it acted in fitted up places, but, by degrees, Fisher built small theatres in Hanger Bessles, Sullybury Wood bridge, Newmarket, Lowestoft, and so forth, to which he took his troupe in succession. At his death the management of the circuit devolved upon his son (Charles) &c. See the *Theatre* magazine for April, 1880.

Fisher, David. Actor, born 1799, died 1866, son of David Fisher (1761-1832); made his first appearance in London on December 4, 1811, at Drury Lane, as *Nero*, which he followed up in the same month with *Richard III.* and *Hamlet*. At the same house in 1815, he figured as *Lord Thurnley* and *Pyrrhus*, besides being the first representative of *Fulius* in Payne's *Brutus* (q.v.). He retired from the profession in 1841. See *Currents*, 'English Stage'.

Fisher, David. Actor; born at East Bergham, Norfolk in 1816, died October, 1867, son of David Fisher (1799-1866), made his first professional appearance when three years old. After fourteen years' experience in 3000 parts he left the stage temporarily to play the violin at concerts in Norwich. Returning, two years later to the board he served in the provinces under various managers, making his metropolitan debut in November, 1833, as *Richard* in 'The Lancers' at the Princess's Theatre. From that date onwards he was the original representative of many stage characters, including *Michaelmas* in Terrell's *Heart of Gold* (Princess's, 1834), the *Abbe Latour* in 'The Dead Heart' (Adelphi, 1836), *Jonathan Carravay* in 'Paper Wings' (Adelphi, 1838), *Abel Honeydew* in 'Paula's Return' and *James Puffy* in 'The Streets of London' (Princess's, 1844), *Orpheus* in 'Manche's Orpheus and Eurydice' (Haymarket, 1846), *Major Tycherine* in 'Cyril's Success' (Globe, 1848), *Major Jernin* in 'Formosa' (Drury Lane, 1850), *King Hildebrand* in 'The Princess Michael in Henry's Lodging' and *Lord Glenmont* in 'Handsome is that Handsome does' (Glympic, 1850), *Mr. Henry* in 'Partners for Life' (Globe, 1851), *Richard Pallow* in 'Forgiveness and Jasper Jones J.P.' in 'The Day of the Moment' (Globe, 1852), *Alban* in 'The Happy Land' (Court, 1853), *Sir Benjamin Trivett* in 'An American Lady' (Theatrical, 1854), *Jack Paget* in 'The Detective' (Hollins, 1855), *Westbrook* in 'The Old Love and the New' (Court, 1859), and *Lord de Melville* in 'A Grand Catch'.

(Glympic, 1863). Among other parts played by Fisher in London were *Orlando* in 'King Lear', *Palmer*, *Hulks* in 'The Willow Copse', *Kyrle Daisy* in 'The Ladies' Bazaar', *Father Dooden* in 'The Shaughraun', *Musgrave* in 'Little Emily', *Brigand* in 'From From', *Orpheus* in 'The Ladies' Battle', and *Lord Rochester* in 'Mortale's' 'Cynic'. In 1856-57 he played *Sir Jasper Cowley* in 'Don't Draw on Me'. His last part was that of *Sir Toby Bitch* at the Lyceum in 1866. He was the author of two farces (with instrumental solos) 'Music bath Charms' (1858) and 'Heartstrings and Fiddlestrings' (1863) in which he was respectively the original impersonator of *Pertinax* and *Major Smith*. See *Parsons*, 'Dramatic List' (1860), the 'Stage' for November 17, 1862, and K. L. Blanchard's 'Diary' (1861).

Fisher, David. Actor; son of David Fisher (1816-1867), made his professional debut as a child in 1832. His adult career as an actor began at Manchester in 1837. His London career was made in July 1841, at the Haymarket as *Nero* in 'The School for Scandal'. His "original" parts included *Petrus* in 'Lara' (1842), the *Sir Horatio Tibbets* in 'Brass' (1843), *Brigham* in 'The Hornet's Nest' (1844), *Tappin* in 'Conscience Money' (1844), *Lord William Whitehead* in 'The Crisis' (1844), and *Fawcett Fox* in 'Duty' (1849). He played the *Clown* in 'Twelfth Night' at the Haymarket in 1848.

Fisher, Walter H. Actor and vocalist; made his first appearance in London at the Court Theatre in 1872 as the original *Andromas* in 'Broken Spells' (q.v.). At the same theatre in 1873 he was the first representative of *Perry Herbert* in 'Marriage Lines' (q.v.). Among other parts "created" by him were *Sir Vane Limpet* in 'How Grapes' (1873), *Lord Wundelich* in 'Lady Chatterley' (1874), and *Cherubino* in 'The School of Intrigue' (1874). Later he joined the light operatic stage, undertaking the leading tenor roles in 'Girofla Girofla' (1874), 'La Fille de Madame Angot' (1875), 'La Mari-chole' (1875), 'La Marjolaine' (1877), 'La Belle Helene' (1878), 'La Jolie Parfumeuse' (1878), 'Madame Favart' (1879), etc.

Fisher Girl (The). (1) A drama in three acts, adapted by CHARLES HANLEY from the French, and produced "for copyright purposes," Ladbroke Hall, London, January 18, 1899; performed in four acts and under the title of 'Monsieur Monteau', at The Shadow of Death, Shaftesbury Theatre, London, October 28, 1900. (2) A musical play in two acts, written by EDWARD HANLEY, composed by William T. Gildard, Theatre Royal, Hanley, May 27, 1901.

Fisherman's Daughter (The) (1) A play by HARRY JACKSON (q.v.) performed in 1844. (2) A domestic drama in two acts, by CHARLES GARTHE, Royalty Theatre, London, December 28, 1901. (3) An Irish comedy-opera in three acts, written by DR. M. A. WARD, music by Mrs. C. A. Carran, Queen's Theatre, Dublin, February 14, 1902.

Fiske, Harrison Grey. Dramatic writer; author of 'Fontenelle,' 'Hester Crewe,' 'Marie Deloche' (adapted), 'The Privateer,' 'The Queen of Liars' (adapted), 'A White Pink' (adapted), and other plays; also, with C. Klein, of 'The District Attorney'—all first produced in the United States.

Fiske, Mrs. See MADDERN, MINNIE.

Fitch, Clyde, American dramatic writer, has written the following (and other) plays:—'April Weather,' 'Beau Brummell,' 'Betty's Finish,' 'Captain Jinks of the Horse Marines,' 'The Climbers,' 'The Cowboy and the Lady,' 'Frederic Lemaitre,' 'His Grace de Grammont,' 'The Last of the Dandies,' 'The Liar,' 'Lovers' Lane,' 'Marriage, 1892,' 'The Marriage Game,' 'A Modern Match,' 'Mistress Betty,' 'Nathan Hale,' 'Pamela's Prodigy,' and 'The Social Swim'; also 'The American Duchess,' 'The Masked Ball,' 'Mrs. Grundy, Jun.,' 'Old Goriot,' 'Sappho,' and other adaptations; also, with Leo Dietrichstein, 'Gossip' and 'A Superfluous Husband.'

Fit of the Blues (A). An operetta by V. ROBILLARD.

Fits and Starts. A farce in two acts, by WILTON JONES and WALTER BROWNE, first performed at the Gaiety Theatre, London, May 2, 1885; played in the English provinces in 1886, with J. L. Shine in the leading part.

Fitsgrave, in MIDDLETON'S 'Your Five Gallants' (q.v.), is "a 'thrice worthy' gentleman, who, under the disguise of a young gentleman fresh from college, succeeds in circumventing and unmasking the five associated swindlers of variously villainous professions by whom a fair and amiable heiress is beleaguered and befooled."

Fitzaltamont. A broken-down tragedian in H. J. BYRON'S 'Prompter's Box' (q.v.) ('The Crushed Tragedian,' q.v.).

Fitzbalaam, Lord, figures in COLMAN'S 'John Bull.' There is an *Hon. Bertie Fitzdangle* in ALFRED WIGAN'S 'First Night'; an *Alfred Fitzfrolie* in SELBY'S 'Dancing Barber' (q.v.); a *Fitzfaddle* in HAYNES BAYLY'S 'Daughter' (q.v.); an *Augustus Fitzfuddle* in CONWAY EDWARDES'S 'Board and Residence' (q.v.); and an *Hon. Frederick FitzFudge* in BLANCHARD'S 'Artful Dodge' (q.v.).

Fitzball, Edward. Dramatic and miscellaneous writer, born 1792, died October, 1873; son of a farmer named Ball, his mother's maiden name being Fitz—whence the pseudonym which he adopted for literary purposes. Apprenticed to a printer in Norwich (1809–1812), he started business in 1814 on his own account. His first play, 'The Innkeeper of Abbeville,' was performed originally before the Norwich public, and in 1821–2 was brought out at the Surrey Theatre. From that time onwards Fitzball devoted himself to writing for the stage, turning out a large number

of dramas, melodramas, burlettas, and operatic libretti. He wrote in succession for the Surrey, Sadler's Wells, Adelphi, Covent Garden, Lyceum, and Olympic theatres, at some of which he held the post of "reader." The following is an alphabetical list of those of his dramatic works which have been included in the various series published by Cumberland, Duncombe, French, and Lacy:—'Azael the Prodigal,' 'The Bronze Horse' (libretto), 'The Carmelites' (libretto), 'Children of the Castle,' 'Christmas Eve,' 'The Crock of Gold' (adaptation), 'The Crown Diamonds' (libretto), 'The Deserted Mill,' 'The Devil's Elixir' (libretto), 'The Earthquake,' 'Esmeralda' (adaptation), 'False Colours,' 'The Favourite' (libretto), 'The Floating Beacon,' 'The Fortunes of Nigel' (adaptation), 'The Flying Dutchman,' 'Hans von Stein,' 'Harlequin and Humpty Dumpty,' 'Hofer, the Tell of the Tyrol,' 'Home Again,' 'The Inchcape Bell,' 'The Innkeeper of Abbeville,' 'Joan of Arc,' 'Jonathan Bradford,' 'The King of the Mist,' 'The Kœuba,' 'Lurline' (libretto), 'Madelaine' (adaptation), 'Maritana' (libretto), 'Marmion' (adaptation), 'Mary Glastonbury,' 'Mary Melvyn,' 'The Miller of Derwentwater,' 'The Momentous Question,' 'The Negro of Wapping,' 'The Note-Forger,' 'Paul Clifford' (adaptation), 'Peveril of the Peak' (adaptation), 'Pierette' (libretto), 'The Pilot' (adaptation), 'Quasimodo' (lyrics), 'The Queen of the Thames' (libretto), 'Raymond and Agnes' (lyrics), 'The Red Rover,' 'Robin Hood,' 'The Siege of Rochelle' (libretto), 'Thalaba the Destroyer' (adaptation), 'Tom Cringle,' 'The Traveller's Room,' 'Walter Brand,' 'Walter Tyrell,' 'Wardock Kennilson,' 'Waverley' (adaptation), and 'Zazezizozu.' To these have to be added 'The Duel in the Snow,' 'Father and Son,' and 'Nitocris'; also the libretto of 'Adelaide' (Bishop), and of Balfe's 'Diadeste,' 'Keolanthé,' and 'The Maid of Honour.' Most of the above-named pieces are mentioned, under their titles, elsewhere in this volume. See Fitzball's autobiography, entitled 'Thirty-Five Years of a Dramatic Author's Life' (1859), Bunn's 'The Stage' (1840), and Planché's 'Recollections and Reflections' (1872).

FitzGerald, Edward. Poet and prose writer, born 1809, died 1883; translated and adapted eight of the plays of Calderon (q.v.). He also translated and adapted the 'Agamemnon' of Æschylus (1876) and the 'Edipus' of Sophocles (1880–81). See his 'Letters' (1894 and 1901) and 'Letters to Fanny Kemble' (1895); also SUCH STUFF AS DREAMS ARE MADE OF.

Fitzgerald, Percy Hetherington. Dramatic and miscellaneous writer; author of the following stage pieces:—'The William Simpson' (1872), 'The Henwitchers' (1878), 'Room No. 20' (1880), 'Proverbs and Comediettas for Private Representation' (1869), and, with W. G. Wills, 'Vanderdecken' (1878); author, also, of the

following volumes:—'The Life of David Garrick' (1868 and 1899), 'Principles of Comedy and Dramatic Effect' (1870), 'The Kembles' (1871), 'The Life and Adventures of Alexandre Dumas' (1873), 'The Romance of the English Stage' (1874), 'The World behind the Scenes' (1881), 'A New History of the English Stage' (1882), 'The Lives of the Sheridans' (1886), 'The Life of Mrs. Catherine Clive' (1888), 'The Art of Acting' (1892), 'Henry Irving: Twenty Years at the Lyceum' (1893 and 1895), and 'The Savoy Opera and the Savoyards' (1894); editor, also, of 'The Book of Theatrical Anecdotes' (1874), and 'The Art of the Stage as set out in Lamb's Essays' (1885); besides many contributions to the magazines. See his autobiographical 'Memoirs of an Author' (1894).

Fitz-Gerald, S. J. Adair. Dramatic writer and critic; author of the following stage pieces:—The libretto of 'A Lucky Girl' (1889), 'The Parson' (1891), 'Two Hearts' (1894), the libretto of 'The Bric-a-Brac Will' (1895), 'A Jealous Mistake' (1899), 'The Parting' (1899), 'Waiting for the Train' (1899), a new version of 'Rip Van Winkle' (1899), a libretto for Gounod's 'Cinq Mars' (1900), 'That Sister of Mine' (1900); and with J. H. Merrifield, 'The Barringtons' (1884). He has also published three plays for children: 'The Wearing of the Green' (1900), 'Birds of a Feather,' and 'The Flower Fairies' Frolic' (1902).

Fitzharding. A character in TOBIN'S 'Curfew' (q.v.).

Fitzhubert, Captain Robert. A character in Miss LE THIÈRE'S 'All for Money' (q.v.).

Fitzjames figures in the various adaptations of Scott's 'Lady of the Lake' (q.v.).

Fitzpatrick, Emma. Actress, died March, 1868; made her *début* under the auspices of Madame Vestris. On August 30, 1849, she began at Sadler's Wells an engagement during which she played (with other parts) *Letitia Hardy*, *Constance* in 'The Love Chase,' *Hypolita* in 'She Would and She Would not,' *Juliana* in 'The Honeymoon,' *Helen* in 'The Hunchback,' *Lady Teazle*, and *Lady Rodolpha* in 'The Man of the World.' She afterwards appeared at Drury Lane. Westland Marston says that in her acting "humour and lively characterization were combined with rare good taste and refinement. Her union of spirit with elegance was delightful" ('Our Recent Actors,' 1888).

Fitzsmythe of Fitzsmythe Hall. A farce by J. MADDISON MORTON (q.v.), first performed at the Haymarket in May, 1860.

Fitzurse, Bertie, in TAYLOR and DUBOURG'S 'New Men and Old Acres' (q.v.).

Fitzwilliam, Edward. Actor, born in London, 1788, died 1852; of Irish parentage, had experience in the provinces before

making his London *début* at the West London Theatre as *Hodge* in 'Love in a Village.' Thence he passed to the Olympic and the Royal Circus, at which latter house he became a popular favourite in such parts as *Patch*, *Partridge*, *Humphrey Clinker*, and *Dumbiedykes*. In 1821 he went to Drury Lane, where he was successful in Irish characters. He married Fanny Copeland in 1822. See FITZWILLIAM, MRS. EDWARD; also Oxberry's 'Dramatic Biography,' Genest's 'English Stage,' and the 'Era' for April 4, 1852.

Fitzwilliam, Mrs. Edward (Fanny Elizabeth Copeland). Actress, born 1802, died September, 1854; daughter of Robert Copeland, manager of the Dover circuit; made her *début* at two years of age, and played juvenile parts till she was ten, when she left the stage to study music. When fifteen she made her *rentrée* at the Dover Theatre, undertaking leading rôles. Her first appearance in London was at the Haymarket in July, 1816, as *Cherubino* in 'Follies of a Day' (q.v.). Thence she went to the Surrey, the Olympic, Drury Lane (1821), and the Adelphi (1825), figuring at the last-named in the first casts of 'The Pilot,' 'The Dead Shot,' 'The Wreck Ashore,' and so forth. In 1832 she was co-lessee with W. H. Williams of Sadler's Wells. In 1837 she went to the Haymarket. She made her first curtsy to an American audience in October, 1839, at the Park Theatre, New York, where she was seen and admired as *Peggy* in 'The Country Girl,' *Kitty Skylark* in 'Single Life,' *Paul* in 'The Pet of the Petticoats,' *Sally Scraggs*, and the *Widow Brady*. Her last appearance in the States was at Niblo's, New York, in August, 1842. At the Adelphi she was the original *Nelly O'Neill* in 'Green Bushes' (1845) and *Starlight Bess* in 'The Flowers of the Forest' (1847). Later she joined the company at the Haymarket, where she remained till she died, being the first representative of the following (and other) characters:—*Caroline Skeggs* in Coyne's 'Vicar of Wakefield' (1850), *Fortune* in 'The Ascent of Mount Parnassus' (1853), *Lady Betterton* in 'Elopements in High Life' (1853), *Miss Coddleton* in 'Ranelagh' (1854), *Jeannette* in 'The Old Chateau' (1854), *Bessie Hobbethwaite* in the 'Unequal Match' (1857), and *Cicely Clover* in 'A Madcap Prince' (1874). In 1856 she played *Audrey* in 'As You Like It,' and *Oriana* in 'The Inconstant.' Among her most popular parts were *Margery* in 'The Rough Diamond,' and *Nan* in 'Good for Nothing.' See Oxberry's 'Dramatic Biography' (1825-7), Genest's 'English Stage' (1832), G. Vandenhoff's 'Actor's Note-book' (1860), Ireland's 'New York Stage' (1867), Stirling's 'Old Drury Lane' (1881), etc. "In broad farce," wrote F. C. Wemyss, "she is irresistible, and now and then a little touch of pathos falls beautifully from her lips, but in the elegant comedy there is too much of the chambermaid" ('Theatrical Biography').

Fitzwilliam, Edward Francis. Musical composer and director, born at

Deal, 1824, died 1857; son of Edward Fitzwilliam (q.v.); was *chef d'orchestre* at the Lyceum, London, from 1847 to 1849, and at the Haymarket from 1853 till his death. During the latter period he wrote the music for all the Haymarket pantomimes. He composed the score of 'Love's Alarms,' 'Queen of a Day,' 'Summer Nights,' and other operas and operettas, as well as the overture, *entr'acte*, and vocal music for 'Green Bushes' (q.v.).

Fitzwilliam, Mrs. Edward Francis [Ellen Chaplin]. Actress, born 1822, died 1880; made her metropolitan *début* at the Adelphi in October, 1841. She was for many years a member of the Haymarket company under Buckstone, appearing in the original performances of Coyne's 'Secret Agent,' Heraud's 'Wife and No Wife,' etc., etc.

Fitzwilliam, Kathleen Mary [Mrs. C. Withall]. Actress and vocalist, born 1826, died 1894; began her career as a concert singer. In 1845, at Birmingham, she made her histrionic *début* as *Rosina* in 'The Barber of Seville' (q.v.). After much and varied experience in the country, playing such parts as *Ophelia*, *Helen* in 'The Hunchback,' *Madge Wildfire*, and *Pauline Deschappelles*, she made her London *entrée* at the Lyceum in December, 1847, appearing as the first representative of the heroine in Selby's 'Peggy Green' (q.v.). Other original parts played by her at this theatre between 1847 and 1849 included *Prince Humpty* in 'The Golden Branch,' *Ariadne* in 'Theseus and Ariadne,' *Prince Florizel* in 'The King of the Peacocks,' and *St. George* in the 'Seven Champions of Christendom,'—all by Planché; as well as *Margaret Honeyball* in S. Brooks's 'Anything for a Change.' She also appeared as *Anne Page* in 'The Merry Wives of Windsor' and *Polly Peachum* in 'The Beggar's Opera.' In 1850 she was at the Haymarket, from which she went in the same year to the Adelphi, where she was seen in 'Esmeralda,' 'Jessie Grey,' 'The Tarantula,' and other pieces. Her last appearance was made in August, 1852, in 'Bon Soir, Signor Pantalón.' After that she confined her energies to the concert platform. In 1854 she married and retired. See Pascoe's 'Dramatic List' (1880).

Five Degrees of Crime (The). A drama by LEMAN REDE, played at the New City Theatre, London, in 1833.

Five Hundred Francs. An operetta, libretto by MARMADUKE BROWN, music by Isidore de Solla, Vaudeville Theatre, London, July 6, 1885.

£500 Reward. A farce by ALFRED WIGAN, adapted from 'Le Capitaine de Voleurs,' and performed at the Lyceum Theatre, London, in 1845-47. See OLD OFFENDERS.

Five Miles Off; or, The Finger-Post. A comedy in three acts, by T.

DIBDIN (q.v.), first performed at the Haymarket in July, 1806, with Rae in the chief part, and Edmund Kean among the "supers."

Five Pounds Reward. A farce by JOHN OXENFORD (q.v.), first performed at the Olympic Theatre, London, December 3, 1855, with F. Robson as *Benjamin Bostlethwaite*.

Five Thousand a Year. A comedy in three acts, by T. DIBDIN, first performed at Covent Garden in March, 1799, with a cast including Lewis, Pope, Munden, Mrs. Pope, Miss Murray, etc.

Fix, Mr. and Mrs. Carnaby, figure in OXENFORD'S 'Cleft Stick.'—*Fix* is the name of a detective in 'Round the World in Eighty Days' (q.v.).

Fixed. A farcical comedy by J. WILTON JONES, first performed at Wigan on March 12, 1883.

Fixture. A character in 'A Roland for an Oliver' (q.v.).

Flagon, Moll, in BURGOYNE'S 'Lord of the Manor' (q.v.).

Flam, Nicholas. See NICHOLAS FLAM.

Flamborough, Farmer, and Polly, his daughter, figure in versions of 'The Vicar of Wakefield' (q.v.).

Flamboyante (La). See SAUCY SALLY.

Flame, King. See KING FLAME.

Flame, Lord. A character in JOHNSON'S 'Hurlo Thrumbo' (q.v.).

Flamingo; or, The Rook and the Cause. A *folie musicale* by F. HAY and F. W. GREEN, first performed at the Strand Theatre, London, on September 18, 1875, with a cast including E. Terry, H. Cox, C. D. Marius, Miss Lottie Venne, and Miss Angelina Claude.

Flaminia. Daughter of *Sir Simon Dupe* in MILLER'S 'Art and Nature' (q.v.).

Flaminus, Titus. Roman ambassador at Carthage, in MASSINGER'S 'Believe as you List' (q.v.).

Flams (The). A farcical comedy by HARRY and EDWARD PAULTON, performed at the Bijou Theatre, New York, in 1894.

Flanagan and the Fairies. An extravaganza, in which Tyrone Power appeared in 1836.

Flapper, Capt. the Hon. Felix, in STEPHENS and Solomon's 'Billee Taylor' (q.v.).

Flareit, Mrs., in CIBBER'S 'Love's Last Shift' (q.v.).

Flash. (1) *Captain Flash*, a bullying coward in GARRICK'S 'Miss in her Teens' (q.v.). (2) *Frank Flash*, in TAVERNER'S

'Artful Husband' (*q.v.*), is nephew to *Lady Upstart*. (3) *Sir Timothy Flash* figures in DODSLEY'S 'Sir John Cockle at Court' (*q.v.*).

Flash in the Pan (A). A play in four acts, by ALLEN UPWARD, first performed at the Gaiety Theatre, Dublin, October 23, 1896, with W. H. Kendal as *Sir Everard Grey*, Mrs. Kendal as *Miss Sara Lester*, and other parts by W. Lugg, R. Edgcumbe, A. Elwood, R. Harding, J. F. Graham, Mrs. Tapping, and Miss Nellie Campbell.

Flash of Lightning (A). A play in five acts, by AUGUSTIN DALY, first performed at the Broadway Theatre, New York, on June 10, 1868, with a cast including McKee Rankin, J. C. Williamson, Miss K. Blanchard, and Mrs. Gilbert. "The title related to the total destruction of a piece of jewelry by lightning. The jewelry was supposed to be stolen, and one of the personages was accused of the theft." The play was produced at the Amphitheatre, Leeds, August 1, 1870, and at the Grecian Theatre, London, November 21, 1870. It was revived at the Grand Opera House, New York, 1873, with D. H. Harkins, G. L. Fox, C. Leclercq, and Miss Minnie Walton in the cast.

Flashenhausen. A character in A. HARRIS'S 'Avalanche' (*q.v.*).

Flashes. A musical absurdity in three acts, by J. J. HEWSON and E. L. West, first performed at Liverpool, April 17, 1890; produced at the Marylebone Theatre, July 20, 1891.

Flashlights of New York (The). A play by H. P. TAYLOR, performed in U.S.A.

Flashpan, Felix, in GILBERT ARTHUR A BECKETT'S 'Lending a Hand' (*q.v.*).

"Flat." The name given to a piece of scenery stretched on a wooden framework.

Flatbottom, Captain, in BUCKSTONE'S "Billy Taylor" (*q.v.*).

Flats. A farce in four "stories," adapted by G. R. SIMS from 'Les Locataires de M. Blondeau' of Henri Chivot (Palais Royal, 1879), and first performed at the Criterion Theatre, London, on July 23, 1881, with a cast including W. J. Hill (*Gigglethorpe*), Owen Dove (*Count Bodega*), H. Standing (*Signor Smithereen*), W. Blakeley, G. Giddens, A. Maltby, Horatio Saker, Mrs. Alfred Mellon, Miss H. Coveney, and Miss Dora Vivian. See FRENCH FLATS.

Flaubert, Jules. The detective in PINERO'S 'Money Spinner' (*q.v.*).

Flavia. (1) The heroine of BICKERSTAFF'S 'Absent Man' (*q.v.*). (2) A character in IRELAND'S 'Vortigern' (*q.v.*). (3) The Princess in HOPE'S 'Prisoner of Zenda' (*q.v.*).

Flavigneul, Henri de, in 'The Ladies' Battle' (*q.v.*).

Flavius, in 'Timon of Athens' (*q.v.*), is an "old and honest steward, to whom *Timon* pays a full tribute of tenderness" (Hazlitt).

Fleance. Son of *Banquo* in 'Macbeth' (*q.v.*).

Fleay, Rev. F. Gard. Historian and critic; author of 'The Life and Work of William Shakespeare' (1896), 'A Chronicle History of the English Stage, 1559-1642' (1890), 'A Biographical Chronicle of the English Drama, 1559-1642' (1891), a Shakespeare Manual (1876); editor of Marlowe's 'Edward II.' and Shakespeare's 'King John,' and a contributor to the Transactions of the New Shakspeare Society.

Flecknoe, Richard. Poetical and dramatic writer; apparently a priest of the Church of Rome, who lived much abroad; author of some poems and the following plays:—'Love's Dominion' (afterwards called 'Love's Kingdom' (*q.v.*) (1654), 'Erminia, or the Fair and Virtuous Lady' (1661), and 'The Demoiselles à la Mode' (1667), all of which see. Dryden's satire on Flecknoe, describing him as

"Without dispute,

Through all the realms of nonsense, absolute."

is well known. See Langhorne's 'Dramatic Poets' (1690), Scott's edition of Dryden (1808), etc.

Fledermaus (Die). A comic opera in three acts, music by Johann Strauss and Hamilton Clarke, first performed, with libretto by HAMILTON ALDE, at the Alhambra Theatre, London, December 18, 1876, with a cast including E. Rosenthal in the title part ("The Bat," so named after a fancy-ball costume), Mdlle. Cabella, Miss K. Munroe, Miss A. Newton, Miss E. Chambers, E. Loredan, H. Paulton, etc. The plot is based on 'Le Reveillon.' The opera was produced at the Casino Theatre, New York, in May, 1885, and at Wallack's Theatre in September of that year. It was performed at Drury Lane, by the Saxe-Coburg Court Company, in June, 1896.

Fleece'em, Mrs., in FOOTE'S 'Cozeners' (*q.v.*), was intended for Mrs. Rudd, a notorious criminal of the day.

Fleeter, Mrs. An adventuress in 'My Sweetheart' (*q.v.*).

Fleire. A comedy by EDWARD SHARP-HAM (*q.v.*), entered in the books of the Stationers' Company on May 9, 1606, and acted at Black Friars by the Children of the Revels. *Fleire* is the name taken by *Antifront*, Duke of Florence, when dispossessed of his dukedom. The action has to do mainly with the love affairs of his two daughters. See HAVELITTLE.

Fleming, George. The *nom de guerre* of Miss CONSTANCE FLETCHER, the author of 'Mrs. Lessingham,' a drama (1894), 'The Canary,' a comedy (1899), and 'The Fantasticks,' an adaptation in English verse (1900), all of which see. See, also, FIRST GENTLEMAN IN EUROPE.

Fleming, Miss. See STANLEY, MRS.

Flemming, Herbert. Actor, born 1856; after much experience in Australia,

made his London debut in April, 1882, at the Avenue Theatre as Reginald in 'A Doll's House'. He afterwards figured in the first casts of 'The Primrose Path' (Vandevilla, 1887), 'Strathlogun' (Princess's, 1887), 'The Queen of Masses' (Haymarket, 1887), 'Alexandra' and 'Clever Alice' (Royalty, 1890), 'A Woman's Revenge' (Adelphi, 1890), 'The Cotton King and Shall we Forgive her?' (Adelphi, 1894), and 'Hobbsy under Arms' (Princess's, 1894).

Fletcher (1) *Benjamin Fletcher* in *Waverley: One Touch of Nature* (q.v.) is a dramatist. (2) *Phineas Fletcher* is a character in 'Cecile Tom's Cabin' (q.v.).

Fletcher, Constance. See **FLETCHER, CONNOR**.

Fletcher, George. Author of 'Studies of Shakespeare' (1867).

Fletcher, John. Dramatic writer and poet, born at Lye, Sussex, 1578, died 1628, one of the Rev. Richard Fletcher afterwards Bishop of London. He is identified by Dyce with the John Fletcher who was admitted as pensioner to Bennet College, Cambridge, in October, 1591, becoming a Bible clerk two years later. For references to Fletcher's friendship and collaboration with Francis Beaumont, see **BEAUMONT AND FLETCHER**. Fletcher is generally accepted as the sole author of the following plays (all mentioned in their proper places in this volume) — 'Bondsman', 'The Chances', 'The Faithful Shepherdess', 'The Memorable Monsieur', 'The Island Princess', 'The Loyal Subject', 'The Maid Lovers', 'Monsieur Thomas', 'The Pilgrimage', 'Rule a Wife and Have a Wife', 'The Triumph of Death', 'The Triumph of Time', 'Valentinian', 'A Wife for a Month', 'The Wild Goose Chase', 'Wit without Money', 'The Woman's Prize', and 'Women Pleased'. Among the plays in production which he admittedly had a share in, differing degrees, are: 'The Beggars Bush', 'The Bloody Brother', 'Cardenio', 'The Curious', 'Capit's Revenge', 'The Coxcomb', 'The Custom of the Country', 'The Double Marriage', 'The Elder Brother', 'The Fair Maid of the Inn', 'The False One', 'Henry VIII', 'The Honest Man's Fortune', 'The Jeweller of Amsterdam', 'King and No King', 'The Knight of the Burning Pestle', 'The Knight of Malta', 'The Laws of Candy', 'The Little French Lawyer', 'Love's Cure', 'Love a Pilgrimage', 'The Lover's Progress', 'The Maid of the Mill', 'The Maid's Tragedy', 'The Nice Valour', 'The Night Walker', 'Philaster', 'The Prophecy', 'The Queen of Corinth', 'The Sea Voyage', 'Sir John Van Orden, Banerrett', 'The Spanish Curate', 'Thierry and Theodora', 'The Two Noble Kinsmen', 'A Very Woman' (also called 'A Right Woman' and 'The Woman's Plot'), and 'The Woman-Hater'. All of which see. The plays of Beaumont and Fletcher were collected in 1607, 1678, 1760 (by Theobald, Leeson, and Symonds), 1778 (by Colman), 1833 (by Weber), and 1843-4 (by Dyce). Fletcher's name, says Charles Lamb, "moved slow, his vent-

ilation, though sweet, is tedious. It stops every moment, he lays line upon line, making up one after the other, adding image to image so deliberately that we are where they join. Shakespeare mingles everything, he runs line into line, unharmonious sentences and metaphors before one idea has burnt its shell, another is hatched and clamorous for disclosure. Another striking difference between Fletcher and Shakespeare is the fondness of the former for unnatural and violent situations. He seems to have thought that nothing great could be produced in an ordinary way. The chief incidents in the 'Wife for a Month', and in many more of his tragedies show this. Shakespeare had nothing of this contention in his mind, none of that craving after romantic incidents, and flights of strained and improbable virtue, which I think always betrays an imperfect moral sensibility. The wit of Fletcher is excellent, like his serious manner, but there is something strained and far-fetched in both. He is too mistrustful of Nature, he always goes a little on one side of her. Shakespeare knows her without a reserve and had richer, power, understanding, and long life, with her for a deity." See, also, George Darley's introduction to the plays of Beaumont and Fletcher (1840); F. O. Flinck's 'Shakespeare Manual', and the articles contributed by F. O. Flinck and Robert Boyle to the New Shakespeare Society's Transactions. See in 'The Poets' Praise' the tributes to Fletcher by Waller, Cartwright, R. Brome, Dunham, Lovelace, Dryden, and Collins. Brome wrote—

"His name was death, and every act a play;
I knew his strength, even then when he
That was the master of his art and me,
Most knowing Johnson would to call him still,
In beauty every scene he had outdone
The very art."

"In easy dialogue," wrote Dryden, "is Fletcher's praise."

Fletcher, Phineas. Poet and dramatic writer, born 1821, died 1880; author of 'Steuiliden, a Pinnock' (q.v.), performed in 1815, and printed in 1861.

Fleur de Lys. A character in adaptations of Hugo's 'Notre Dame' (q.v.).

Fleur de Lys. An opera bouffe, music by Leo Delibes, adapted by H. B. FARSTÉ from 'La Cenerentola' of Jacopo and Ugole (Paris Varieties, 1880), and produced at the Philharmonic Theatre, London, on April 1, 1883, with Miss Helen Dolaré in the title part, Miss Emily Sullivan as Prince Hyacinth, E. Marshall as the Grand Duke, Eas as the Count Fret, and Brou as the God of Love. — 'Fleur de Lys' a comic opera, libretto adapted by J. CARRARA GOODWIN from the French of Chivot and Duru, music by William Forest Palmer's Theatre, New York, August 23, 1886, with Miss Della Fox and Jefferson de Angeli in the principal roles.

Fleur du Thé. An opera bouffe in three acts, music by G. LACON, libretto (after Chivot and Duru) by J. H. JAVIER, first performed at the Tyne Theatre

Newcastle, on March 14, 1875, with a cast including J. A. Shaw, W. G. Bedford, and Miss Carlotta Zerbini; produced at the Criterion Theatre, London, on October 9, 1875, with Miss Burville in the title part, and other rôles by W. H. Fisher, F. Clifton, E. Marshall, Miss Sadlow, etc.; performed in America under the title of 'The Pearl of Pekin.'

Fleur (Le). The servant of the marquis in Mrs. INCHEBALD'S 'Animal Magnetism' (q.v.).

Fleur-de-lis. Daughter of *Dame Perceval* in FLAUCHÉ and DANCE'S 'Miss Beardi' (q.v.).

Fleur-de-lis. (1) An operetta, composed by Augustus L. Thompson, first performed at the Gaiety Theatre, London, March 1, 1873, with a cast including Miss C. Lonsby, Miss A. Cook, F. Sullivan, and F. Wood. (2) A play by Mrs. C. A. DONAHUE, E. SMITH, and K. STRINER, performed in U.S.A.

Flemons, Richard [R. F. Genter], Pantomimist, born in London, 1824, died 1880; son of R. F. Genter, a comic dancer, began his career in 1832 at the Victoria Theatre, and speedily developed talent as a grotesque dancer. In 1844 he figured as clowns at the Grecian, and for the next sixteen years he was in great request at London theatres—namely the Olympic (1844), the Princess's (1846), the Adelphi (1852), Covent Garden (1856), Drury Lane (1857), and the Surrey (1859). "He was especially noted for his close and natural imitation of the leading dancers of the day" (G. C. Bone). Edward Stirling describes him as "a fellow of infinite jest," "agile, humorous, and quick at invention," "the life and soul of fun and frolic" ('Old Drury Lane,' 1881). See the 'Life and Reminiscences' of E. L. Blanchard, who wrote numerous comic songs for Flemons.

Flibbertigibbet. A dwarf in HALLÉ-DAY'S 'Amy Robson' (q.v.).

Flibustier (Le). A comedy by JEAN BACHELIN, performed by members of the Comédie Française at Drury Lane in June, 1893. See GRANDIERE, THE.

Flickster. in MAYHEW and EDWARDS' 'Guinea with the Golden Eggs' (q.v.).

Flies (The). Galleries over the stage, from which the "cloths" and "borders" are worked.

Flies in the Web. A comedy in three acts, by JOHN BRIDGMAN (q.v.), first performed at the Theatre Royal, Manchester, with a cast including the author, Harry Irving, Mrs. Calvert, and Mrs. Raymond.

Flight. A play in four acts, by WALTER FRITH, first performed at Terry's Theatre, London, February 16, 1889, with Edward Terry, Murray Carson, and Miss May Whitty in the cast.

Flight to America (The). A play in three acts, by W. L. RICE, performed

at the Adelphi Theatre in December, 1884, with Rice as Jim Cross, and other parts by Reeve, Yates, Bucktons, and Mrs. Skirling (*Sam's Snow*).

Flighty. A character in the 'Married Bakers' (q.v.).

Flinnap. Lord, in GARRICK'S 'Limp-pat' (q.v.).

Flinnap. A character in WATTS PHILLIPS'S 'Paper Wings' (q.v.).

Flint. (1) A miser in FOOTER'S 'Maid of Bath' (q.v.). (2) A jailer in T. DISNEY'S 'Deceit' (q.v.). (3) A pawnbroker in LAMBS' 'Pawnbroker's Daughter' (q.v.). (4) *Sir Clement Flint*, in BURROUGHS'S 'Heiress' (q.v.), is the uncle of *Lord Gwynne* (q.v.). (5) *Lord Flint* is the Minister of State in Mrs. INCHEBALD'S 'Such Things Are' (q.v.).

Flint and Steele. A "farical absurdity" by J. F. M'ADOLE, first performed at Sheffield in May, 1891.

Flip. A "sea-brute" in CHARLES SHADWELL'S 'Fair Quaker of Deal' (q.v.).

Flip, Flap, Flop. A farce adapted by PAUL MERRITT (q.v.) from the French, first performed at Norwich, November 10, 1879, and produced at the Surrey Theatre, London, September 8, 1882.

Flippant, Lady. An affected widow, sister of *Gripe*, "in distress for a husband, though still declaiming against marriage," in WICKERLEY'S 'Love in a Wood' (q.v.).

Flippanta. A lady's-maid in VAN BRUGH'S 'Confederacy' (q.v.).

Flipper. in W. BROUEN'S 'Number 1, Round the Corner' (q.v.).

Flirt (The). A play by GILL and MELBOURNE, performed in U.S.A. in 1888.

Flirt, Mrs. A woman of the town, in WICKERLEY'S 'Gentleman Dancing Master' (q.v.).

Flirtation. (1) A farce by FRANK HARVEY, produced at Edinburgh on August 11, 1873. (2) A comedy in three acts, by O. NORMAN BELLAMY and FREDERICK BOMER, first performed at the Globe Theatre, London, on July 14, 1877, with F. Nighton as *Mayer Shoreschet*, and Miss Lydia Foote, Miss Emma Rita, F. H. Macklin, E. Leathes, and H. H. Vincent in other parts.—'Flirting': a musical comedy, produced at Ramsgate, July 14, 1894. See OBSERVATION AND FLIRTATION.

Flitch of Bacon (The). (1) A comic opera in two acts, written by the Rev. HENRY BAYE DUDLEY, and first performed at the Haymarket in August, 1774. (2) An 'à-propos sketch,' produced at the Strand Theatre, London, in July, 1884.

Floating Deacon (The). A drama in two acts, by E. FITZALL (q.v.), produced at the Surrey Theatre on April 15, 1884, with H. Kemble and Mrs. W. Clifford in the cast.

Floating Island (The). A tragedy-comedy by Dr PHILIP HYNOR, performed (with music by Henry Lawes) before the king and queen at Oxford on August 28, 1604, by the students of Christ Church, published in 1655.

Flockton, G. F. Actor; made his London debut in December, 1888, at the St. James's Theatre as *Heldsworth* in 'Gulliver' (q.v.). He was afterwards in the original cast of 'The Pretty Dragoon' (1890), 'Very Little Fanat' and 'Abou Hassan' (1890), 'The Gentleman in Black' (1870), 'Partners for Life' (1871), 'Forgiven' (1872), 'Proof Positive' (1873), 'Jealousy' (1874), 'Anne-Nid' (1880), 'A New Trial' (1880), etc. In revivals he was seen as *Macdonald* in 'The Reigning Favorite' (1879), the *King* in 'Lady Chancery' (1876), *Lord Timon* in 'The Hunchback' (1879), and so forth. Of late years he has been acting in America, in such parts as *Lambert Stroybe* in 'The Colonel' (1887), *Dickinson* in Buchanan's 'Partners' (1888), etc. See CHARLES I.

Floid. An actor employed to represent women, in Rhodes' company at Lincoln's Inn Fields.

Flora. (1) Servant to Donna Violante in Mrs. CRATCHE's 'Wonder' (q.v.). (2) Niece to *Farmer Frochold* in J. P. KENNEL's 'Farmhouse' (q.v.). See COUNTRY WARE and BOB IN THE WELL.

Flora, Lady. See LADY FLORA.

Flora's Vagaries. A comedy by RICHARD RHODES, founded partly on a story by *Procaccia*, represented by the students of Christ Church in 1688, and performed at the Theatre Royal in October, 1687, with Nell Gwyn in the title part, and Mohun, Bart. Cartwright, Mrs. Knipp, etc., in other characters.

Floramell. Daughter of Lord Clyden in SMITH's 'Doctor of Germany' (q.v.).

Floranthe. A character in CULMER's 'Mountaineers' (q.v.).

Florilla. Wife of "Abdolan" in Mrs. BERRY's tragedy so named (q.v.).—*Florilla*, in MOUNTFORT's 'Greenwich Park,' is in love with young *Reveler*.

Florence, William James (real name, Conlin). Actor, born at Albany, New York, July, 1831, died in Philadelphia, November, 1891; made his first appearance on the stage at Richmond, Virginia, in December, 1848, as *Felton* in 'The Messenger.' In May, 1850, he went to Nibbs's, New York, and in 1852 to the Broadway and Wrentham's Lyceum. In January, 1853, he married Malvina Pray, an actress; they appeared at the National Theatre, New York, in June, 1853, and from that time onward the pair "starred" together. "The Irish drama served his purpose for many years, but he varied that form of art by occasional resort to burlesque and by incursions into the realm of melodrama" (Winter). The pair made their London debut on April 24, 1856, at Drury Lane, in 'The Yankee

Housekeeper,' Florence in an Irish part, Mrs. Florence as "a Yankee gal," in which character she sang her husband's 'Bobbing Around.' Their success was immediate and lasting, and a provincial tour followed. In 1861 Florence played *Foodle* and *Cuttle* at Wallack's, New York. In 1863, at the Winter Garden, he enacted *Bob Sherry*; and in 1867, at the Broadway, *George D'Alroy* in 'Caste,' being the first representative of these roles in the States, *Oberon* in 'No Thoroughfare' followed in 1868. To 1876 belongs his "creation" of the *Hon. Bartholomew Stole* in Woolf's 'Mighty Dollar,' a performance which he introduced to London (at the Gaiety) in August, 1880, Mrs. Florence appearing as *Mrs. Gen'l Gifford*. In the following November Florence was seen at the same theatre as *Captain Cuttle*. Among his roles in comedy were *Bar Lomax O'Troyer*, *Richard Homespun* (in 'The Hair at Law'), *O'Bryon* (in Brougham's 'Temptation'), or the Irish Emigrant, *Mendy Andy*, etc. In burlesque he played such parts as *Eily O'Connor* (in his wife's *Danny Mann*) in 'The Colleen Bawn,' *Francis I.* in 'The Field of the Cloth of Gold,' and *Brage* in 'Fra Diavolo.' Among the plays written by him were 'The Drunkard's Doom,' 'Eva,' 'The Irish Princess,' 'O'Neill the Great,' 'The Sicilian Bride,' and 'Woman's Wrongs.' "The power of Florence," says W. Winter, "was that of impersonation. He was imaginative and sympathetic, his style was flexible, and he had an unerring instinct of effect" ('Shadows of the Stage'). See ACTORS and ACTRESSSES of Great Britain and the United States' (1895).

Florentine Wooing (A). A comedy in four acts, by Miss ALO GRAYNE, performed ("for copyright purposes") at the Avenue Theatre, London, July 4, 1888.

Florentines (The). A play produced at Sadler's Wells Theatre on June 2, 1844, with a cast including Phelps, H. Marston, Miss Cooper, and Mrs. Warner. In this piece the Duke of Florence seduces the heroine, who is forced by the Duchess to take poison.

Florinski, Count. A Pole in J. F. KEMBLE's 'Lodoiska' (q.v.).

Floretta. A character in DINDEN's 'Cabinet' (q.v.).

Floretta. A play by C. E. CALLAHAN, performed in U.S.A.

Florian. (1) The "Foundling of the Poet" in DINDEN's play so named (q.v.). (2) The Prince in GILBERT's 'Broken Hearts' (q.v.). (3) A young nobleman in GILBERT's 'Princess' (q.v.) and 'Princess Ida' (q.v.).

Florid. The name of characters in 'My Uncle' (q.v.), W. MARSTON's 'Dorough Politic' (q.v.), and FALGOUTE SIMPSON's 'Appearances' (q.v.).

Florida. A courtisan in MIDDLETON's 'Witch' (q.v.).

Florida. A comic opera, libretto by

NICK HACHELOP. printed in New York, 1892.—**Florida** Enchantment 'a dramatization by A. C. GUSTAF of his novel so named.' Park Theatre, Boston, Mass., April, 1893, Hay's Theatre, New York, October, 1893.

Florian. A tragedy in five acts, by HERMAN C. MERVILLE (q.v.), printed in 1884.

Florimel. A play by STOWEN ROBERTSON, performed in U.S.A.

Florimel. (1) The 'Maid in the Mill' in BEAUMONT and FLETCHER's comedy so named (q.v.). (2) A servant to *Benvenuto* in MASSINGER's 'Fatal Dowry' (q.v.). (3) A maid of honour to DRYDEN's 'Secret Love' (q.v.).

Florimela. A pastoral, "presented by the Queen's commandment before the King at Whitehall," and printed in 1583.

Florinda. Daughter of *Alonso* in SHIEL's 'Apocrite' (q.v.). See *PISCARA*.

Florio. (1) Brother to *Sharras* in SHIEL's 'Traitor' (q.v.). (2) A character in 'The Dog of Montargia' (q.v.). There is a Count *Florio* in KNOWLES's 'Wife' (q.v.), and a Don *Florio* in GORDON's 'Naval Cadets' (q.v.).

Florimel. (1) Son of the King of Bohemia in 'The Winter's Tale' (q.v.), and in W. BACON's burlesque, 'Pordita' (q.v.). (2) The Prince in PLANCHÉ's 'King of the Pomecks' (q.v.).

Florisel and Perdita. See *WINTER'S TALE*.

Florodora. A two-act musical comedy, plot and dialogue by "OWEN HALL," music by Leslie Stuart, first performed at the Lyric Theatre, London, November 11, 1899, with Miss Kate Greene as *Dolores*, Miss K. Oller as *Angela*, Miss Ada Beave as *Lady Holbrooke*, W. Edmon as *Anthony Truodipunch*, C. E. Stevens as *Cyrus O'Flinn*, Edgar Stevens as *Captain Demogel*, and Melville Stewart as *Lord Alarwood*, first produced in America at the Hyperion Theatre, New Haven, Ct., November 5, 1900; first performed in New York, at the Casino, November 12, 1900, performed in the English provinces and London suburbs, with Miss Amy Angarde as *Dolores*, Miss Adrienne Angarde as *Angela*, Miss Nellie Murray as *Lady Holbrooke*, Edward Lewis as *Truodipunch*, and Leonard Russell as *Alarwood*.

Flourence, Mrs. A woman of the town in WYCHERLEY's 'Gentleman Dancing Master' (q.v.).

Flourish. The name of two characters, father and son, in HOLMAN's 'Abroad and at Home' (q.v.).

Flower, Francis. See *MISFORTUNES OF ARTHUR*.

Flower Girl (The); or, The Convict Marquis. A play by THOMPSON TOWNSEND, first performed at the Surrey Theatre, London, about 1835; revived at the

City of London Theatre in July, 1855, with W. Cranwick as *Cranen*—'The Flower Girl'—a comic opera in one act, by J. PARRY-COLE, Bijou Theatre, Baywater, June 25, 1851.

Flower Makers and Heart Breakers: a Tale of Trials and Temptations. A drama in three acts, by C. H. HAZLEWOOD, Gresham Theatre, London, October 7, 1899.

Flower of the Flock (The). A comedy in three acts, by MARK MELFORD, first performed at Grimsby, April 6, 1883.

Flowerdale, Sir John. Father of *Charles* in SICKENSTAFF's 'Lionel and Clarissa' (q.v.). There is a Mrs. *Flowerdale* in OXENFORD's 'Doubtful Victory' (q.v.).

Flowers grew Fairer then (The). A play in one act, by SCOTCH VANA, Borkslay Lyceum, New York, February 13, 1894.

Flowers of the Forest (The). A play by J. B. BUCKSTONE (q.v.), first performed at the Adelphi Theatre, London, on March 11, 1847, with Madame Celeste as *Cynthia* (a gipsy girl), Mrs. Fitzwilliam as *Starlight Bess*, Miss Woolgar as *Lamont* (a gipsy boy), O. Smith as *Ismael* (father of *Cynthia*), Wright as *Champ John* (an itinerant brewer), and Paul Bedford as the *Strachan* (a thief); produced at New York in 1847, with Miss F. Wallace as *Cynthia* and Mrs. Winstanley as *Starlight Bess*; revived at the Marybone Theatre in 1871, and at the Britannia in 1884.

Floyd, Aurora. See *AURORA FLOYD*.

Floellen, the Weidman, in SHAKESPEARE's 'Henry V.' is, in Hazlitt's view, "the most entertaining character in the piece. He is good-natured, brave, choleric, and potent. His parallel between Alexander and Harry of Monmouth, and his desire to have 'some disputations' with Captain Macmorris on the discipline of the Roman wars, in the heat of the battle, are never to be forgotten."

Fluff; or, A Clean Sweep. A "wild absurdity" in three acts, by J. P. M'ANDIA, first performed at Leicester, August 1, 1881.

Fluke, Jeremiah, in B. WATSON jun.'s 'Behind Time' (q.v.).

Fluke, in H. J. BYRON's 'Hundred Thousand Poems' (q.v.).

Flurry, in RYNDOLDS and ANDREWS' 'Better Late than Never' (q.v.).

Flute. The hollow-sounder in 'A Midsummer Night's Dream' (q.v.).

Flutter, in Mrs. COWLEY's 'Bellic's Stratagem' (q.v.), is "a good-natured, insignificant creature," given to blundering little tactics. (S and S) There are characters of the same name in H. WIGAN's 'Taming a Truant' (q.v.) and J. B. COOPER's 'All for Love' (q.v.). (4) *Sir Fugling Flutter* is the "Man of Mode" in ESTHER'S

comedy so named (q.v.). Dean Lockier described the character as an exact portrait of the author (S. de Henry and Lady Flutter figure in Mrs. SHERRIDAN'S 'Discovery' (q.v.).

Fly and the Web (The). A comedietta in two acts by A. C. THORNTON (q.v.), suggested by Scribner's 'Le Gardien', and first performed at the Strand Theatre, London, in February 1906.

"Fly, fly, you happy shepherds, fly!" First line of a song in VANBENTON'S 'Provoked Wife' (q.v.).

*"Avoid falling's charms,
Nature, who formed her eyes of fire,
Of her compound hat beamed."*

Flying Colours. See CUPID IN CAMP.

Flying Dutchman (The). This famous legend has been made the subject, in England, of the following dramatic pieces: (1) 'The Flying Dutchman', a drama in three acts by E. FITZPATRICK performed at the Adelphi Theatre, London, in June, 1825, with T. P. Cooke as *Vanderdecken*, J. Reeve as *Von Bommel*, Wrench as *Toby Larnish*, Terry as *Captain Peppercorn*, afterwards revised with "O" Smith as *Vanderdecken*, Yates as *Toby Larnish*, and Mrs. Fitzwilliam as *Estelle*, revived at the Adelphi Theatre in June, 1856, with Mme. Celeste as *Vanderdecken*, Wright as *Von Bommel*, Webster as *Toby*, Selby as *Peppercorn*, Miss Kate Kelly as *Lucy*, and Miss Mary Keeley as *Estelle*, produced in New York in 1827. [It was this drama which, witnessed in London by Heinrich Heine, suggested to that writer the idea of *Vanderdecken* being saved by a woman's love—the idea on which Wagner founded his music drama.] (2) 'The Flying Dutchman', a pantomime by G. CONQUEST and H. SEELY, Grecian Theatre, London, December 24, 1828. (3) 'The Flying Dutchman, or, The Demon Seaman and the Lass that loved a sailor', a burlesque by WILLIAM BROWN (q.v.), Royalty Theatre, London, December 2, 1828, with F. Hewar as *Vanderdecken*, Miss M. Oliver as *Donna Fern* (the "lass") and other characters by Miss Kate Bishop, Miss Charlotte Saunders, E. Danvers, etc. (4) 'The Flying Dutchman', Wagner's opera in three acts, first performed with an English libretto (by JOHN P. JACKSON) at the Lyceum Theatre, London, in October, 1876, with C. Santley as *Vanderdecken*, F. C. Packard as *Eric*, J. W. Turner as the *Steersman*, Miss Lucy Franklin as *Mary* and Miss Torriani as *Senta*, revived at Her Majesty's Theatre in February, 1882, with Mme. Valeria as *Senta*, W. Ludwig as *Vanderdecken*, and F. Packard as *Eric*. (5) 'Vanderdecken' (q.v.), by W. G. WILLS and PERCY FITZGERALD, June, 1878. (6) 'The Flying Dutchman', a burlesque by R. REED, first performed at the Prince of Wales's Theatre, Liverpool, in 1883. (7) 'The Flying Dutchman', a play by CHARLES HARRIS, performed in U.S.A. See LYING DUTCHMAN, THE.

Flying from Justice. A melodrama in five acts, by MARK MITCHELL, first performed at Southampton, May 20, 1860, produced (in four acts) at Sadler's Wells, June 15, 1861.

Flying Scud (The); or, A Four-legged Fortune. A play by DION BOUTONNET (q.v.), first produced at the Holborn Theatre, London, on October 6, 1866, with G. Blake as *Tom Meredith*, G. Neville as *Captain Goodge*, E. Garton as *Colonel Mulligan*, G. Hewar as *Adel Goshing*, J. Voltaire as *Mo Dams*, Westland as *Chouser*, Miss C. Saunders as *Rob. Buckeye*, Miss F. Josephs as *Lord Woodlee*, Miss M. Barrett as *Ned Camps*, Miss J. Phillips as *Julia Latimer* and Miss H. Foote as *Katie Redout*. Miss Ada Helian has appeared in America as *Julia Latimer*. (A Sala suggests that Boucicault was indebted to August H. Reisch's 'Clement Lorimer, or, The Book with the Iron Clamps'.

F. M. Julius Caesar; or, The Irregular Rum'un. An "operatic burlesque drama" in three acts, by F. H. HAYWARD, first performed at the Royalty Theatre, London, September 7, 1870, with Miss Henrietta Russell as *Calpurnia*, Miss E. Sawyer as *Brutus*, Fred Sullivan as *Tronchius*, Alfred Bush as *Smith* (a British head), A. Wood as *Brutus*, C. P. Flockton as *Caesar* and *Brutus* in the title part. This piece is not a burlesque of Shakespeare's tragedy, but an extravaganza with a plot of its own, based on the bare fact of Caesar's invasion of Britain, and setting forth the love affairs of *Caesar* and *Calpurnia* (also beloved by *Brutus*).

Foggerty's Fairy. A fairy comedy in three acts, by W. S. GILBERT (q.v.), first performed at the Criterion Theatre, London, on December 1, 1888, with C. Wyndham as *Frederick Foggerty*, Miss Lina Baker as the *Fairy*, Rev. G. and other characters by G. Giddens, W. Blakeley, A. Maltby, H. H. Astley, A. W. Benson, Miss M. Burke, Miss K. Burke, Miss M. Daly, Mrs. Alfred Mellon and Mrs. John Wood. "The idea is that of a man, who, by supernatural aid, overcomes the irrefragableness of the past. To avoid unpleasant consequences, he 'obliterates' a part of his past life. But in the process another set of events is substituted for those which actually occurred. He finds himself hampered as much as ever by the consequences of this new past, and from these difficulties the action is evolved."

Foggy Day (A). A comedietta in one act, by M. E. MORAND, Theatre Royal, Belfast, July 23, 1900.

Foible. Woman to Lady Wickfort in CONGREVE'S 'Way of the World' (q.v.).

Foigard. A French priest in FAUCONNET'S 'Heaux-Stratagem' (q.v.).

Foiled. (1) A drama in four acts by O. W. CORNWISH performed at Birmingham, Conn., January 25, 1871. (2) A comedy-drama in three acts, by H. W. WILLIAMSON,

first performed in Ireland: produced at Portsmouth May 4, 1882. (3) A drama in three acts, by W. HICKLAND, St. George's Hall, London, October 23, 1890. (4) A "dramatic episode" by J. R. ALBERTON, Globe Theatre, London, October 10, 1891. Foiled by Fate: a drama in four acts, by JOHN DARTMOUTH, West London Theatre, October 22, 1900.

Foist. A lawyer in 'The Apparition' (q.v.).

Foix, Gaston de, figure in BOUCCALLIER'S 'Woman' (q.v.).

Folâtre, Count, in O'HARA'S 'April Day' (q.v.), is in love with and eventually marries Cephas.

Folbach. The Governor in 'Palka' (q.v.).

Follie Farine. A drama adapted by W. AYNDALY from OUIDI, a novel so named, and first performed at Bishop Auckland, March 10, 1864, produced at Radier's Wells, October 18, 1864, with Miss Marie Forde in the title part.

Follies of a Day (The); or, **The Marriage of Figaro.** A comedy adapted by THOMAS HOLCROFT (q.v.) from Beaumarchais' 'Mariage de Figaro', and first performed at Covent Garden on December 14, 1764, with the author as Figaro, Lewis as Count Almaviva, Mrs. Bates as the Countess, Miss Young as Susan (her maid), Mrs. Webb as Marcelina, and other parts by Edwin Gaske, Wewitzer, Mrs. Martyn, and Miss Wewitzer. On the second and subsequent nights, Figaro was represented by Hounier, for whom it had been designed. "This comedy is a sequel to the 'Spanish Barber' [q.v.]. It begins on the day in which Figaro and Susan are to be married. The Count's love for the Countess had abated. He wants to seduce Susan. Marcelina sues Figaro for a marriage contract. Figaro turns out to be the son of Dr. Bartholo and Marcelina. At the conclusion he marries Susan' (Gleeson). Not being able to obtain a copy of Beaumarchais' play, Holcroft attended several performances of it in Paris, and, with the help of a friend, memorized it, producing the adaptation within a month. See his 'Memoirs' (1810). Reduced to three acts, 'The Follies of a Day' was revived at Drury Lane in 1799, "it then became an excellent afterpiece."

Follies of a Night (The). A comedy in two acts, by J. R. PLANCHE, adapted (according to one authority) from "Charlotte," and first performed at Drury Lane on October 5, 1841, with C. J. Matthews as Pierre Paul, H. Compton as Dr. Brulgentraft, Hudson as the Duke de Chartres, Miss Turpin as Adèle Dural, and Miss Vestris as the Duchess de Chartres. Planché's adaptation was made the basis of a piece by H. J. Byron and H. B. Farnie called 'Enlèvement' (q.v.), produced at the Strand in November, 1882. Fitted with lyrics by GEORGE MURKIN and music by Michael

Dwyer, it was performed at West Norwood in May and at the Parkhurst Theatre, London, in June, 1882, under the title of 'The Duke's Diversion', and with Miss Leeson Bramham in the principal female part. Reconstructed by SCOTT MARBLE, 'The Follies of a Night' has been played in America under the title of 'The Masquerade'.

Follies of Fashion (The). A comedy in five acts by the Earl of GLENALL, Drury Lane, November 29, 1829, with a cast including Wallace as Lord Splashton, Jones as Sir Harry Lureall, Miss Morlaunt as Lady Splashton, Miss Fancit as Lady Mary Fretful, Mrs. Glover as Mrs. Counter, and Mrs. Orger as Jenny Trunket.

Follies of the Day (The); or, **Past Life.** A drama in four acts, by H. P. GRATTAN and JOSEPH ELPHIN, first performed at Bristol, October 16, 1887; produced at the Pavilion Theatre, London, July 9, 1883.

Follins. A comedy in four acts, adapted by AUGUSTIN DALY from Sardou's 'Maison Neuve', and first performed at the First Avenue Theatre, New York, January 27, 1874, with Miss Ada Lynn in the title part, and other roles by D. H. Harkins, C. Fisher, Louis James, J. Lewis, W. Davidge, G. Parker, Miss F. Davenport, Miss S. Jewett, and Mrs. G. H. Gilbert.

Follow the Leader. A comeliotta by C. M. RAE (q.v.), first performed at the Charing Cross Theatre, London, on April 12, 1873.

Folly as it Flies. A comedy in five acts, by FREDERICK REYNOLDS, first performed at Covent Garden in October 1801, with Lewis as Tom Tick Munton as *Peter Postobit*, Simmons as *Dr. Infatigable*, and other parts by Murray, Miss Murray, H. J. Huston, Whitfield and Mrs. Gibbs. The folly is that of *Lady Melmoth*, whose extravagance has ruined her husband and leads to other evils, all happily overcome at the end.

Folly figures in H. J. BYRON'S 'George de Barnwell' (q.v.).

Fond Husband (The); or, **The Plotting Sister.** A comedy by THOMAS D'URFEE (q.v.), performed at Dorset Garden in 1676 with Nokes as *Bubble*, Leigh as *Fumble Smith* as *Rashley*, Harris as *Ranger*, Sandford as *Ser. Roger Petulant*, Jevon as *Sneak* (his nephew), Mrs. Barry as *Emilia* (*Bubble's* wife), Mrs. Marshall as *Maria* (his sister), etc. *Bubble* is "the fond husband," to whom *Emilia* is unfaithful (with *Rashley*). *Maria*, who is in love with *Rashley*, plots with *Ranger* against *Emilia*.

Fondlewife. An uxorious tanker in CONGREVE'S 'Old Bachelor' (q.v.).

Fondlove, Sir William. An old baronet in KNOTTS'S 'Love Chase' (q.v.), who prides himself upon his youthful vigour, and marries a widow of forty.

Fontainebleau; or, **Our Way in France.** A comic opera by JOHN O'KEEFE,

performed at Covent Garden in November, 1784, with Lewis as *Lackland*, Quick as *Lapoche* (a tailor), Edwin as *Sir Shenkin ap Griffin*, Wewitzer as *Colonel Epauvette*, etc. The piece satirized the then fashionable fondness for residing or travelling in France.

Fontainville Forest. A play in five acts, founded by JAMES BOADEN on Mrs. Radcliffe's novel, 'The Romance of a Forest,' and performed at Covent Garden in 1794, with Farren as the *Marquis of Montault*, Pope as *Lamotte*, Mrs. Pope as *Adeline*, etc.

Fontanges, Marie de. The heroine of TOM TAYLOR'S 'Plot and Passion' (q.v.).

Fontenelle. A play by HARRISON GREY FISKE and MINNIE MADDERN FISKE, performed in U.S.A.

Fontenoy. A play by H. G. DONNELLY, performed in U.S.A.

Fool and His Money (A). A comedy in three acts, by H. J. BYRON, first performed at the Globe Theatre, London, on January 17, 1878, with J. L. Toole as *Charles*, E. Righton as *Brabazon Vandeleur*, W. Herbert as *Percival Ransome*, H. Westland as *Milligan*, Miss E. Meyrick as *Kate Vandeleur*, and Miss E. Johnstone as *Mary Draper*.

Fool (The). A farce by Captain TOPHAM, first performed at Drury Lane in February, 1785.

Fool (The), in 'King Lear,' is, in Professor Brandes' opinion, "the best of Shakespeare's Fools, mordantly witty, marvellously ingenious. He is the protest of sound common-sense against the foolishness of which Lear has been guilty, but a protest that is pure humour; he never complains, least of all on his own account. Yet all his foolery produces a tragic effect. And the words spoken by one of the knights, 'Since my young lady's going into France, sir, the fool hath much pined away,' atone for all his sharp speeches to Lear. Amongst Shakespeare's other master-strokes in this play must be reckoned that of exalting the traditional clown, the buffoon, into so high a sphere that he becomes a tragic element of the first order. In no other play of Shakespeare's has the Fool so many proverbial words of wisdom." See CLOWNS, and SHAKESPEARE'S FOOLS.

Fool of Fortune (A). A play by MARTHA MORTON, first performed at Louisville, Kentucky, November 14, 1896, with William H. Crane in the chief part; first produced in New York at the Fifth Avenue Theatre, December 1, 1896.

Fool of the Family (The). A comedy in three acts, by FERGUS HUME, first performed at the Duke of York's Theatre, London, January 30, 1896, with a cast including C. Cartwright, H. B. Irving, R. Pateman, Miss Gertrude Kingston, and Miss Lena Ashwell.

Fool turn'd Critick (The). A comedy by T. D'URFEY (q.v.), acted at the Theatre

Royal in 1678. *Trim* is the Fool turned Critic. "D'Urfey wrote this part as a satire on playhouse critics and pretended town wits" (Genest). Among the other characters are *Old Winelove* and *Small Wit*.

Fool would be a Favourite (The); or, The Discreet Lover. A tragic-comedy by LUDOWICK CARLELL, printed in 1657. The Fool is one *Gudgen*, a yeoman's son; the Discreet Lover is one *Philanthus*, enamoured of *Aurelia*, who, after pretending to slight him, marries him.

Fool's Errand (A). A play by LEO DIETRICHSTEIN, first performed at the Fifth Avenue Theatre, New York, June 6, 1895.

Fool's Mate. A play in one act, by F. W. BROUGHTON, first performed at Toole's Theatre, London, December 12, 1889; revived at the Avenue Theatre, February 1, 1890.

Fool's Opera (The); or, The Taste of the Age. By "Matthew Medley" (possibly ANTONY ASTON), printed in 1731.

Fool's Paradise. A comedy by PAUL MERIT and ALFRED MALTBY, first performed at West Hartlepool, January 20, 1879, with a cast including Miss Susan Rignold, Miss Georgina Robertson, Mark Moss Mellor, C. Cooper, etc.—'A Fool's Paradise:' a play in three acts, by SYDNEY GRUNDY, first performed on October 7, 1887, at Greenwich, under the title of 'The Mousetrap,' with E. Gurney as *Lord Normantower*, J. Beauchamp as *Sir Peter Lund*, Sidney Hayes as *Philip Selwyn*, R. Courtneidge as *Tom Verinder*, Miss Helen Forsyth as *Kate Derwent*, Miss Annie Irish as *Beatrice Selwyn*, and Miss Clara Jecks as *Mildred Selwyn*, and first performed in America, under the same title, at Wallack's Theatre, New York, on October 11, 1887, with Osmond Tearle as *Normantower*, Charles Groves as *Sir Peter*, E. D. Ward as *Philip*, Sam Sothern as *Verinder*, Miss Coghlan as *Kate*, Miss Gerard as *Beatrice*, and Miss Enid Leslie as *Mildred*. As 'A Fool's Paradise,' the play was produced at the Gaiety Theatre, London, on the afternoon of February 12, 1889, with E. W. Gardiner as *Normantower*, T. N. Wenman as *Sir Peter*, H. B. Conway as *Philip*, R. Saunders as *Verinder*, Miss Kate Rorke as *Kate*, Miss Gertrude Kingston as *Beatrice*, and Miss Mary Collette as *Mildred*; revived at the Garrick Theatre on January 2, 1892, with F. Kerr as *Normantower*, J. Hare as *Sir Peter*, H. B. Irving as *Philip*, Gilbert Hare as *Verinder*, Miss Olga Nethersole as *Beatrice*, Miss Beatrice Ferrar as *Mildred*, and Miss K. Rorke as *Kate*; produced in America at the Tremont Theatre, Boston, May 16, 1892, and at the Star Theatre, New York, December 12, 1892; revived in the London suburbs and the English provinces in the spring of 1901, with Miss Kate Rorke as *Beatrice Selwyn*.

Fool's Preferment (A). See NOBLE GENTLEMAN, THE.

Fool's Revenge (The). A play in three acts, by Tom Taylor (q.v.) suggested by Victor Hugo's *Le Renard*, and first performed at Sadler's Wells on October 15, 1859, with A. Phelps as *Bartuccio* (the fool), Miss C. Heath as *Ferdinand* (his daughter), H. Marston as *Isabella Manfredi* (Lord of Faenza), W. Belford as *Isidore de Focis* (a noble), C. Seyton as *Bernardo Accolti*, F. Robinson as *Servino de Focis* (a poet and improvisator), Mrs. H. Marston as *Beatrice*, *Bartuccio's* servant, Miss Atkinson as *Francesca*, *Bartuccio's* wife, *Isabella Manfredi*, and other parts by Miss C. Payton, Miss C. Hill, T. C. Harris, etc. Mr. Tom Taylor, wrote Henry Morley has transformed the nightmarish story into a wholesome English nature-play. The character of the poet is entirely altered. The drama is, in fact, "an original play, well designed and written with all care. The piece was first performed in America in 1864, with Edwin Booth as *Bartuccio*, making its first appearance in New York at the Old Edwards in March 1866, with Booth as before and Miss Kate Wytting as *Ferdinand*. It was revived at the Queen's Theatre, London, in December 1866, with Wytting as *Bartuccio*, Mrs. Komahy as *Francesca*, C. Rignold as *Manfredi*, Miss C. Parnfort as *Francesca*, Mrs. H. Van denburgh as *Isabella*, F. Charles as *Focis*, C. W. Cartwright as *Accolti*, C. Cartwright as *de Focis*, etc. The role of *Bartuccio* was written, in the first place, for F. Robinson (q.v.). See the *Theatre* magazine for December 1866.

Foole, Sir Amorous Is. in BEN JONSON'S *Epicoene* (q.v.).

Foole, Shakespeare's. "The Fool of the Elizabethan drama," says A. W. Ward "was the best representative of that figure of mere negation, the Vice of the moralities. The fool had not necessarily any more real connection with the plot of a play than his namesake at court or in a gentleman's house had with the state or family counsels, which he had the privilege of subjecting to his personal view of criticism. Yet with how wonderful a skill as a player found for this hybrid element, half in and half out of the action in a wide variety of Shakespeare's plays! In *King Lear*, the fool takes an integral part in the action naturally representing the last remnant of the following of the ill-used King. In *As You Like It*, *Twelfth Night*, etc. we again have the Foole proper, fulfilling their function, which, according to Coleridge's expression in some measure is that of the ancient Chorus but which may be more correctly defined as that of moral commentators on the regular action of the comedy of human life. But not one of Shakespeare's Foole—and hardly one of his Clowns—fails to reveal some

thing at least of a human individuality of his own" (*English Dramatic Literature*).

"Foole had ne'er less grace in a year," First line of the fool's song in act I. sc. 4 of *King Lear*.

"Foole, they are the only nation," First line of a song in Jonson's *Volpone* (q.v.).

"Your best is your great ones a darning,
And your best sport and pleasure."

This song seems to have suggested the fool's ditty in SMILLEY'S *Bird in a Cage*.

Football King (The). A drama in four acts, by GEORGE QUAY, Elephant and Castle Theatre, London, July 13, 1860.

Foots, John B. Actor and theatrical manager, died 1888; some time lessee of the Rochdale Theatre.

Foots, Lydia Alice (real name, Legge). Actress, born 1844 (?), died May, 1887, niece of Mrs. Keeley, made her professional debut as a child at the Lyceum, London, on April 1, 1861, as *Edwina* in *A Chain of Events*. In 1866 she appeared at the Victoria as *Richard* in *The Vendetta*, and at the Olympic as *May Edwards* in *The Ticket-of-Leave Man*. Her first original part (as an adult) appears to have been *And* in *The Hidden Hand*, at the Olympic in 1864. At the same theatre she was the first representative of *Miss Maryrose* in *The Settling Day* (1866) and *Clara* in *The Froun Deep* (1866). She was the original *Clara* in *Hunted Down*, at the Prince's, Manchester, in August, 1866. At the Prince of Wales's, London, she "created" *Ninorah* in *Prometheus* (1866), *Esther* *Esther* in *Caste* (1867), *Mrs. Kettling* in *How She Loves Him* (1867), and *Amenda* in *Play* (1867). She was the first *Midred* and *Alice* in *Blow for Blow* at the Holborn in 1868. At the Globe she was the original of the heroine of *Minnie* and *Program* (1869), and of the title character in *Phileas* (1870). Other parts of which she was the first performer were those of the heroine in *The Odds*, and *Madame D'Arnyes* in *Jemshel* (Holborn, 1870), *Ann Spilster* in *Man and Wife* (Prince of Wales's, 1873), *Sophie* in *Halliday's Nicholas Nickleby* (Adelphi, 1873), *Anna* in *The Danischeffs* (St. James's, 1877), *Nidge* in *Remond* (Adelphi, 1878), *Kitty* in *The Old Maid* (Adelphi, 1880), *Ellen* in *Pluck* (Drury Lane, 1880), *Zaydee* in *Freedom* (Drury Lane, 1881), *Mrs. Rogers* in *The Opal Ring* (Court Theatre, 1881), and *Mrs. North* in *Park Lane* (1881). Various revivals in London between 1865 and 1880 showed her successfully as *Maria* in *Twelfth Night*, *Mary Thornberry* in *John Bull*, *Letitia Emily*, *Grace Harbaway*, *Helen* in *The Hunchback*, *Amy Roberts*, and *Nelly O'Neill* in *Green Bushes*. In 1885 Henry Morley described her as "Miss Lydia Foots, known to be apt for serious and earnest parts, who has sometimes aided in her voice and speech in her face." See his *Journal of a London Playgoer*; also

In Boswell's 'Johnson' we read: "*Boswell*: 'Foote has a great deal of humour.' *Johnson*: 'Yes, sir.' *Boswell*: 'He has a singular talent for exhibiting character.' *Johnson*: 'Sir, it is not a talent, it is a vice; it is what others abstain from. It is not comedy, which exhibits the character of a species; it is farce, which exhibits individuals.'" T. Davies ('Life of Garrick') is severe upon Foote's performances in legitimate comedy, asserting that he "was a most despicable player in almost all parts but those which he wrote for himself." Colman, in his 'Random Records,' says of Foote that "The paradoxical celebrity he maintained upon the stage was very singular; his satirical sketches were scarcely dramas, and he could not be called a good legitimate performer. Yet there is no Shakespeare or Roscius upon record who, like Foote, supported a theatre for a series of years by his own acting, in his own writings, and for ten years of the time upon a *wooden leg*!" Genest ('English Stage') holds that "as a dramatic writer Foote stands very high. His comedies have little or no plot, which is a great deficiency; but his dialogue is superior to that of most other authors; it abounds with wit, humour, and satire. . . . He boldly attacked vice in the higher orders of life, and his plays contain a history of the follies, customs, and corruptions of the age in which he lived. . . . Though he sometimes turned an inoffensive person into ridicule, yet he seldom or never made a *severe* attack on any character that either met with public respect or deserved to do so." See the 'Memoirs of Samuel Foote,' by William Cooke (1808), Tate Wilkinson's 'Memoirs' (1790), and 'Wandering Patentee' (1795), O'Keefe's 'Recollections' (1826), Galt's 'Lives of the Players' (1831), Forster's 'Historical and Biographical Essays' (1858), and Lowe's 'English Theatrical Literature' (1888).

Footlights. A comedy-drama by J. SHENTON, Theatre Royal, Doncaster, September 25, 1872.

Footman (The). An opera, performed at Goodman's Fields in 1732.

Footmarks in the Snow. A drama in three acts, by E. TOWERS, City of London Theatre, October 14, 1867.

Foppington, Lord, the ennobled *Sir Novelty Fashion* (q.v.), figures successively in VANBRUGH'S 'Relapse' (q.v.), CIBBER'S 'Careless Husband' (q.v.), SHERIDAN'S 'Trip to Scarborough' (q.v.), and BUCHANAN'S 'Miss Tomboy' (q.v.).

For a Child's Sake. A domestic drama in four acts, by HENRY HERMAN and MONTAGUE TURNER, founded on the former's play called 'Caryswold' (q.v.), first performed at the New Theatre, Cambridge, January 2, 1899; Surrey Theatre, London, December 4, 1899.

For a Life. A drama in four acts, adapted by J. J. MC'CLOSKEY from Marcus Clarke's novel, 'His Natural Life,' and first

performed at the Queen's Theatre, Manchester, July 19, 1886.

For Auld Lang Syne. A drama in four acts, by SEYMOUR HICKS and FRED G. LATHAM, first performed at the Lyceum Theatre, London, October 6, 1900, with a cast including Leonard Boyne, W. Mollison, J. H. Barnes, W. L. Abingdon, Miss Fanny Brough, Miss Lily Hanbury, Miss Tilbury, etc.

For Better, for Worse. A drama in four acts, by M. E. BRADDON, suggested by the author's novel, 'Like and Unlike,' and first performed at Whitby, Yorkshire, September 6, 1890.—'For Better or Worse:' a farce in one act, by C. A. MALTBY (q.v.), first performed at Croydon, Surrey, September, 1870.

For Bonnie Prince Charlie. A four-act romantic play, adapted by J. J. CLARKE from François Coppée's play 'Les Jacobites,' and first performed, "for copyright purposes," at the Shaftesbury Theatre, London, January 29, 1897; first performed in America at Pittsburg, Pa., February 4, 1897, with Miss Julia Marlowe and Robert Taber in the chief parts; Wallack's Theatre, New York, February 15, 1897.

For Bonnie Scotland. A drama "adapted and arranged" by ERNEST STEVENS, Grand Theatre, Glasgow, October 12, 1857.

For Charity's Sake. See OUR LOTTIE.

For Claudia's Sake. A three-act comedy-drama by MABEL FREUND-LLOYD, Vaudeville Theatre, London, afternoon of July 2, 1891.

For Congress. A play by D. D. LLOYD, performed at New York in January, 1884, with J. T. Raymond as *General Josiah Limber*.

For Dear Life. A drama in four acts, by W. MUSKERRY (q.v.), Victoria Theatre, London, June 2, 1873.

For England Ho! A "melodramatic opera" in two acts, words by ISAAC POCOCK, music by Sir H. R. Bishop, performed at Covent Garden in December, 1813, with a cast including Farley, Emery (as *Tom Tough*), Incledon, Sinclair, Miss Cooke, Mrs. H. Johnston, Mrs. Davenport, etc.—'For England:' a drama in five acts, by SUTTON VANE, Queen's Theatre, Manchester, February 27, 1893; the Grand, Islington, June 5, 1893.

For Ever. A drama in seven acts, by PAUL MERITT (q.v.) and GEORGE CONQUEST (q.v.), first performed at the Surrey Theatre, London, on October, 2, 1882, with G. Conquest as *Zacky Pastrana*, and Miss B. Titheradge, Miss A. Raynor, Misses L. and H. Claremont, T. F. Nye, and P. Bell in other parts.

For Fair Virginia. See FOR OLD VIRGINIA and VIRGINIA.

For Freedom, Oh! A play by ISAAC FRODOX, performed at the Park Theatre, New York, in April, 1915.

For Gold. A drama in five acts, by ELLIOT GALPER, Opera House, Leicester, April 10, 1882.

For Good or Evil. A play in three acts, by Mrs. A. J. MACDONNELL, Royalty Theatre, London, June 18, 1894.

For Her Child's Sake. A "dramatic spectacle" by MR CHARLES YOUNG, performed by amateurs at Windsor, November 24, 1880, produced at Terry's Theatre, London, March 23, 1900.

For Her Sake. A play adapted from a novel so named, and first performed at Albany, New York, November 21, 1895.

For Honour's Sake. A drama in three acts, by C. H. HAZLEWOOD, Britannia Theatre, London, October 1, 1873.

For King and Country. A drama by EDMUND LETHBRIDGE, Gaiety Theatre, London, May 1, 1883.—**For Queen and Country.** A military drama in four acts, by EVELYN USWORTH, Neath, Ireland, December 26, 1890.

For Life. (1) A drama produced at the Theatre Royal, Bath, May 6, 1871. (2) A play in four acts, adapted by C. P. COGHIAN from 'La Morte Trile' (q.v.) of Paolo Giacometti, and first performed at the Grand Theatre, Leeds, on August 9, 1890, with C. F. Coghlan as Corrado, Arthur Dacre as Don Fernando, E. Price as the Abbe J. D. Beveridge as Doctor Palmieri, Miss Amy Roselle as Rosalia, and Miss M. A. Gifford as Anita, produced, under the title of 'A New Trial' at the Prince of Wales's Theatre (December 14, 1890), with C. F. Coghlan, J. Fernandez, and Miss Roselle as before, C. P. Flockton as the Abbe, Miss Motheran as Annetta, and Mrs. Leigh Murray as Anita.

For Life through Thick and Thin. A drama in two acts, by J. G. TAYLOR, Alexandra Theatre, London, March 7, 1895.

For Love. A drama in three acts, by T. W. ROBERTSON (q.v.), first performed at the Holborn Theatre, London, October 5, 1867, with H. J. Montagu as Lieutenant Terry, E. Price as John Wyse, Wildicomb as Humma, Mrs. Stephens as Mrs. Mont-Authorhault, Miss Henrade as Nabel Wardyn, and other parts by Miss J. Willmore and Miss Charlotte Saunders.

For Love and Liberty. A play by MALCOLM WATSON, performed at the Union Square Theatre, New York.

For Love of Prim. A play in one act, by EDEN PHILLIMOTT, Court Theatre, London, January 24, 1860.

For Love or Money. A comedy in three acts, by ANDREW HALLIDAY (q.v.), first performed at the Vaudeville Theatre, London, on April 16, 1870, with Miss Ada Cavendish as Mrs. Darlington, Miss Amy

Fawcett as Jennina, Henry Irving as Alfred Slummington, H. J. Montagu as George Anderson, G. Honey as Major Buncombe, etc.

For Money. A play by AUGUSTUS THOMAS and CLAY M. GREEFF, first performed at Cleveland, Ohio, November 26, 1891.

For Old Sake's Sake. A play in one act, by A. HERMAN GRANGE, Pavilion Theatre, Edinburgh, May 7, 1896.

For Old Virginia. A play in one act, by HENRY HERMAN (q.v.), Grand Theatre, Islington, June 4, 1891. See FOR FAIR VIRGINIA.

For Queen and Country. (1) A play by J. A. FRASER, jun., performed in U.S.A. (2) A play by EVELYN USWORTH (Mrs. J. R. Ashley).

For Sale. A drama in three acts, by JOHN THOMAS DOUGLASS, jun., Standard Theatre, London, February 3, 1899.

For the Colours. A drama by W. A. BRAHNER, Metropole Theatre, Manchester, August 14, 1899.

For the Cross; or, The Dawn of Christianity. A religious drama in three acts, words by JOHN LESTER, music by F. C. L. White, Nevan, Ireland, July 10, 1898.

For the Crown. (1) A romantic drama in four acts, translated by CHARLES RENAUD from the 'Pour la Couronne' of Francois Coppee (Ordon, Paris, January, 1895), and first performed at Palmer's Theatre, New York, on February 11, 1896, with Edward Vroom as Constantine, Miss Rose Coghlan as Basilide, and Miss Maud Harrison as Militta. (2) A play in four acts, translated into blank verse and into prose, and adapted by JOHN DAVISON from the 'Pour la Couronne' of Coppee, and first performed at the Lyceum Theatre, London, on February 27, 1896, with J. Forbes Robertson as Constantine, Charles Dalton as Prince Michael, W. Mackintosh as Ibrahim, Ian Robertson as Stephen, Miss Winifred Emery as Basilide, Miss Sarah Brooke as Anna, Mrs. Patrick Campbell as Militta, etc.

For the Czar. A tragedy in one act, by PERCIVAL H. S. SYKES, Strand Theatre, London, November 3, 1895.

For the Honour of the Family. A comedy drama in three parts, adapted from Emile Augier's 'Mariage d'Olympe' (Paris Vaudeville July 17, 1851), and produced at the Comedy Theatre, London, June 10, 1897.

For the Honour of Wales. An anti-masque, by BEN JONSON (q.v.); "a facetious intermixture of Welsh local patriotism and loyalty" (Ward).

For the King. An historical drama in four acts, by WALTER HOWARD and SYDNEY T. PHASE, Grand Theatre, Geydon, March 27, 1899. Elephant and Castle Theatre, London, February 26, 1900.

For the Old Love's Sake. A play in three acts, by STANLEY RODGERS and H. K. HASTINGS, March 17, 1884; Royalty Theatre, London, May 25, 1886.

For the Sake of a Woman. A melodrama in four acts, by J. HEWSON, Pavilion Theatre, London, September 24, 1900.

For Valour. A "love story" in one act, by CHARLES G. FAWCETT, York, October 16, 1891.

For Wife and State. A play in three acts, by ELLEY LANCASTER WALLIS and J. W. BOUTLIER, Lyceum Theatre, Edinburgh, October 19, 1883, with Miss Wallis as *Anna*, and other parts by Louis Calvert, W. H. Pennington, etc.

Forbes, Norman. Actor, born 1858, made his first public appearance at the Gaiety Theatre, London, in 1875, as *Sir Henry* in *Guildford* in 'Henry VIII'. He went thence to Drury Lane, where he was in the original cast of W. G. Wills's 'England in the Days of Charles II' (1877), and to the Court, where he was the first *Moore* in the same author's 'Olivia' (1878). In 1879 he began a connection with the Lyceum, which lasted till 1887, and during which he 'created' the part of *Sir Alarcio* in 'Iolanthe' (1880), besides figuring as *Lorenzo*, *Gratiano*, *Wulford* in 'The Iron Chest', *Fainwold* in 'Raising the Wind', and *Winkle* in 'Pickwick'. In 1891 at the Court, he was the first *Pedro* in Wills's 'Juana', in 1893, at the Prince of Wales's, the original *Gringore* in W. G. Wills's adaptation so named (p. 1), and in 1894 the *Ree*, *Ned Ross* in Gilbert's 'Brantingham Hall' at the St. James's. In 1899 he was acting in America. In 1900 he was the *First Lord* in a revival of 'As You Have It' at the St. James's, London. He became in January, 1901, lessee for a time of the Gaiety Theatre, where he brought out the American piece called 'All the Comforts of Home' (p. 2), himself figuring as *Alfred Hastings*. At the Lyceum, in 1900, he was one of the murderers in the revival of 'Richard III'. He began in March, 1900, a season at the Adelphi, during which he produced his 'Man in the Iron Mask' (p. 3), with himself in the title part. In a revival of 'Twelfth Night' at Her Majesty's in 1901, he was the *Sir Andrew Aguecheek*, and he was in the original cast of 'The Twin Males' at the Duke of York's Theatre (1902). With the Hon. Stephen Coleridge, he wrote a dramatic version of Hawthorne's 'Scarlet Letter' (p. 4), in which he played *Roger Chillingworth* (1904).

Forbes-Robertson, Johnston. See ROBERTSON, J. FORBES.

Forbidden Fruit. (1) A drama in four acts adapted by F. M. Ashurst from August's 'Paul Forester', and first performed at Liverpool, June 7, 1890, produced at the Lyceum Theatre, London, November 8, 1890, with T. F. Coghlan as *Adolphe de Brauboury*, and other parts by Miss Beatrice Shirley, Brandon Ellis, etc. (2) A comedy in three acts, adapted by

DION BOUTICAULT from 'Le Premier Coup de Canif', and first performed at Wallack's Theatre, New York, produced at Liverpool, October 22, 1877, at the Adelphi Theatre, London, on July 2, 1880, with J. G. Taylor as *Sergeant Buster*, R. Pateman as *Calo Dore*, Miss Pateman as *Mrs. Dore*, Miss Helen Barry as *Mrs. Buster*, Miss Marie Williams as *Zulu*, and Miss C. Jecks as *Mrs. Julia Perkins*, revived at the Vaudeville Theatre, London, May 6, 1893. See MRS. PONDREASTLY'S PART.

Forbidden Love. A drama by WEST DICKES, Duke's Theatre, London, May 21, 1877.

Force of Calumny (The). (1) A play translated from Kotzebue by ANNE PLUMPTRE, and printed in 1799. (2) A play adapted by W. DILLON from Kotzebue, and produced in New York, in February, 1809.

Force of Fashion (The). A comedy (from the French) attributed to H. MARCENIZ, performed at Covent Garden on December 5, 1789.

Force of Friendship (The). A tragedy by CHARLES JOHNSON (p. 5), acted at the Haymarket in 1710.

Force of Nature (The). A play in two acts, adapted by T. J. THACKERAY (p. 6), and brought out at the Haymarket in July, 1830, with a cast including W. Farren, Vining, Miss Mordaunt, and Mrs. Fawcett; performed in New York in February, 1831.

Force of Ridicule (The). A comedy in five acts, by THOMAS HOLCROFT, performed at Drury Lane on December 6, 1796.

Forced from Home. A drama in four acts, by W. G. WILLS, first performed at the Duke's Theatre, London, on February 2, 1890, with Miss Fanny Brough as *Milly Smith*, and C. Holt, C. Wilmut, A. C. Calmour and Miss Mary Holt in other parts.

Forced Marriage (The); or, The Jealous Bridegroom. A tragic-comedy, partly in rhyme, partly in blank verse, written by APHRA BEHN (p. 2), and acted at Dorset Garden in 1672, with a cast including Betterton, Smith, Otway (the dramatist), Mrs. Betterton, Mrs. Lee, etc. "Otway having an inclination to turn actor, Mrs. Behn gave him the part of the King in this play, but he, not being used to the stage was put into a tremendous agony and spoilt for an actor" (Genest). (2) 'The Forced Marriage' a tragedy by Dr. JOHN ARMSTRONG, written in 1754, and printed among the author's Miscellaneous (1770). (3) 'The Forced Marriage' a comedy, translated from Molière, and printed in 1762. 'Le Mariage Forcé' was also translated by Ozell. (4) 'The Forced Marriage; or, The Return from Siberia;' a drama in two acts, by Mrs. T. P. COOKE, Murray Theatre, London, December 5, 1842, with T. P. Cooke as *Iron Mountain*, and other parts by R. Honner, Mrs. Honner, and Miss E. Terry.

Forced Physician (The). A translation by OZELL of Molière's *Medecin Malgre Lui*.

Forceps, Mr. A character in O. ASBOTT & BECKETT'S *'Siamess Twins'* (q.v.).

Ford, "A gentleman" in *'The Merry Wives of Windsor'* (q.v.). "Ford," writes (1) H. Lawes, "is a creation. If you wish to appreciate the art manifested in it, compare Ford's jealousy with that of *Othello*, or that of *Leontes*, and it will then become evident that Shakespeare's mastery lies in depicting *jealous men*, not abstract jealousy."

Ford, Ernest. Musical composer and orchestral conductor; wrote the score of *'Mr Jericho'* (1893), *'Jane-Annie'* (1893), and *'Weather-wise'* (1893), and contributed to those of *'The Wedding Eve'* (1892) and *'The H. use of Lords'* (1894).

Ford, John. Dramatic writer, baptised April 17, 1566, was admitted to the Middle Temple in November, 1602. The following is a list of his plays, in approximately chronological order: *'An Ill Beginning has a Good End'* (acted 1613), *'The Lovers Melancholy'* (printed 1620), *'The City She is a Whore'* (printed 1623), *'The Broken Heart'* (printed 1625), *'Love's Sacrifice'* (printed 1628), *'The Chronicle History of Rich. 3rd Warbeck'* (printed 1634), *'The Famous Chaste and True'* (printed 1635), *'The Ladies Trial'* (printed 1635), *'Beauty in a Trance'* (registered 1635), and *'The London Merchant and The Royal Comedy'* (registered 1635). Ford was part author also of the following: *'The Wit of Edmont'* (written probably in 1635), *'The Sun's Darling'* (closed 1635), *'The Fairy King'* (and *'The Blatwe Merchant'* (produced 1625) and *'A Late Murder of the Son upon the Mother'* (produced 1624). There are allusions to Ford in Heywood's *'Hierarchy of the Blessed Angels'* (1635) and *'Choice Dexterity'* (1640). His dramatic works were collected and edited by Weber in 1811, by Gifford in 1827, by Hartley Coleridge in 1845, and by the Rev. Alexander Dyce in 1869. In Charles Lamb's view, "Ford was of the first order of poets. He sought for sublimity not by parcels in metaphors or visible images, but directly where she has her full residence in the heart of man, in the actions and sufferings of the greatest minds. (Specimens of Dramatic Poets). On the other hand, Hazlitt held that "An artificial elaborate poem is the general characteristic of Ford's style. In this respect his plays resemble Miss Baillie's more than any others I am acquainted with, and are quite distinct from the exuberance and unbounded force which characterized his immediate predecessors. There is too much of scholastic subtlety, an innate perversity of understanding or predominance of will. . . . He does not *come along with the reader*, he does not work upon our sympathy, but on our antipathy or our indifference." (*'The Age of Elizabeth'*). Ford's plays seemed to

J. R. Lowell "chiefly remarkable for that flagrant work of sentiment which we call sentimentality. . . . He abounds especially in mock pathos. Even in that single play of Ford's which comes nearest to the truly pathetic, *'The Broken Heart'*, there is too much apparent artifice. His diction is hackneyed and commonplace, and has seldom the charm of unexpected felicity so much a matter of course with the elder poets. Especially does his want of imagination show itself in his metaphors. The strong direct thrust of phrase which we cannot parry, sometimes because of very artlessness is never his." (*'The Old English Dramatists'*). See, also, Swinburne's *'Essays and Studies'*.

Ford, John T. Theatrical manager, born at Baltimore, U.S.A., 1829, died March, 1894.

Forecast, Sir Samuel, is a character in *SHOOTER'S Mulberry Garden*.

Foregone Conclusion (A). A play by E. M. ALLEN, performed in U.S.A.

Foreign Affairs; or, The Court of Queen Anne. A play by BENJAMIN WINTER, performed at the Bowery Theatre, New York, in September, 1852, with Maria Celeste in the principal part.

Foreign Aids and Native Graces. A burlesque by MONTEGUE (q.v.), performed in New York in December, 1850, with Mrs. Fitzwilliam in the chief female part.

Foreign Policy. A one-act play by CONAN DOYLE, first performed at Terry's Theatre, London, June 3, 1895, with Miss Achurch, C. Charrington, and E. Maurice in the cast.

Foreman of the Works (The). A drama in four acts, adapted by GEORGE MAXWELL FENN from his novel, *'The Baron of Dunford'*, and first performed at the Standard Theatre, London, March 5, 1884.

Foresight, uncle of *Angelica* in CONQUEST'S *'Love for Love'* (q.v.), is an ignorant and superstitious student of the stars.

Forest Keeper (The). A drama in two acts, by H. Holt (q.v.), first performed at Drury Lane, February 15, 1800, with C. Dillon in the title part, and other parts by H. Mellon, R. Roeb, Talbury, Harley, and Miss Page.

Forest of Bondy (The); or, The Dog of Montargis. A melodrama in three acts, adapted by HENRY HARRIS from Le Cheval de Montargis of Guilbert de Pixereourt, and first performed at Covent Garden in September, 1816, with Aldott as Captain Aubert, Fanny as *Lucie Marquer*, Miss S. Booth as *Fanny*, Miss F. as *Lucie*, Mrs. Daventry as *Marie Gertrude*, Lister as *Baron*, etc. *Marquis* takes Aubert and murders him one night as he is crossing the Forest of Bondy. Florio is accused of the crime, but Aubert's dog *Dragon*, by his marked intelligence, is enabled to fix the guilt upon *Marquis*.

Lucille is in love with *Florio*; *Dame Gertrude* is an innkeeper, and *Blaise* is her servant. The dog who first represented *Dragon* was, says Genest, "very clever." The piece was revived at Covent Garden in November, 1823, with Abbot, Farley, Miss Foote, and Mrs. Davenport as before, Meadows as *Blaise*, and Mrs. Vining as *Florio*. It was performed at the Marylebone Theatre in March, 1867. It was always a favourite with suburban and provincial audiences.

Forest of Hermanstadt (The); or, Princess and no Princess. A melodrama in two acts, adapted by T. DIBDIN from the French, and performed at the Opera House, Haymarket, in October, 1808. The story is that of the personation of a princess by the sister of one of her officers. The same subject is treated in 'The Mysterious Bride' (q.v.).

Forest Maiden (The). An opera, music by J. H. Tully, performed at the Surrey Theatre.

Forest Oracle (The). An operatic drama in three acts, by M. CAMPBELL (music by Nicholson), performed at Sadler's Wells, November 9, 1829.

Forest Rose (The); or, American Farmers. A pastoral opera, words by SAMUEL WOODWORTH, music by John Davies, produced at the Chatham Theatre, New York, in October, 1825, with Alexander Simpson as *Jonathan* (q.v.).

Foresters (The). (1) A play translated from the German of Iffland by BELL PLUMPTRE, and printed in 1799. (2) A play in three acts, ascribed to T. J. SERLE, and produced at Covent Garden Theatre in October, 1838, with music by Loder, and with a cast including Vandenhoff, Harley, Miss Rainsforth, and Mrs. Warner. The scene is a forest just outside the territory of Hesse Darmstadt, and the plot consists of the adventures of three runaways who take refuge there at different periods and for different reasons. (3) A poetic comedy in four acts, by ALFRED, Lord TENNYSON, first performed, with music by Sir Arthur Sullivan, at Daly's Theatre, New York, on March 17, 1892, with George Clarke as *Richard Cœur de Lion*, John Drew as *Robin Hood*, Herbert Gresham as *Little John*, Miss Cheatham as *Kate*, Miss Ada Rehan as *Maid Marian*; performed on the same day ("for copyright purposes") at the Lyceum Theatre, London; revived at Daly's Theatre, New York, January 24, 1893, with the cast as before, save that Arthur Bouchier was the *Robin*; produced at Daly's Theatre, London, on October 3, 1893, with A. Bouchier, G. Clarke, and Miss Rehan as before, and Miss Catherine Lewis as *Kate*.

Forge Master (The). A drama adapted by G. M. WOOD from Georges Ohnet's novel, 'Le Maître de Forges,' Theatre Royal, Lynn, October 23, 1884.

Forgery (The); or, The Reading of the Will. A domestic drama by J. B.

BUCKSTONE (q.v.), first performed at the Adelphi Theatre, London, on March 5, 1832, with the author as *Jack Sprat*, and other parts by O. Smith, J. Reeve, Mrs. Yates, etc.—'The Forger:' a drama in four acts, Elephant and Castle Theatre, London, November 18, 1836.

Forget and Forgive. (1) A comedy in five acts, by JAMES KENNEY (q.v.), performed at Drury Lane in 1827, with a cast including Wallack, Liston, Mrs. Davison, Mrs. W. West, Mrs. C. Jones, and Miss Ellen Tree. In the following year the title was altered to 'Frolics in France.' (2) A comedy-drama in three acts, by JOHN DALY BESEMERES, first performed at the Charing Cross Theatre, London, January 5, 1874, with W. Creswick as *Tyrrell*, Lin Rayne as *Lord Self*, C. E. Creswick as *Edmund Gray*, A. Wood as *Enoch*, Miss Louise Carlyle, etc. See FORGIVE AND FORGET.

Forget-me-Not. A drama in three acts, by H. C. MERIVALE (q.v.) and F. C. GROVE (q.v.), first performed at the Lyceum on August 21, 1879, with Miss Genevieve Ward as *Stephanie de Mohrivar*, Miss Louise Willes as *Alice Verney*, Mrs. Leigh Murray as *Mrs. Foley*, Forbes Robertson as *Sir Horace Welby*, S. Calhaem as *Prince Malleotti*, F. Tyars as *Barrato*; revived at the Prince of Wales's Theatre, London, in February, 1880, with Miss Ward and Mrs. Leigh Murray as before, Miss Kate Pattison as *Alice Verney*, John Clayton as *Sir Horace*, J. G. Shore as *Malleotti*, and C. P. Flockton as *Barrato*; at the Olympic Theatre in January, 1883, with Miss Ward and Mrs. Leigh Murray as before, W. H. Vernon as *Sir Horace*, D. Fisher as *Malleotti*, P. Beck as *Barrato*, and Miss Lucy Buckstone as *Alice*; played in the English provinces in 1887, with Miss Ward and W. H. Vernon as before, Miss A. Measor as *Alice*, Miss J. St. Ange as *Mrs. Foley*, J. C. Buckstone as *Malleotti*, and A. Gilmour as *Barrato*; at the Avenue Theatre, London, in June, 1892, with Miss Achurch as *Stephanie*, Miss Marion Lea as *Alice*, Miss K. Hodson as *Mrs. Foley*, Sant Matthews as *Malleotti*, and C. Charrington as *Sir Horace*; at the Standard Theatre, London (and elsewhere), in 1896, with Miss Fortescue as *Stephanie*, Julius Knight as *Sir Horace*, and Miss Kate Hodson as *Mrs. Foley*; revived in London suburban theatres in May, 1900, by a company including Miss Elliott Page as *Stephanie* and Ivan Watson as *Malleotti*; first produced in New York at Wallack's Theatre, with Miss Rose Coghlan in the chief female part.

Forgive and Forget. A play produced at the Olympic Theatre, London, October 22, 1838, with T. Green, J. Vining, Oxberry, Granby, Miss Murray, and Mrs. Nisbett in the cast. See FORGET AND FORGIVE.

Forgive us our Trespases. A drama, in prologue and three acts, by NAOMI HOPE, Gaiety Theatre, Brighton, June 1, 1936.

Forgiven. (1) A comedy in four acts, by JAMES ALLEN (q.v.), first performed at the Globe Theatre, London on March 9, 1873, with Miss Charlotte Addison as *Love Cordell*, Miss L. Moore as *Lady Bawle*, Miss Sophie Larkin as *Mrs. Crenner*, Miss N. Harris as *Laura Crenner*, H. J. Montagu as *Claude Redpath*, H. Compton as *Paul Cordell*, D. Fisher, sen., as *Dick Palfew*, C. P. Vinton as *Lord Dart*, E. W. Jordan as *Chatham Pals*, H. P. produced at the Bijou Theatre, New York, in 1888. (2) A play by CLAY M. GREENE, performed in U.S.A.

Forgiveness. A farce and comedy by J. CONYNGE CARL (q.v.), first performed at the St. James's Theatre, London, December 18, 1881, with George Alexander as *Edward Hamilton*, Miss Marion Terry as *Anna Ferrars*, and other parts by F. Everett, Walscombe Gould, E. W. Costello, A. Bourchier, H. H. Vincent, Miss Delores Drummond, and Miss Fanny Coleman.

Forgotten. A play in four acts, by F. FRANKFORD MOORE (q.v.), performed at the Grand Theatre, London, in July, 1888, with Miss Constance Ward as *Agnes Mowbray*, Miss K. Robins as *Grace Mowbray*, and W. H. Vernon as *Arthur Clare*.

Fortiorn Hope (A). A melodrama in four acts, by KATHERINE F. BARR, first performed in U.S.A. Regent Theatre, Bedford England, April 3, 1901.

Fortiorn Hope (The). A drama in three acts, by C. M. HARRISON, Britannia Theatre, London, May 3, 1871.

Formal. (1) *Hope Formal* is clerk to Justice Clement in *Juvonia - Every Man in his Honour* (q.v.). (2) *Mr. James Formal*, in WICKHAMPTON'S 'Gentleman Dancing Master,' is a rich Anglo-Spanish merchant, uncle to Paris. (3) *Mrs. Formal* is a character in 'All's Right' (q.v.).

Forman, Simon. Quack doctor and astrologer born 1841, died 1911, bequeathed to his "scholar," Richard Napier, a number of manuscripts which are now in the Ashmolean collection in the Bodleian Library. One of them is entitled 'The Books of Plinios and Ptolemy thereof per Forman's for common people,' wherein are given (inter alia) the earliest extant accounts of representations of 'Machbeth.' The 'Winter's Tale,' and 'Cymbeline' These were printed by J. P. Collier in his 'New Particulars' (1888), and transmitted by J. O. Halliwell Phillips in his *Folio Shakespeare* (1888-90).

Formosa; or, The Railroad to Ruin. A drama in four acts, by DR. B. BUTCHER, first performed at Drury Lane on August 1, 1888, with J. H. Howard as *Tom Burroughs*, H. Irving as *Compton Kerr*, D. Fisher as *Major Jorum*, Brittain Wright as *Bob Sanders*, Barrett as *Dr. Formosa*, J. Brown as *Sam Baker*, Mrs. Billington as *Mrs. Baker*, Miss K. Rogers as *Jenny Baker*, and Miss Maggie Brown as the *Earl of Alden*, transferred to the Princess's

in February, 1870, with W. Rignold as *Tom*, Lin Hayne as *Gov. Ashley* as *Jorum*, J. O. Taylor as *Sanders*, and E. Phillips as *Dorcas* revived at the Adelphi in October, 1877, with Miss M. Leighton in the title part and Knory as *Baker* played in the English provinces in 1888, with J. House in his original part and Miss M. Rhodes as *Jenny*; revived at Drury Lane in May, 1891, and at the Lyric, Hammersmith, in March, 1901.

Forrest, Edwin. Actor, born at Philadelphia, March 8, 1825, died December 12, 1891, was the son of William Forrest, a Scotch emigrant, and Rebecca Lamm, a lady of German parentage. He early displayed a liking for the stage, becoming member of a juvenile dramatic club before he was ten, and making an appearance at one of the local theatres before he was eleven. On November 17, 1839, he appeared at the Walnut Street Theatre as young *Norman* in 'Douglas,' and made a success, which was followed in 1841 by appearance as *Frederick* in 'Loose Love,' *Orlando* in 'The Merchant of Venice,' and *Richard III.* Then came his first regular engagement—to play 'juvenile lead' at Pittsburgh, Cincinnati, and Lexington. At the first named he opened in October, 1842, again as young *Norman*. His debut at Cincinnati was made in February, 1843, as young *Medford* in 'The Soldier's Daughter.' While working this circuit Forrest endured many hardships. However in February, 1844, he began an engagement at New Orleans, where he was seen as *Jaffer* in *Love and Brutus* in Howard Payne's drama. In the autumn of the same year he acted at Albany with Edmund Kenn, playing *Iago* to his *Othello*, *Titus* to his *Brutus*, and *Richmond* to his *Richard III.* "To his last hour," Laurence Barrett says, Forrest never wearied of staging the problem of Kenn. After enacting *Othello* at the Park Theatre, New York, and triumphing in the role, Forrest began with this assumption in November, 1848, a year's engagement at the Bowery "then a very different theatre from what it afterwards became." "His salary was raised at once from 25 dollars to 50 dollars per week. From this success," says Barrett, "may be traced the first absolute hold made by Edwin Forrest upon the attention of cultivated auditors and intelligent critics." At the end of the engagement he was re-engaged for eighty nights at 100 dollars a night. This was the beginning of his career as a "star," though he had only just completed his twenty first year. After this, he played "in every city in the land," gaining both fame and fortune. In 1850 he went to the Park Theatre, New York, where he played *Macbeth* and *Spenser* respectively at the first performances of *Macbeth* (1850) and *Hamlet* (1851). In July, 1851, he paid a non-professional visit to Europe, returning in September, 1851, when he made his re-entrance at Philadelphia as *Damon*. Going thence to New York, he was seen as *Leor*, *Hamlet*, *Alfred*, and *Virginia*. His first appearance in London took

place in the following month, the exact date being October 17. The theatre was Drury Lane, and the part *Spontaneous* in 'The Gladiator' (1781). During this engagement, which closed on December 12, Forrest played *Othello* nine times, *Leopold* eight, and *Macbeth* seven. He was unquestionably well received both by press and public. He is a tall rather robust man, wrote the *Times*, "and remarkably handsome, but with expressive features and that cast of countenance which is well suited for theatrical effect. His voice is remarkably powerful, his figure rather vigorous than elegant, and his general appearance prepossessing." At the Park Theatre, New York, in 1841, he "created the role of *Aylmer* in Conrad's 'Jack Cade' &c." In 1845 he was in London again, but was met on the night of his opening (at the Princess's) with a storm of hisses, and was compelled after a few nights to give up his engagement and retire. He "at once charged the violence of his reception upon Macready and declared that by his means John Forster and a clique of London critics had joined together to write and hiss him down." Macready had acted in America in 1843, where many of the newspapers had pitted him against Forrest, and several thus engendering a good deal of partisanship among playgoers. One night in March, 1846, Forrest was present at Edinburgh at a performance of *Hamlet* given by Macready whom he hissed at a point in the play where "This act, opposed to good taste as Forrest's biographer Harrett, himself says, "was at once reported in the newspapers, and led to letters of crimination and recrimination, which made the quarrel an international, not only in England but in America." In 1848 Macready was again acting in the States and, being hissed in Philadelphia, alluded publicly to Forrest's incident in Edinburgh. Forrest replied in the press, and Macready published a rejoinder. "The honours in this wordy squabble," says Harrett, "were all with Macready, who preserved his dignity while defending his cause." The more or less immediate result was the riot outside the Actor's Place Opera House on May 7, when Macready, who was acting there, "barely escaped with his life." Forrest, we are told, at once lost the support of the "upper classes" of his own country, while he became more than ever an idol of the "common people," who "saw in him, or fancied they did a champion of American resistance to English assumption." Forrest had married in June, 1837, Miss Catherine Sinclair whom he had met in London in the preceding year. The union, beginning happily ended unfortunately and after divorcing her husband in 1850 Mrs Forrest took to the stage, figuring at Birmingham's Lyceum in "Much Ado About Nothing," "Love's Sacrifice," "The Lady of Lyons" and "The Patriotic Daughter." She afterwards acted in California, where she also went into management. She died in 1892. From 1882 says William Winter, the story of Forrest's life "concerns itself with a long

series of professional engagements in different cities of the Union, with the piling up of immense wealth, with the eliciting of extravagant praises and of equally extreme vituperation with his castle of Fonthill on the banks of the Hudson, his palace in Philadelphia, his theatrical library, his reclusive habits of living, his misanthropy, his frequent illnesses, and his gradual decline out of active professional labour and the fashion of the passing age." His last appearance on the boards was at the Globe Theatre Boston, on April 2, 1872, as *Richard*. His last dramatic "reading" was given in the same place on December 7, 1872. Five days later, he died. "He had imagination," says Winter, "though it was seldom informed by fine intelligence and never by spirituality, and he had passion and tenaciousness. That which marred his acting to the judicious, was that which marred his character. He was utterly selfish. He did not love dramatic art for its own sake, but because it was tributary to himself. The motives of his conduct were vanity, pride, self-assertion, and avarice of power, praise, and wealth. Aided by great physical strength, manly beauty and natural talent, they impelled him over many obstacles and much hardship to prosperity and precarious eminence. But they did not conduct him to real greatness. His nature fulfilled itself, and for that reason his life was a failure. . . . He was a vast animal, bewildered by a grain of genius" (*Shadows of the Stage* 1893). For biography, see Laurence Harrett's 'Edwin Forrest, and Actors and Actresses of Great Britain and America' (1896), see also, G. Vandenhoff's 'Actor's Note-Book' and J. Forster's 'Dramatic Essays.'

Forrester, Henry. Actor, born 1797, died June 23, 1860. "a very excellent performer of my boyish days" (J. A. Cave, 'Dramatic Life and Incident,' 1897).

Forrester, Henry (real name Frost). Actor, born 1827, died 1892. joined the profession in 1855, and made his London debut in 1855 at the Marylebone Theatre as *Hamlet* in 'The Castle Spectre.' He was the original representative of Charles Barnum in 'A Tale of Two Cities' (Lyceum, 1860) *Cyprien Ferris* in 'The Brigand and his Banker' (Lyceum, 1860), *Lieutenant Herbert* in 'Paul's Return' and *Paul Paucrother* in 'The Streets of London' (Princess's 1864), *Dr. Creveland* in 'Lamed for Life' (Royalty, 1871), *Spott* in 'Reese's Friendship' (Alexandra, 1873), etc. At the Lyceum in 1861 he enacted *Jason* in 'Medea in Corinth,' at the Princess's in 1867 *Ottavio Cesar* in 'Antony and Cleopatra,' and at the St. James's in 1870, *Joseph Surface*. At the Lyceum, between 1875 and 1879 he was seen as *Lago*, *Claudius Horat*, *Antimachus* and *Banquo*, also as *Beauclerc*, *Barabas* and *Cromwell* (Charles I. Among his other parts were *Richard III*, *Othello*, *Jayce*, *Jason the First* and *Dante Bruce*. He was an excellent actor, and especially distinguished himself as *Lago* (M. L. Blanchard)

Forsaken. A drama by FREDERICK MARCHANT, Victoria Theatre, London March 7, 1920.

Forster, John Miscellaneous writer, born 1812, died 1876. Inactive in 1832 two dramatic criticism of *The True Sun* (London). Joining in the following year the staff of the *Edinburgh*, to which he contributed, between 1836 and 1840, a number of theatrical notices, some of which (together with Mackrady and Forrest) have been printed, with an introduction by W. Archer, in 'Dramatic Essays' (published in 1906). As an amateur actor Forster was noted for his *Ford* in the 'Merry Wives' and his *Atkins* in 'Every Man in his Humour'.

Forsyth, Helen. Actress, was in the original casts of 'Dark Days' (1941), 'Jim the Penman' (Adams, 1961), 'Sophia' (Molly Seaman 1961), 'The Amber Heart' (Crata, 1961), 'Joss' (1961), 'Lady Harter' (1961), 'Richard Savage' (Betty Steele, 1961), 'Nadia' (Princess Adine, 1962), and many others.

Porteus, May. Actress, made her professional debut as the *Early Rita* in *Patience* at the Opera Comique in April, 1861, her next original part being that of *Celia* in *Edwin* at the Savoy in November 1862. She was afterwards the first representative of *Mona* in *The Blue Bird* (Southall & Wilks 1863) *Personally* in *The Mayflower* (Opera Comique 1865) *Princess* in *The Fortune Hunter* (Albion Theatre 1867) *The Duke's Daughter* in *The Gay Lord Quixote* at the 1868 and *Edwin* in *Little Mother* (Drury Lane 1869). She has been seen in London, also, as *Early Amantia* in *Broken Hearts* (1868), *The Day in Bath* (Drury Lane 1869) *Arcturion* in *W. S. Gilbert's* play (*1868*) *Rita* in *Mothers' (1868)*, *Sulvia* in *The Hunchback* (1868) *Helene* in *The Wicks World* (1869) *Julia* 1869, *Estancia* in *The Love Chase* (1870) *Guinevere* in *Connelly and Traversy's* and *Mrs. Corbin* in *The Honourable Herbert* (1872) and *Phedra* de *Mohoratt*. She has started in the suburbs or the provinces *Rosalind Herman*, *Kate Harbottle*, *Lady* in *The Youngs*, *Deschappelles*, *Galatien* in *Laithie*, *King René's Daughter*, *Isabelle* (1874) *Prud*, *Fédora*, *Hiopata*, etc. *Sau-tou-mine* in America in 1867, and again in 1870 only.

Wortescue. Miss Lady Gardner, Actress, is best remembered, perhaps, as the representative of *Barbara Reilly* in the dramatic enactment of Dickens' story presented at the English Opera House, London, in the summer of 1911. Edmund Yates ("Reminiscences") says that Dickens used to "dwell with a thorough liking upon this performance of *Barbara*. During the same season at the same house, Miss Portia was the first performer of the title part in "The Robbers' Sister" (as it is appearing in "The Charming Boy" at the Theatre Royal).

Forts Thieves (The). Played Piano. A burlesque by BARRY SMITH, first performed in London in 1901.

Fortinbras. *The Prince of Norway in Hamlet.* He figures in act iv. sc. i, and in act v. sc. 2.

Fortinbras. The prince in BOULTON'S *Habit and Breeches* (1971).

Fortress (The). A melodrama in three acts, adapted by THOMAS HOOK from the French, and performed, with music by Hook, sen., at the Haymarket in July, 1817.

Fortunate Isles (The) and their Union: "celebrated in a masque designed for the Court on Twelfth Night 1626" by BEN JONSON (1572-1633). This written in 1624, was originally entitled: "Neptune's Triumph for the Return of Albion" as performed in Prince Charles). For the performance in 1626 Jonson wrote an introduction to "Neptune's triumph and an anti masque, entitling the whole as above." 2. **The Fortunate Isles or The Triumphs of Britannia:** a masque by J. H. PLANCH, produced at Court garden on February 12, 1634, in honour of the marriage of Queen Victoria. The music was from the pen of Sir H. H. Hunt. "I am enabled to congratulate you, wrote Leigh Hunt to Mrs. Planch, upon the success of your husband's masque in which he has made all the prettiest parts of English history leap with such brief force and sufficiency out of the canvas, and as a victorious knight on the head—a happy thought and capital well seconded by the scene painter and the music."

Fortunate Peasant (The). A comedy adapted by BENJAMIN VICTOR from the 'Peasant Parvenu' of Marivaux, and printed in 1778.

Fortunatus. A character in G. ANNOTT
A. DECKETT'S 'Ambassadors' (2 r.).

Fortunatus, Old. See OLD FORTUNATUS

Fortunatus and His Sons. See
OLD FORTUNATES.

Fortunatus and the Magic Wishing Cap. A pantomime produced at the Olympic Theatre, London in 1840 &

Fortune (1) A comedy in five acts, by **JAMES ANTHONY** first performed at the Fifth Avenue Theatre on December 3, 1891 with a cast including Miss F. Thompson, Miss S. Jewett, Miss Minnie Conway, Mrs. Callaghan, F. Fisher, C. Clarke, D. H. Hastings, J. Lewis, C. DeVore. (2) A play adapted by **FRANK HORTON** from *Le Testament de César Girodon* of A. Heret and F. Villardat, first produced in 1890, and first performed at the Broadway Theatre, New York in April 1891 with a cast including Herbert Kelly, W. L. Le Moine, and Miss Imboden.

Fortune. (1) A disreputable merchant in MASSINGER'S 'City Madam' (p. 2), (2) A character in PLANCHET'S 'Love and Fortune' (p. 2).

Fortune by Land and Sea. A tragedy-comedy by THOMAS HAYWOOD (q.v.) and WILLIAM ROWLEY (q.v.), printed in 1665, and edited by Barron Field for the Shakespeare Society in 1866. The "fortune" of which the title speaks is made by a young fellow named *Perrett*, who, after gaining wealth over seas, returns to marry a rich young widow who has befriended him in the past. "A good homely yarn, such as Heywood knew how to spin" (A. W. Ward).

Fortune Hunters (The). (1) A comedy by JAMES CARLISLE, first acted at the Theatre Royal in 1680. (2) A farce by CHARLES MACKLIN (q.v.), acted in 1748. (3) A comedy by HEWLETT, performed at the Haymarket in July, 1812. (4) A play produced at Fifth Avenue Theatre, New York, in 1898. — "The Fortune Hunter" a play in three acts, by W. M. GILBERT, first performed at the Theatre Royal Birmingham, September 27, 1897, with Miss Fortune as *Isana Casarol*, Miss Cicely Richards as the *Duchess of Dundee*, Luigi Lablache as *Armand de Breuille*, Edmund Maurice as *Sir Colbert Jamison*, and other parts by Ivana Watson, O. P. Hawtrej, Compton Coote, etc., produced at Opera House, Crouch Road, London, October 12, 1897.

Fortune in Her Wits. A comedy by CHARLES JOHNSON (q.v.), printed in 1708, and described as "but an indifferent translation of Cowley's 'Naufragium Jocularis.'"

Fortune Menda. A play adapted by FANNY HORTON from Calderon, and printed in 1903.

Fortune of War (The). (1) A farce in two acts, by JAMES KERRY (q.v.), first performed at Covent Garden in May, 1815. (2) A play by LUTHER WALLACE (q.v.), first performed at Brougham's Lyceum, New York, May 14, 1851. (3) A sketch by F. C. PHILLIPS, Criterion Theatre, London, May 25, 1896. (4) A one-act piece by OSWALD HAMILTON, performed at the St. James's Theatre, London, on July 2, 1901. See OLD CHINKA.

Fortune Teller (The). (1) A farce in two acts, performed, with music by Beave, at Drury Lane in 1808. (2) A play adapted by JOHN COLEMAN from 'La Boeoe Adventure' of D'Ennery, and first performed at Sheffield. (3) A comic opera in three acts, written by H. B. SMITH, composed by Victor Herbert, and first performed, September, 1897, at the Opera House, Toronto; performed at New York in the same month; produced at the Shaftesbury Theatre, London, on April 9, 1901, with Miss Alice Neilson in the title part.

Fortune Theatre. See LONDON THEATRES.

Fortune's Fool. (1) A comedy in five acts by FREDERIC REYNOLDS, first performed at Covent Garden in October, 1788. The fool's name is *Ap-Hazard* (played by Lewis), and among the other persons is a *Sir Hamlet Blackletter*, "a great admirer

of Chance" (enacted by Puck). (2) A drama in five acts adapted by CHARLES HARRINGTON from the French. Stratford K. July 18, 1840. — 3. A "dramatic episode" (monologue) by HENRY HAMILTON, first presented at the Haymarket Theatre, London, on March 23, 1895, by Lewis Waller. (4) A play in four acts, by FANNY WILLIAMS, Los Angeles, California, December 5, 1890.

Fortune's Frolic. A farce in two acts by J. F. ALLINGHAM (q.v.), first performed at Covent Garden in May 1790, with Edward as *Isana Casarol* and a labourer, who turns out to be the son of Lord Lockhart. Other parts were taken by Emory, Knight, Mrs. Martyn and Mrs. Davenport.

Fortune's Wheel. A "musical entertainment" performed at the Haymarket Opera House in May, 1793.

Fortune's Whims. See HARVEY THE BARON.

Fortunes of Nigel (The). (1) An adaptation by E. FITZGERALD of Sir Walter Scott's novel, which was brought out at the Surrey Theatre on June 25, 1822, with Barrington as *Nigel* and successful as *Harold*. It appears to have been successful. (2) Another version, by ISAAC POCKON, called "Nigel" or "The Crown Jewels" (q.v.), was produced at Covent Garden in January 25, 1823. It was not successful in preventing the production of an adaptation by Terry which had been prepared for Drury Lane. A play called "The Fortunes of Nigel" was performed at the Park Theatre, New York, in June, 1824. — See KING JAMIE and KING OF SCOTS.

Fortunes of Smike (The); or, A Sequel to Nicholas Nickleby. A drama in two acts by EDWARD STIMMING (q.v.), first performed at the Adelphi Theatre, London March 2, 1840, with Mrs. Keeley as *Smike*, Tomlinson as *Mrs. Mantalini*, Paul Beattie as *Crummish*, Wilkinson as *Squire Buckstone* as *Norman Ngog*, Beverley as *John Peck*, Yates as *Mantalini*, and Neville as *Nicholas*.

Fortunes of War (The). A play by ARTHUR TRELOAR performed in U.S.A.

Fortunio and Harlequin. A pantomime produced at Covent Garden in 1815, with Joseph Grimaldi the younger as *Fortunio*, "a little-footed Chinese Emperor with a big body."

Fortunio and his Seven Gifted Servants. An extravaganza by J. E. PLANCHÉ based on Mims D'Almeida's "Belle Belle" or Le Chevalier Fortunio, and produced at Drury Lane at Easter 1843, with a cast including Miss Fanny Horton (*Fortunio*), Hudson as *King of Caracunda*, Selby as *Matapoa*, Mrs. Selby as the *Princess Lindetta*, etc., revived at the Marylebone Theatre in 1849 and at Sadler's Wells in 1851, with Miss Fanny Hindart.

Forty and Fifty. A comedy-drama by T. HAYES BULL, first performed on

March 2, 1880, with Linton as *Ledyardite*,
J. Vining as *Peterboro*, Mrs. Tignor as *Mrs.*
Ledyardite and Mrs. Kenney as *Jessy*, pro-
duced at New York in 1882, revived at the
St. James's Theatre, London, in 1886, with
Clifford Cooper as *Ledyardite* and Miss Levin
as *Mrs. Ledyardite*.

Forty Thieves (The). This famous Arabian Night legend has been adapted into a novel and a film, and has filled the notice and title of many dramatic pieces. (1) A musical romance in two acts, by G. COLMAN the younger, first performed, with music by Kelsey at Drury Lane, on April 6, 1868, with Hamilton as *Ali Baba*, Kelly as *Genoa*, Mathews as *Moslem*, H. Siddons as *Abdallah*, Captain of the Thieves, De Camp as *Hassem*, Miss the Camp as *Norjane*, and Mrs. Mould as *Copine*. (2) A farce comedy written by members of the Lavender Club, and performed by them at the Lyceum Theatre, London, March 7, 1880, with H. J. Byron as *Ali Baba*, H. Brown as *Genoa*, J. Yaitouri as *Copie*, B. Brown as *Norjane*, A. Halliday as *Hassem*, W. Brown as *Moslem*, J. Hallinghead as *Moslem*. The plot was by J. E. Marché, and was so brilliant and so admirably delivered by Laurence Beekingham that it nearly obtained the extraordinary honour of an encore. The piece was first performed on the regular stage of the Lyceum Theatre, London, in April, 1880, with J. Neill as *Ali Baba*, R. Callinan as *Norjane*, Miss Julia Thompson as *Abdallah*, and Miss Ellen Travers as *Copie*. (3) A pantomime at Covent Garden, 1881. (4) A pantomime by F. W. GILES, Terry Theatre, London, December 14, 1879. (5) A pantomime by E. L. MARCHANT, Drury Lane Theatre, December 20, 1876. (6) A pantomime by H. J. BYRON, W. M. GILBERT, F. C. HENDARD, and ROBERT REECH, produced for the benefit of the Royal General Theatrical Fund at the Gaiety Theatre, London, on the afternoon of February 13, 1878, with Miss Helen Barry as *Abdallah*, Miss Eleanor Sutton as *Copie*, Miss Lydia Thompson as *Norjane*, Miss Lory Buchanan as principal fairy W. M. Gilbert as *Hassem*, and other amateurs in male roles. (7) A burlesque in three acts, by ROBERT REECH, first performed at the Gaiety Theatre, London, on December 26, 1888, with Edward Terry as *Ali Baba*, E. W. Hayes as *Moslem*, J. J. Dallas as *Copie*, Miss E. Purton as *Norjane*, Miss Emma Gilchrist as *Abdallah*, Miss K. Vaughan as *Norjane*, and other parts by T. Squire, W. Woods, and Miss Phyllis Brughton. (8) A pantomime by W. E. BAKER, Sadler's Wells Theatre, London, December 14, 1879. (9) A pantomime by OSCAR HARRERT and W. E. BAKER, Crystal Palace Theatre, December 17, 1882. (10) A pantomime by E. L. MARCHANT, at the Lyceum Theatre, December 27, 1886, with Harry Nicholls as *Ali Baba*, Herbert Campbell as *Copie*, R. Pateman as *Hassem*, Miss C. Gilchrist as *Norjane*, Miss K. Bruce as *Genoa*, Miss M. A. Victor as *Mrs. Cassim*. (11) The Forty Thieves Drove to Dale a Hurricane, in two acts and six scenes, by G. V. MAST, Plymouth, June 16, 1880. (12)

A pantomime by M STANCO and A. MELVILLE, Standard Theatre, London, December 29, 1939. (13) A pantomime by HENRY LEHARD Crystal Palace, December 31, 1939. (14) The Naughtily Naughty Thieves, a pantomime by GEORGE THORN Grand Theatre, Lillingdon, December 31, 1939. (15) A pantomime by FRED LOVER and J. W. HERRING, Clapham Junction, London, December 31, 1939. (16) A pantomime by CHARLES HOLLERS, Watford, London, December 31, 1939. (17) A pantomime by ARTHUR WYLLIAMS and ARTHUR COLLINS, Drury Lane Theatre, Drury Lane, 31, 1939. (18) A pantomime by F. BOWEN, Grand Theatre, Lillingdon, December, 1939. See, also, ALI BABA, FORTY THIEVES, OPEN REHEARSAL.

Forty Winks. (1) An operetta, words by H. B. FARNIE, music by Offenbach, first performed at the Haymarket, December 1, 1871. (2) A comedy adapted by G. ROBERTS from the French, and produced at the James's Theatre, London, June 1, 1891.

Forward, Mrs. "Woman" to Lady
Abel in TALENTED & Artful Wife (q.v.).
Feetbroke, William. Actor, born
1888, died October 21, 1938.

Fuoco! A tragedy by MARY BOWELL MITFORD (c. 1), first performed at Covent Garden in November, 1800, with Young as the chief *Fuoco*; *Doge of Venice*, Charles Kemble as *Francesco* (his son), *Wardo* as *Alvaro*, *Barlo* as *Carlo*, *Argento* as *Donato*, *Pinharro* as *Coleo*, *Mrs. Thomas* as *Camilla*, etc., performed in New York, March, 1817, with Conway in the title part. See *Two Fuocari*.

Pasco, Count. A character in William
Cochran's "Woman in White" (q v).

Post, Corporal. Servant to Lieut.
Harrington in COLMAN'S "Poor Gentleman"
(1871)

Fosse (L.). A character in MOORE'S 'M. P.', or, The Blue Stocking (q. v.).

Foster, Charles. American actor and dramatic writer, author of 'Actors by Daylight,' 'A Bad Lot,' 'Beetha, the Howling Girl,' Cell 201, 'The Gold Belt,' 'Marriages by Moonlight,' 'Nock and Nock,' 'The Old Showman,' 'The Prince is here,' 'The Rebel's Last Ride,' 'The Swamp Angel,' 'The Tort-cutter,' 'Under Cover,' and others.

Foster Sisters (The). Mrs. ELLIS-
7135

Poster, Tony, appears in the various adaptations and burlesques of Spett's *Henriworth* (9 +).

You d'know (Lo), see Her a
Lark

Fouché, minister of police, figures in Flaubert's 'Béatrice' (q.v.). The Taiton's 'Pier and Pansy' (q.v.) is another

'*Madame Sans-Gêne*' (*q.v.*), and KESTER'S '*Mdlle. Mars*' (*q.v.*).

Foul Deeds will Rise. A musical drama in two acts, by J. S. ARNOLD, founded on 'The Traveller's Story' in the Misses Lee's '*Canterbury Tales*,' and first performed at Theatre Royal, Haymarket, in July, 1804. The title, of course, is taken from '*Hamlet*' (act i. sc. 2).

Foul Play. A drama in four acts, by DION BOUCICAULT and CHARLES READE, based on their novel so entitled, and produced at the Holborn Theatre, London, on May 28, 1868, with G. Neville as *Arthur Wardlaw*, W. M'Intyre as *Wardlaw, sen.*, J. Irving as *Joe Wylie*, E. Price as *Robert Penfold*, Parselle as *Penfold, sen.*, Miss Henrade as *Helen Rolleston*, Miss Fanny Josephs as *Nancy Rouse*. The piece, rearranged and revised by JOHN COLEMAN, was produced in a prologue and five acts at the Theatre Royal, Leeds, June 1, 1868, with Miss Henrietta Simms as *Helen*, Mrs. C. Horsman as *Nancy*, C. Horsman as *Wylie*, John Coleman as *Penfold*, Johnson Towers as *General Rolleston*, and James Edwards as *Wardlaw*. Later in the same month there appeared at the Queen's Theatre, London, a burlesque of the Holborn version, called '*Fowl Play*' (*q.v.*). Some years afterwards the original play was re-handled by Charles Reade, and produced at the Olympic Theatre, London, on April 2, 1877, under the title of '*The Scuttled Ship*,' with J. Forbes Robertson as *Wardlaw*, Henry Neville as *Penfold*, R. Pateman as *Wylie*, Miss B. Pateman as *Helen*, and Mrs. Seymour as *Nancy*.

Foul Weather. A drama in five acts, by C. W. SOMERSET, Royalty Theatre, Glasgow, May 30, 1881.

Found. A drama in four acts, by FREDERICK HAWLEY, first performed at Nottingham in April, 1869; produced at the Gaiety Theatre, London, November 14, 1883.

Found at Last. A drama in four acts, by A. B. WISE, Morton's Theatre, Greenwich, March 6, 1899.

Found Brummy. A farce by ALFRED MALTBY (*q.v.*), Princess's Theatre, London, September 21, 1874.

Found Dead in the Street. A drama, in prologue and two acts, by W. R. WALDRON, first performed at Cheltenham in August, 1869; produced at the Grecian Theatre, London, April 14, 1873.—'*Found dying in the Streets*:' a drama by M. WARDHAUGH, Barnsley, March 21, 1870; Elephant and Castle Theatre, London, May 21, 1877.

Found Drowned. A drama in four acts, based by GEORGE FAWCETT ROWE upon Dickens's '*Our Mutual Friend*,' and produced at the Opéra Comique Theatre, London, December 26, 1870, with a cast including Charles Warner, J. Nelson, Miss

Ernstone, Mrs. Manders, W. M'Intyre, and the author. See GOLDEN DUSTMAN.

Found in a Four-Wheeler. A farce by T. J. WILLIAMS, Royalty Theatre, London, April 24, 1866.

Founded on Facts. (1) A farce by J. P. WOOLER (*q.v.*), produced at the Strand Theatre, London, in 1849, with H. Compton as *Mr. Sceptic*; revived at the Haymarket in September, 1863. (2) A drama in five acts, by H. C. TURNER, Queen's Theatre, Keighley, February 14, 1890.

Foundered Fortune (A). A drama by W. E. MORTON, performed at the Elephant and Castle Theatre, London, in December, 1890.

Foundling (The). (1) A comedy by EDWARD MOORE (*q.v.*), first acted at Drury Lane on February 13, 1748, with Mrs. Cibber in the title part (*Fidelia*), Barry as her father (*Sir Charles Raymond*), Yates as *Sir Roger Belmont*, Garrick as his son (*Charles*), Peg Woffington as his daughter (*Rosetta*), Macklin as *Faddle*, and Sparks as *Villiard*. (2) A farce in three acts, by W. LESTOCQ and E. M. ROBSON, first performed at Terry's Theatre, London, August 30, 1894, with a cast including Charles Groves, Sidney Brough, Huntley Wright, Miss Ellis Jeffreys, Miss Emmeline Orford, and Miss Susie Vaughan; first acted in America at Chicago, February 12, 1895; first performed in New York at Madison Square Theatre, February 25, 1895.

Foundling of Fortune (The). A play by F. G. CHEATHAM, Victoria Theatre, London, April 22, 1867.

Foundling of the Forest (The). A play in three acts, with songs, by WILLIAM DIMOND, first performed at the Haymarket on July 10, 1809, with Jones as *Florian* (the Foundling), and other parts by Mrs. Glover, Mrs. Davenport, Mrs. Gibbs, Young Liston, and Farley.—'*The Foundling of the Sea*:' a play by SAMUEL WORDSWORTH, performed in New York in May, 1833.—'*The Foundling of Fortune*:' a drama in prologue and three acts, by F. G. CHEATHAM, Victoria Theatre, London, April 22, 1867.—'*The Foundling of Notre Dame*:' a drama in three acts, by W. BANKS, Theatre Royal, Liverpool, August 7, 1876.

Foundlings (The). (1) A comic drama adapted by J. B. BUCKSTONE (*q.v.*) from the French, and first performed at the Haymarket on June 16, 1852, with the author and H. Howe in the title parts (*Timothy Dixon* and *Edward Jackson*), Keeley as *Moleskin* (the man who reveals the foundlings' identity), Mrs. Fitzwilliam as *Pamela Pattens* (*Timothy's* sweetheart), Parselle as *Lord George Moonshine*, Leigh Murray as *Greatrake*, and other parts by Mrs. L. S. Buckingham, Mrs. Leigh Murray, etc. (2) A drama in seven tableaux, adapted by LEOPOLD LEWIS from the '*Dames de la Halle*' of Bourgeois and Masson (*q.v.*), and first performed at Sadler's Wells Theatre, London, on October 8, 1882, with a cast

including Miss Rose Leclercq, Miss Maud Howard, Miss S. Booth, Edward Price, W. McIntyre, H. Procter, F. Harshy, etc. See CHAIN OF EVENTS and QUEEN OF THE MARKET.

Fountain, Bellamora and Hare-brain (Suitors to Lady Hartwell in FLETCHER'S 'Wit without Money' (q. r.).

Fountain of Beauty (The). A fairy extravaganza by JOHN M. KINGDOM, produced at Drury Lane September 5, 1853, with Miss Featherstone as King Pretty.

Four Cousins (The). A comic drama in two acts by AUGUSTUS MAYHEW (q. r.) and SETH LINDLAND EDWARDS (q. r.). First performed at the Globe Theatre, London, May, 1871.

Four in Hand (The). A play by Mrs. C. A. DOREMUS, performed in C. S. A.

Four Kings (The), or, **Paddy in the Moon**. A burlesque by C. H. HAZLEWOOD, Britannia Theatre, London, April 14, 1873.

Four-leaved Shamrock (The). A play by WILLIAM TRAVERS.

Four-legged Fortune (A). See NOWADAYS.

Four Little Girls. A farce in three acts, by WALTER STOKES CRAVEN, Criterion Theatre, London July 17, 1907.

Four Musketeers (The). A play by LESTER WALLACK (q. r.) based on Dumas' famous stories, and first performed at the Bowery Theatre, New York, December 24, 1842. This is a sequel to the same writer's 'Three Guardsmen' (q. r.).

Four P's (The): "A merry Interlude of a Palmer, a Pardoner, a Potycary, and a Peellar." By JOHN HIRSHWOOD (q. r.). Printed between 1714 and 1717. This piece is written in metre and not divided into acts. "It is very curious," says Hazlitt, "as an evidence both of the wit, the manners and opinions of the time." It has a considerable share of harmony, but is nevertheless without the shadow of a plot, or the slightest incident (scenest). "The Palmer and the Pardoner begin by a contest as to the superior efficacy of the processes of salvation in which they respectively practise; the Potycary asserts that if *tho* each man how to prepare for death, he can imitate death itself; while the task of the Peellar is to judge which is the greatest sin of the three. The competition consists in the telling of two stories by the Palmer and the Pardoner, and the outbidding of their less circumstantial by a most distressing extravagant assertion on the part of the Potycary." (A. W. Ward.)

(Of all the women that I have seen,
I never saw or knew in my condition
Any woman out of her sense.)

Four Plays, or Moral Representations, in One, by HERMONT and FLETCHER, printed in 1647. Those pieces (which are preceded by an induction) are

entitled as follows:—(1) 'The Triumph of Honour,' founded on a tale told both by Boccaccio and by Chaucer, and performed, for a benefit, at the Haymarket in August, 1793, with Bannister, jun., Edwin, Mrs. Edwin, and Mrs. Bulkeley in the cast. (2) 'The Triumph of Love,' founded on a tale by Boccaccio. (3) 'The Triumph of Death,' founded on a novel by Bandello. (4) 'The Triumph of Time.' "The plot of the *scenae* to be entirely the invention of the author." "The two first may properly be called tragic comedy, the third a tragedy and the last an opera." "The evidence of a dedication would certainly suggest to Fletcher the latter two of the 'Four Plays,' and this would naturally leave to Beaumont the first two, in which, as in the induction, there is a considerable admixture of prose." (A. W. Ward). For the plots, see *scenae*, vol. vi.

Four Prentices of London (The), with the Conquest of Jerusalem. An historical play by THOMAS HIRSHWOOD (q. r.), acted at the Red Bull Theatre and printed in 1611. "It is founded on a exploit of the famous Geoffrey of Bullion, who released Jerusalem out of the hands of the Infidels in 1187." The Four Prentices are *Geoffrey*, *John Charles* and *Eustace*, sons of the old Earl of Bullion, who had apprenticed them to different trades in London. The play recounts their adventures, and thence of their sister *Bella France*—on the way to Jerusalem, of which, after its capture, *Gay* becomes king. The piece is barbaresque in 'The Knight of the Burning Pestle' (q. r.).

Four Seasons (The); or, **Love in Every Age**. An interlude, written by P. A. MORTIMER, composed by Jerray Clarke, and printed in 1639.

Four Sisters. A farce, by HENRY BEN-SAY, (q. r.), performed at the Strand Theatre, London, in 1831, with Mrs. Wajsett in the cast.

Four Stages of Life (The); or, **The Youth, the Lover, the Husband, and the Father**. A drama translated by J. VOLLAIRE from 'L'Amant' (q. r.), adapted to the English stage by W. SHEPHERD, and performed at the Surrey Theatre in April, 1842, with a cast including Voltaire, Shepherd, W. Creswick, Miss G. Pauncefort, Miss Eliza Johnstone, etc.

Fourberies de Scapin (Les). See CHEATS OF SCAPIN, THE.

Fourchambaults (Les). A comedy by Emile Augier (1878), adapted by J. ALBERT under the title of 'The Crises' (q. r.). Another adaptation by PATRICK was performed at the Broadway Theatre, New York, in 1879, with Mrs. Lingard as *Mlle. Lefebvre*.

Fournier. The 'Tridate, ou Comedie et Tragedie' of this writer has been adapted to the English stage under the titles of 'Actress by Daylight,' 'Art,' and 'Tragedy Queen,' all of which see.

Fourteen Days. A farcical comedy in three acts adapted by H. J. BYRON from the *Voyage d'Agreement* of Gondinet and Hannon (Vaudeville, Paris, June 3, 1881), and first performed at the Criterion Theatre, London, on March 4, 1882, with Charles Wyndham as *Perceigne Porter*, and other parts by H. Standing, W. Hakeley, G. Eldens, L. Southern, A. M. Benson, Minnie M. and K. Burke, and Miss E. Vinlay, played in the United States in 1882-3 by Charles Wyndham and his company, revived at the Criterion in February, 1892.

Fowl Play; or, A Story of Chicken Hazard. A farcical comedy of heads and bonnets, a *Fowl Play* (q.v.), written by F. C. H. Evans (q.v.), and produced at the Queen's Theatre, London, on June 27, 1888, with Charles Wyndham as *Arthur Wadley*, Gaston Murray as *General A. Longstone*, W. H. Stephens as *Michael Pinfold*, Lionel Brough as *Wyle*, J. L. Toole as *Robert Pinfold*, Miss E. Warren as *Nancy*, and Miss H. Hudson as *Helen*.

Fowler. A wild young gentleman in SHIRLEY'S *The Willy Fair One* (q.v.).

Fowler, Emily. Actress made her London debut in 1864 at the Rivalry, in Burdett's *Black Eyed Susan*. She appeared subsequently at the Gaiety Theatre, Olympia, Queen's, Royalty, Drury Lane, and other theatres. She was the first representative of *Kismet* in 'The Merry Tugara' (1868), *Alice* in 'Robert the Devil' (1868), *Paraputo* in 'Columbine' (1870), *Myriophyllis* in 'Very Little Faust' (1870), *Hans* in 'The Gentleman in Black' (1870), *Aunt* in 'Scar Grapes' (1873), *Suzanne* in 'The School for Intrigue' (1873), *Lady Betty Vail* in 'Lady Chancery' (1874), *Louise* in 'The Two Orphans' (1874), *Deborah* in 'The Spendthrift' (1874), *Nell Gwynne* in W. G. Wille's play named (1878), and the *Countess Loderdale* in 'Scandal' (1878). She was also seen in London as *Beatrice* in 'Much Ado' (Olympic, 1874), *Katherine of Valois* in 'Henry V.' (Queen's, 1876), *Pedrito* in 'The Winter's Tale' (Drury Lane, 1878), *Emilio de Fiquerra* in 'The Corsican Brothers' (Lyceum, 1880, etc.). She was manager for a time of the Gaiety Theatre (1889) and the Rivalry Theatre, 1878.

Fox and the Goose (The), or, The Widow's Husband. A comic operetta in one act written by BENJAMIN WEBSTER and DON BROUGHTON, composed by Ambrose Thomas and first performed at the Adelphi Theatre, London, October 2, 1844, with Paul Bedford as *Richardson*, M. Cowell as *Francis*, and Mrs. Fitzwilliam as *Antiquary*.

Fox and the Grapes (The). A pantomime produced at the City of London Theatre at Christmas, 1855.

Fox and Wolf. A farce performed at the Gaiety Theatre, London, October 3, 1873.

Fox Chase (The). A comedy by

BRECK, acted in America, where it was printed in 1808. See FOX HUNT, THE.

Fox, George. Vocalist and musical composer, died 1903, wrote the music of operas entitled 'The Jackdaw of Rheims,' 'Nydia,' 'Macaire,' etc.

Fox, George L. American actor born 1825, died 1877, made his first appearance on the stage at the Tremont Street Theatre, Boston, in 1850, in 'The Children of the Alps,' his New York debut took place at the National Theatre twenty years later, and he made his last professional appearance at Booth's Theatre on November 25, 1875. He was the original *Phineas Fletcher* in 'Uncle Tom's Cabin' at the National Theatre in 1854, and created the role of *Suntown Brown* in *Horzoni* (q.v.). Among his favourite characters were *Bottom Henley* (travesty), *Jacques Strop*, *Tripp* (in 'The School for Scandal'), *Mark Meddle* in 'London Assurance Bix' and *or* and *Humpty Dumpty* (pantomime). "Bottom," says Laurence Hutton "was his most finished assumption, *Hamlet* probably his most amusing, and *Humpty Dumpty* his most successful."

Fox Hunt (The); or, Don Quixote the Second. A play by DON BROUGHTON (q.v.) suggested (it is said) by the French piece, Sullivan and first performed at Burton's Theatre, New York, on November 23, 1841, with a cast including Burton, C. Fisher, G. Barrett, and G. Jordan, produced in London, at the St. James's Theatre on May 11, 1864, as 'The Fox Chase,' with J. Clarke as *Twining* (alias 'The Fox').

Fox versus Goose. A farcical comedy by WILLIAM BROUGHTON and J. H. STOKES, first performed at the Strand Theatre, London, May 8, 1890, with J. S. Clarke as *Young Goddard*.

Foxall, Simon. A character in SULLIVAN'S 'Beggars on Horseback' (q.v.).

Foxchase, Sir Harry. A character in FIELDING'S 'Pasquill' (q.v.).

Foxcraft, Simon. A character in 'A Woman of Business.'

Foxer, Tom. A character in CHAYN'S 'One Tree Hill' (q.v.).

Foxglove. A character in (1) DUNPIN'S 'Family Quarrels' (q.v.) and (2) BROUGHTON'S 'Flies in the Web' (q.v.).

Foxy Quiller. A three act comic opera libretto by HARRY B. SMITH, music by Reginald De Koven, first performed at New Haven, Connecticut, October 17, 1900, Broadway Theatre, New York, November 5, 1900.

Fra Angelo. A play in five acts, by W. CLARK RUSSELL (q.v.) produced at the Haymarket Theatre in August, 1865, with J. Voltaire in the title character (a hunch back) and other roles by J. Fernandez, Miss Louisa Moore, Miss Katherine Rodgers, etc.

Fra Diavolo. An opera, words by SCRIBE, music by Auber (Opéra Comique, Paris, 1830), performed, with English libretto by ROPHINO LACY, at Drury Lane Theatre in November, 1831. Sims Reeves appeared in an English version at the Haymarket in 1855. This work has been burlesqued several times:—(1) 'Fra Diavolo; or, The Beauty and the Brigands,' by H. J. BYRON, first performed at the Strand Theatre, London, April 5, 1858, with Miss Swanborough in the title part, Miss M. Ternan as *Zerlina*, Miss M. A. Victor as *Lady Allcash*, Charles Young as *Beppo*, and Poynter, H. J. Turner, and F. Charles in other rôles; revived at the same theatre in 1860; first performed in New York in October, 1858, with Miss E. Germon as *Zerlina*. (2) 'Young Fra Diavolo' (q.v.), 1878. (3) 'Fra Diavolo the Second,' by J. T. DENNY (q.v.), Philharmonic Theatre, London, August 28, 1882.

Fra Diavolo the Second. See FRA DIAVOLO.

Frail, Mrs., in CONGREVE'S 'Love for Love' (q.v.), is "a woman of easy character."

Frailty and Hypocrisy. A drama by JAMES WILD, printed in 1804. It is taken from Beaumarchais' 'L'Autre Tartuffe,' and forms a sequel to 'The Spanish Barber' and 'The Follies of a Day.'

France, La. Servant to Lord Falbridge in COLMAN'S 'English Merchant' (q.v.).

Frances. Daughter of Vandunke in FLETCHER'S 'Beggars Bush.'

Francesca. The duchess in TOM TAYLOR'S 'Fool's Revenge' (q.v.).

Francesca, a Dream of Venice. A drama in five acts, by EDMUND FALCONER (q.v.), first performed at the Lyceum Theatre, London, on March 31, 1859, with Mrs. Charles Young as the heroine, the author as *Gradenigo*, and other parts by H. Vandenhoff, Gaston Murray, etc.

Francesca da Rimini. (1) A dramatic poem by J. H. LEIGH HUNT, published in 1816. (2) A tragedy in six acts, by G. H. BOKER, first performed in New York at the Broadway Theatre, September 26, 1855, with E. L. Davenport as *Lanciotto*, D. N. Whiting as *Malatesta*, C. Fisher as *Pépè*, and M^{me}. Ponisi as *Francesca*; played at the Chestnut Street Theatre, Philadelphia, in 1882, with Laurence Barrett as *Lanciotto*. Revised and altered, it was revived at the Star Theatre, New York, in 1883; and at Montreal in 1885, with Barrett as *Lanciotto*, and Miss Wainwright and Louis James in other rôles. In 1901-2 it was performed in the U.S.A., with Otis Skinner as *Lanciotto*.—A play by MARION CRAWFORD, entitled 'Francesca da Rimini,' was translated into French and performed, with M^{me}. Bernhardt in the title part, at Paris in April, 1902, and in London in June, 1902. See PAOLO and FRANCESCA.

Franchi, Louis and Fabian dei. The "Corsican Brothers" in the dramas and burlesques so entitled (q.v.).

Francillon. A comedy in three acts, "arranged" from the French of Alexandre Dumas *filz*, and first performed at the Duke of York's Theatre, London, September 18, 1897, with Mrs. Brown Potter in the title part, Miss Vane as the *Baronne Smith*, Miss Grace Noble as *Annette*, Kyrle Bellew as *Lucien de Riverolles*, etc.

Francine. The name of characters in 'Grist to the Mill' and DALY'S 'Two Widows' (q.v.).

Francis I. (1) A play by FRANCES ANN KEMBLE, first performed at Covent Garden on March 15, 1832, with the authoress as *Louise of Savoy*. (2) An opera, music by E. J. Loder, performed at Drury Lane Theatre in November, 1838. The plot deals with the king's unlawful love for the *Countess Chateaubriant*.

Francis. Servant to "The Stranger," in the play so named (q.v.).

Francis, Philip. Chaplain of Chelsea Hospital, translator and miscellaneous writer, died 1773; author of two tragedies—'Eugenia' (1752) and 'Constantine' (1754).

Francis, Virginia. The *nom-de-guerre* used by Virginia Bateman, now Mrs. Edward Compton (q.v.), during the earlier portion of her career as an actress. Under this name she appeared as *Maddalena* in 'Leah' at the Haymarket in 1868, and as *Milly Rigg* in 'Mary Warner' at the Olympic in 1870, afterwards "creating" the parts of *Glaucea* in Wills's 'Medea in Corinth' (1872), *Madame de Privoisin* in 'Philip' (1874), *Princess Elizabeth* in Tennyson's 'Queen Mary' (1876), and *Rosamond* in 'The Dead Secret' (1877). She also figured at the Lyceum as *Mrs. Racket* in 'The Belle's Stratagem' (1876), and *Marie* in 'Louis XI.' (1878), and at Sadler's Wells as *Helen* in 'The Hunchback' (1879).

Francisca. (1) A nun in 'Measure for Measure.' (2) Sister of *Antonio* in MIDDLETON'S 'Witch' (q.v.).

Francisco. (1) Favourite of *Ludovico Sforza* in MASSINGER'S 'Duke of Milan' (q.v.); brother of *Eugenia* and husband of *Mariana*. (2) A musician in BEAUMONT and FLETCHER'S 'Chances' (q.v.). (3) Son of *Valentine* in BEAUMONT and FLETCHER'S 'Monsieur Thomas' (q.v.). (4) Brother of *Valentine* in BEAUMONT and FLETCHER'S 'Wit without Money' (q.v.). (5) A character in HOLCROFT'S 'Tale of Mystery.'

Franciscus. A "counterfeit madman" in MIDDLETON'S 'Changeling' (q.v.).

Francklin, Thomas. Dramatic and miscellaneous writer, born 1721, died 1784; professor of Greek at Cambridge, 1750-1759; author or adapter of the following plays:—'The Earl of Warwick' (1766), 'Matilda' (1775), 'The Contract' (1776), and 'Mary Queen of Scots' (printed 1837); author, also, of translations of the tragedies of Sophocles (1759), Voltaire's 'Orestes' (1769) and 'Electra' (1774), and Lucian's

'Tragopodagra' (1760), and author of 'A Dissertation on Ancient Tragedy' (1760). Churchill has some uncomplimentary references to him in 'The Rosciad'. See the 'Biographia Dramatica' and Genest's 'English Stage'.

François. The page in LYTTON'S 'Richelieu' (q.v.).

François the Radical. A comic opera, based (with alterations by G. Jacoby) on 'François les Bas Bleus' (libretto by Dubreuil, Humbert, and Borani, music by Bernick and Messager, Brussels in 1862, Paris in 1864), adapted by J. HINCHLEY MCCARTHY, and produced at the Royalty Theatre, London, April 4, 1865, with Denise Brand as *Françoise*, Miss Kate Santley as *Panchon*, and other roles by H. Ashley, L. Kelleher, H. Hallam, etc. *Françoise* is a revolutionary song writer, in love with *Panchon*, a ballad singer, and beloved by *Panchon's* aunt. See *PANCHETTE*.

Frank. Master of *Frederick* in BEADWORTH and FLETCHER'S 'Captain' (q.v.).—*Black Frank* is a character in the adaptations of 'The Heart of Mallothian' (q.v.).

Frank Fox Phipps, Esq. A farce in one act, by CHARLES MALLIN, first performed at the Victoria Theatre, London, February 18, 1844, with Forester in the title part, and Miss P. Horton as *Mrs. Caroline Phipps*, played in New York in the same year.

Frankenstein; or, The Modern Prometheus. A tale by Mrs. MARY, first published in 1818, and the basis of several dramatic pieces. (1) 'Presumption' (q.v.) or, 'The Fate of Frankenstein' a romantic drama by R. B. PRATER (1825). This is probably the piece called 'Frankenstein' which was produced at the Park Theatre, New York, in January, 1825. (2) 'Frankenstein, or, The Man and the Monster' a romantic melodrama in two acts, by H. M. MILNER, founded partly on 'Le Magicien et le Monstre', and first performed at the Coburg Theatre, London, July 1, 1828, with G. Smith as the *Monster*, and other parts by Frank Rowbotham, Mrs. Young, Mrs. Rowbotham, etc. In this piece the *Monster* whom Frankenstein has manufactured kills the young son of the *Prince of Promblino* and afterwards Frankenstein himself. Hemmed in by a party of soldiers, he rushes up the side of Mount Rima and throws himself into the crater. In 1827 Mr. Walter Scott witnessed at Edinburgh a performance of 'Frankenstein', and wrote in his Journal: " 'Frankenstein' is entertaining for once—considerable art in the man that plays the *Monster*, to whom he gave great effect. (Cooper is his name.)" M. T. Hicks played the *Monster* at the Victoria Theatre, London, in November, 1831, and one or other of the above dramas was revived at the Lyceum in 1839, and at Sadler's Wells in 1841. Henry Irving played the *Prince of Promblino* at Edinburgh, 1856-58.—At least two baroque have been

based upon Mrs. Shelley's story: (1) 'Frankenstein; or, The Model Man,' by the Brothers BROUGHTON, first performed at the Adelphi Theatre, London, December 26, 1849, with E. Wright as *Frankenstein*, Paul Bedford as the *Monster*, "G. Smith as Zerkel, Miss Woolgar as *Offo of Rosenborg*, J. C. Smith as the *Baron*, Miss E. Harding as *Indiana*, and other parts by Miss Ellen Chaplin and Miss Turner. (2) 'Frankenstein,' by "RICHARD HENRY," first performed at the Gaiety, London, December 24, 1857, with Miss E. Farron as *Frankenstein*, F. Leslie as the *Monster*, G. Stone as the *Widow*, Miss Marion Hood as *Torino*, Miss Sylvia Grey as *Tamburino*, Miss Camille D'Arville as *Il Capitano Mercatino*, and other parts by Miss Emily Cross, Miss J. McNulty, Miss R. Owyne, Miss V. Grey, E. J. Loane, Cyril Maude, and Frank Thornton.

Frankford, Mrs. The "Woman Killed with Kindness" in HEYWOOD'S drama so named (q.v.).

Franklin. A drama in five acts, by JOHN BROUGHTON (1836).

Franklin. Friend to *Ardien* in LILLO'S 'Ardien of Feversham' (q.v.). *Lady Franklin* is the widow in LYTTON'S 'Money' (q.v.).

Franklin, Andrew. Author of 'The Hypochondriac' (1785), 'The Mermaid' (1792), 'The Wandering Jew' (1797), 'Gander Hall' (1799), and other dramatic pieces.

Frankly. (1) A character in MOTTEUX'S 'Love's a Test' (q.v.). (2) *Frankly*, in HOADLY'S 'Suspicious Husband,' is attached to *Clarinda*.

Franval, Madame. An aristocratic dame in HODGSON'S 'Deaf and Dumb' (q.v.).

Fraser, Marie. Actress, made her first appearance in London at the Comedy Theatre in 'Sister Mary' (1806). In 1807 she enacted *Nova* in 'A Doll's House' at Terry's, and was the original *Lady Julia* in Barrie and Marriott Watson's 'Richard Savage' at the Criterion. She was also in the first casts of 'Queen's Counsel' (q.v.) and 'The Bride of Love' (q.v.).

Fraser, Winifred. Actress, represented *Hedwig* in the English version of Ibsen's 'Wild Duck' (Royalty Theatre, London, June, 1893), and was also in the original casts of 'Her Own Witness' (1890), 'My Daughter' (1892), 'The Man in the Street' (1894), 'Thyrza Fleming' (1895), 'The Rise of Dick Halward' (1896), 'In Mary's Cottage' (1896), 'The Fantasticks' (1899), etc.

Frasquita. A comic opera in two acts, music by Meyer Lutz, Gaiety Theatre, London, May 21, 1893.

Fraternal Discord. A play adapted by W. H. ALSTON from 'The Reconciliation' (q.v.), and brought out in New York in October, 1890.

Fraternal Enmity. See BIRTHDAY. THE. FRATERNAL DISCORD, RECONCILIATION.

Fraud and its Victims. See STREETS OF LONDON.

Fraunce, Abraham. Lawyer, temp. Queen Elizabeth, author of 'Amyntas' (1591), a translation of Tasso's 'Aminta'.

Freaks and Follies. A farce performed at the Park Theatre, New York, in September, 1832.

Freaks of Fortune. A play by C. M. GREENE and S. THOMPSON, performed in U.S.A.

Freda. A play in three acts, by BERNARD BUST and W. T. BLACKMORE, Strand Theatre, London, July 19, 1887.

Frederic and Basilea. A play performed at the Rose Theatre, London, in June, 1597. The plot was printed by Halliwell in 1900.

Frederic Lemaitre. A play by W. CLYDE FITCH first performed at the Tremont Theatre, Boston, U.S.A., December 1, 1900, produced in New York at Daly's Theatre, April 21, 1891, with Felix Morris as *Lemaitre*.

Frederick. (1) The usurping Duke in 'As You Like It' (q.v.). (2) Brother of King Alphonso in FLETCHER'S 'Wife for a Month' (q.v.).

Frederick, Duke of Brunswick. A tragedy by Mrs. ELIZABETH HAYWOOD, performed at Lincoln's Inn Fields in March, 1722.

Frederick the Great; or, The Heart of a Soldier. An "operatic anecdote" in three acts, by S. J. ARNOLD, performed with music by T. Cooke, at the Lyceum Theatre in August, 1814, with a cast including T. Cooke, Raymond, Pyre, Liston, Hawcutt, J. Wallack, Mrs. Orger, and Miss Kelly. (2) 'The Youthful Days of Frederick the Great' a play by WILLIAM ARNOLD (q.v.). (3) 'Frederick the Great, or, The King and the Deserter' a melodrama in two acts, by J. M. MADDOX, first performed at the Coburg Theatre, London, September 15, 1854, with H. Beverley as *Frederick*, and T. L. Cooke as *Adelbert* (the deserter). (4) 'Frederick of Prussia, or, The King and the Comedian' a drama in one act, by CHARLES SELBY (q.v.), first performed at the Queens Theatre, July 1837, with Tibury as *Frederick*, T. Green as *Stoduck* (a comedian), and other parts by H. Howe, W. Davidge, etc., revived at the Strand Theatre in December, 1838, with W. Bennett as *Frederick*, W. J. Hammond as *Stoduck*, Forrester and W. Young in other parts. See FOOT OF OLD FASHION.

Fred Frolic, his Life and Adventures. A drama by CHARLES PITT (q.v.), Britannia Theatre, London, June 17, 1868.

Fredolfo. A tragedy in verse by C. R. MATHIAS, acted at Covent Garden on May

12, 1819, with Young as the hero (a Swiss patriot), Yates as *Berthold* (his vassal), Miss O'Neill as *Linda* (his daughter), Charles Kemble as *Adelmar* (her lover), and Macready as *Wallenberg* (Austrian Governor of Switzerland). *Wallenberg* captures *Fredolfo*, who is about to be executed, when he is rescued by *Adelmar*. In the end, *Adelmar* is killed by *Wallenberg*, who is in turn slain by *Fredolfo*. *Linda* dies. The play was produced in New York in 1832.

Free and Easy. (1) A comic opera in two acts, libretto by S. J. ARNOLD, music by Addison, performed at the English Opera House, London, in September, 1810. (2) A farce performed at New York in 1848, with C. J. Mathews as *Sir Charles Freeman*, Miss Cushman as *Eugenia*, and other parts by Richings and Mrs. Chippendale.

Free Knights (The), or, The Edict of Charlemagne. A romantic drama in three acts, by FREDERIC REYNOLDS (q.v.), performed, with music by Mazzinghi, at Covent Garden in February, 1810.

Free Labour. See PUT YOURSELF IN HIS PLACE.

Free Lance (The); or, Who Wins. A drama in three acts, by CHARLES HERRMAN, Alfred Theatre, London, August 2, 1863.

Free, Micky. A character in FALCONER'S 'Galway go Bragh' (q.v.).

Free Pardon (The). A domestic drama in four acts, by F. C. PHILLIPS and LEONARD MERRICK, Olympic Theatre, London, January 28, 1897.

Free Will. A "moral play," translated by HENRY CHIFFRE from the Italian of F. Negri (or Neri) of Bassano, and printed (it is thought) about 1590, the original having appeared in 1460. Herein, according to the title page, is "set fourth, in manner of a tragedie, the devyllish Deuise of the Popish Religion."

Freeair, Louie. Actress and vocalist, born 1872, appeared in pantomime at Sanger's Theatre, London, in 1892, in 1893 figured as *Trold* in representations of 'La Fille de Mulane Angot' by children; was seen in the provinces as *Majas* in 'A Winter's Tale' and in London as *Baron* as *Puck* in 'A Midsummer Night's Dream,' played *Ruth* in 'The Gay Parisienne' at the Duke of York's Theatre, London, in 1894, and *Fi Fi* in 'A Chinese Housewife' at the Strand Theatre, in 1902. She made her American debut at the New York Theatre, New York, April 21, 1899, in 'The Man in the Moon.'

Freebooters (The). An opera by PAFIL, performed at the Lyceum Theatre, London, in August, 1827, with Miss Betts as *Isabella*.

Freedom. A play in four acts, by G. F. ROWE and AUGUSTUS HARRIS, first performed at Drury Lane Theatre, London, on August 4, 1803, with a cast including the

authors, J. Fernandez, R. F. Edgar, H. Jackson, M. Nichols, Miss Sophie Ryan, Miss Nellie Bremley, Miss Fanny Mann, Miss Lydia Foster, and Miss M. A. Victor.

Freedom. Son of *Matron Lucie* in Middleton's 'Trick to catch the Old One' (q.v.).

Freelove, Lady. A woman of the world in Colman's 'Jealous Wife' (q.v.). (11) Colonel and Lady Elizabeth Freelon are among the persons in Mrs C. Kemble's 'A Day after the Wedding' (q.v.). (12) There is a *Freelove* in Saunders' 'Love's Martyrdom' (q.v.).

Freeman, in Wicherley's 'Pain Denied' (q.v.), is Henry's lieutenant, a gentleman of broken fortune. (11) Sir Charles Freeman, in Faguet's 'Henry Fitzgibbon' (q.v.), is brother to Mrs. Suffer. (12) Charles Freeman, in 'High Life below Stairs', is a friend of Lord.

Freeman, Sir Ralph (died 1685), was the author of 'Imperialis', a tragedy, which, printed in an inaccurate and uncorrected form in 1685, was issued by the writer himself in 1686.

Freeman's Honour (The). A play by WATTS and BURTON, acted April 1611, "by the servants of the King's Majesty".

Freemason (The), or, *The Secret of the Lodge Room*. A domestic drama in two acts, by J. P. HART, first performed at the Queen's Theatre, London, June 2, 1888, with the author W. Davidson, Mrs. Power, Mrs. Kirby, etc., in the cast, performed in New York in April, 1888. (11) 'The Freemason' a play by C. E. HAYWARD, performed in U.S.A.

Freemason. The "English Merchant" in COLMAN's comedy so named (q.v.).

Freer, Charles. Actor born at Malta, died December 25, 1887, appeared at Sadler's Wells in 1880 as Sir Giles Overman. In May 1880, he made, at New York, his American debut figuring as Richard III. "He possessed considerable melodramatic ability and starred with success at many minor American theatres" (Ireland). He came to be known as *The Man of the East of London*; "As a melodramatic actor writes H. Tabor especially in such characters as *Duval* in *The Tower of Noctis* and the *Opprobrious King* he certainly deserved his fame. Some time in the forties I saw him play at the Victoria Theatre the chief part in *The Bohemians of Paris*, and followed by Macbeth as an afterpiece (11) whereas he excelled the ambitious throne. He was also an admirable tailor and a suave and elegant *Mercutio*" (*The Theatre* for September, 1885).

Freemason's Mother-in-Law. A three by T. EDNA PANDORF (q.v.), first performed at Leeds, September 6, 1888.

Freischütz (The). An opera in three acts, words by KLUG, music by Weber,

originally produced at Berlin in 1821. It was first performed in England as 'Der Freischütz' or *The Seventh Bullet*, at the Lyceum Theatre, London, on July 21, 1855, with Brabant as *Rudolph*, Bennett as *Carpenter*, Bartley as *Kuno*, Baker as *Officer*, Taylor as *Edith*, Henry Phillips as *Nicola*, T. P. Cooke as *Famist*, Miss Root as *Agnes*, Miss Power as *Anna*, and Mrs. Bryan as the *Witch of the Wolf's Glen*. The opera was also produced at Covent Garden in October 1855, with an English libretto by J. B. PLANCHÉ. It was first heard in America, with an English "book," at the Park Theatre, New York, in March, 1855. With a libretto by JOHN GRAYSON, it was produced in April, 1855, at Astley's Theatre, London, with Henry Haigh as *Rudolph*, Corri as *Kuno*, C. Lead as *Officer*, Ayton as *Carpenter*, O. Honey as *Edith*, Basil Foster as *Famist*, Miss Haigh as *Agnes*, and Miss Laffan as *Anna*. *Freischütz* or *Legend, the Spirit of the Forest*, a legendary drama in three acts, by J. KERN, was performed at the Lyceum Theatre, London, with T. P. Cooke as *Famist*, Mrs. Stanley as *Agnes*, and other roles by Widdicombe, Gommard, Miss Davidge, etc. - A burlesque of the opera was produced at the Olympic Theatre on October 5, 1855, but without success. Another travesty ('Der Freischütz; or, A Good Cast for a Piece'), written by F. C. BARRETT (q.v.), was brought out at the Strand Theatre, London, on October 2, 1855, with Miss Raynham as *Famist*, Miss Ada Scarborough as *Agnes*, Miss E. Johnston as *Edith*, Miss Fanny Hughes as *Anna*, C. Panton as *Carpenter*, D. James as *Rudolph*, T. Thomas as *Madame von Soudrop*, and F. Hobson the younger as *Carpenter*. Two nights later there was produced at the Prince of Wales's Theatre another burlesque of the opera, this time by H. J. BROWN (q.v.), in which Miss Lydia Thompson appeared as *Anna* (*Rudolph*), Miss Lydia Maitland as *Edith*, Miss Louise Moore as *Agatha*, J. Clarke as *Carpenter*, F. Young as *Famist*, H. W. Montgomery as *Kuno*, and Miss B. Gendall, Miss A. Wilton, and F. Oliver in other parts, revived at the Gaiety Theatre in April, 1855. See *FRID* 82075.

French, Samuel. Theatrical publisher; began to issue 'The Standard and Minor Drama' in New York in 1855. In 1857 he bought T. H. Lacy's business, and settled in London. He died in 1858.

French, Sydney. Dramatic writer; author of burlesques on 'Rob Roy' and 'Laurinda Burgis' (1857), and of 'Lord Salomon, an extravaganza' (1857).

French Comedy (The). A play performed at the Mass Theatre, London, in February, 1855.

French Conjuror (The). A play by 'T. F.' performed at Dorset Gardens in 1857, with a cast including Anthony Leigh, Joven, Norris, Mrs. Hughes, etc. It was founded, Langhorne says, on two stories in the romance of 'Guzman the Spanish Ringer'.

French Dancing-Master (The). A "droll" extracted from the Duke of Newcastle's play called 'Vanity' and performed in May 1802, with Lacy in the title part. Pepys describes "Lacy's part" as "the best in the world."

French Doctor (The). A play performed at the Moss Theatre, London, in October, 1805.

French Exhibition (The). A farce by FREDERICK HAY, Strand Theatre, London, April 1, 1867.

French Flats. An adaptation by AUGUSTIN DALY of Chivot and Duru's 'Locataires de M. Blondet,' first performed at the Union Square Theatre, New York, in 1880. See FLATS.

French Flogged (The); or, The British Sailors in America. A two-act farce, ascribed to G. A. MEYER, and printed in 1767; it had been performed at Covent Garden on March 30, 1761, as 'English Jars in America.'

French Girl's Love (A). A drama by C. H. HAZLEWOOD, Britannia Theatre, London, February 12, 1872.

French Lady's Maid, Our. See OUR FRENCH LADY'S MAID.

French Libertine (The). A comedy in five acts, first performed at Covent Garden in February, 1820, with Charles Kemble as the Duke de Rougemont, and other parts by Ward, Cooper, Mrs. Chatterley, Mrs. Sturman, and Mrs. Glover.

French Maid (The). A musical comedy in two acts, words by BASIL HOON, music by Walter Slaughter, Theatre Royal, Bath, April 4, 1891; Metropole, Camberwell, London, May 6, 1891; Terry's Theatre April 24, 1897, with Miss Kate Cutler in the title part (*Suzette*), Miss Louie Pound as *Dorothy*, Miss Lillie Pounds as *Mme. Camembert*, Miss K. Talby as *Lady Hawser*, Joseph Wilson as *Jack Brown*, Eric Lewis as *M. Camembert*, Herbert Standing as *Paul Lecœur*, Richard Green as *Harry Fife*, H. O. Clancy as *Admiral Hawser*, and W. Givins as *General Fife*, transferred to the Vaudeville, February 11, 1893.

French Spy (The); or, The Siege of Constantina. A military drama in three acts, by J. T. HAINES, performed at the Adelphi Theatre, London, December 4, 1857, with Madue Celeste in three characters—*Henri St. Alme*, the spy, *Hamet*, an Arab boy, and *Mathilde de Meric*. "O" Smith represented *Mohammed*, an Arab of the desert.

Frenchified Lady never in Paris (The). See COMICAL LOVERS.

Frenchman in London (The). A comedy, translated from Housy's 'François à Londres,' and printed in 1755.

Frere, John Hookham. Diplomatist and miscellaneous writer, born 1769, died 1846; published translations in metre of

the works of Aristophanes 'The Frogs,' (1830), and 'The Acharnians,' 'The Knights,' and 'The Birds' (1840). See MORLEY'S 'Universal Library' (1896).

Frères Cornes (Les). A play adapted by GRANOE and MONTEPER from Dumas, and first performed at the Théâtre Historique, Paris, in August, 1850, adapted to the English stage under the title of 'The Corsicans' and 'The Corsican Brothers,' both of which see.

Fresh, the American. A play by A. C. GILBERT (q.v.), first performed at the Park Theatre, New York, with J. T. Raymond in the principal role.

Freshman (The). A play by C. BRADLEY and W. R. WILSON, performed in U.S.A.

Fretful Porcupine (A). A farce adapted by LEICESTER BUCKINGHAM from the French, and first performed at the Adelphi Theatre, London, on April 20, 1867, with J. Clarke and J. O. Taylor in the cast.

Fretleigh, Theodore, in J. OXENFORD'S 'Billing and Coaling' (q.v.), marries *Clarissa Tantrum*.

Frya's Gift. A masque, written by JOHN OXENFORD, composed by Sir G. A. Macfarren, and performed at Covent Garden in 1863 (in celebration of the marriage of the Prince of Wales).

Friar (The). An operetta, words by J. CUMYNS CARR, music by Alfred J. Caldicott, St. George's Hall, London, December 15, 1886.

Friar Bacon and Friar Bungay. The heroes of an "honourable historie," made by ROBERT GREENE, "plaied by her Majestie's servants," and printed in 1594. Dr. A. W. Ward thinks that this play dates from 1589. He also considers the internal evidence strong, though not irresistible, that its composition was due to the success achieved by Marlowe's 'Faustus' (q.v.). "The magic of *Friar Bacon* and his brother practitioner with the Suffolk patronymic are," says Dr. Ward, "hardly to be regarded as constituting the essential subject of the plot. So far as this part of Greene's 'Historie' is concerned, it is founded on a prose tract of his own age, entitled 'The Famous Historie of Friar Bacon, containing the wonderful things that he did in his life, also the Manner of his death, with the Lives and Deaths of the two Conjurers, Bungye and Vandermast.' . . . The more attractive part of the action, however, is that concerned with the love of Edward Prince of Wales (afterwards King Edward I.) for Margaret, the fair Maid of Pressingfield. ('English Dramatic Literature') A droll called 'Friar Bacon' was performed at Bartholomew Fair in 1600—'Friar Bacon, or, Harlequin's Adventures in Joliput,' is the title of a pantomime by J. O'KEEFE, performed at Covent Garden in 1783-4.

Friar Fox and Gillian of Brentford. A play by Thomas Downton and Samuel Rowley, acted, apparently, in London in 1592-3 and 1593-4.

Friar Francis. A play performed at the Rose Theatre, London, in January, 1593. See Heywood's 'Apology for Actors' (1612).

Friar Spendleton (or Pendlerton). A play performed at the Rose Theatre, London, in October, 1597.

Fribble. (1) A character in SHADWELL'S 'Epithymia'. (2) An effeminate coxcomb in JARRICK'S 'Miss in her Teens' (q.v.). (3) There is an *Adonis Fribble* in 'Harlequin and Friar Bacon'.

Fribble, Fopling. See BATTLE OF THE FORTS.

Fridberg, Ernest de. The "Prisoner of State" in E. STRLING'S play so named (q.v.).

Fridolin, Prince. The hero of 'Le Roi Carotte' (q.v.).

Fried Shots. A burlesque of 'Der Freischütz' (q.v.), produced at Mitchell's Olympic, New York, in 1864.

Friedensfest. A play by GERNART HARTMANN, translated by Janet Achurch and C. E. Wheeler, and performed under the title of 'The Coming of Peace,' at the Vanderbilt Theatre, London, June 10, 1900, before the members of the Stage Society. 'The Coming of Peace' was published in the same year.

Friend and Foe. A play by BASTLEY CAMPBELL, performed in U.S.A.

Friend at Court (A). A two-act comedy by J. R. PLANCHÉ (q.v.), produced at the Haymarket Theatre, London, in 1831, with Miss Taylor (Mrs. Walter Lacy) in the chief female part.

Friend Fritz. A dramatization by FRANKLIN'S STRANGE of ECKMANN-CHARLIER'S 'L'Ami Fritz,' first performed at Hermann's Theatre, New York, January 25, 1893.

Friend in Need is a Friend Indeed (A). A comedy by D. O'BRIEN, performed at the Haymarket Theatre in July, 1783 — 'A Friend in Need' is the title of (1) a musical piece in two acts, from the French, words by PRINCE ROAKE, music by Kelly, performed at Drury Lane in February 1797; (2) a comedy in two acts, by S. FLEMING and W. J. BOWKELL, produced at the St. James's Theatre, London, in April, 1800; (3) a comédietta by FRANK RUSSELL, Novelty Theatre, London, April 19, 1907; — 'Friend Indeed!' was the name given to a musical entertainment produced at Covent Garden in November, 1817, with Liston, Kemery, Miss Stephens, Miss S. Booth, etc., in the cast.

Friend of the Family (The). (1) A comedy by HENRY KIDDON, performed at the Theatre Royal, Edinburgh, in 1810.

(2) A play by MAURICE DREW, performed in U.S.A.

Friend Wagglee. A farce in one act, by J. MADISON MORTON, first produced at the Strand Theatre, London, on April 15, 1860, with Compton as *Horatio Wagglee*, and Miss Mabel Adams as *Mrs. Wagglee*.

Friendless, Miss. in GAY'S 'Distressed Wife,' marries Lord Courtlow (q.v.).

Friendly. (1) *Sir John Friendly* is a character in VANDERBURGH'S 'Relapse' (q.v.). (2) *Friendly*, in RICKSTAFF AND FORTES'S 'Dr. Last in his Chair,' is brother in law to *Ailwoud*. (3) *Sir Thomas, Lady, Frank,* and *Miss Dinah Friendly* figure in MONCRIEFF'S 'Hashim Man' (q.v.). (4) *Mrs. Friendly*, in Mrs. SHERRIDAN'S 'Dupe' (q.v.), is "a great talker." (5) There is a *Friendly* in ROWE'S 'Biter' (q.v.).

Friends (The). (1) A tragedy by MARC ANTOINE MEILLAN (1771). (2) A musical interlude by THOMAS BELLAMY, Haymarket, August, 1758. (3) A comedy-drama by ALFRED D. PARKER, St. James's Hall, Lichfield, February 17, 1887. (4) A comedy in two acts, by MARY SKYMOOR. (5) A play by E. MILTON RUTLEY, performed in U.S.A.

Friends or Foes. A comedy by HORACE WIGAN, adapted from *Varian's* 'Non Intimes' (q.v.), and first performed at the Olympic Theatre, London, on March 8, 1902, with G. Vining as *Mr. Union*, W. H. Stephens as *Mr. Meanly*, F. Dewar as *Dr. Blaud*, F. Charlman as *Frederic Ferriol*, Miss Herbert (followed by Miss Kate Terry) as *Mrs. Union*, Mrs. F. Matthews as *Mrs. Meanly*, performed in the English provinces in 1901, with H. Wigan as *Union*, Miss Sophie Young as *Mrs. Union*, T. N. Wenman as *Meanly*, Frank Harvey as *Ferriol*, etc. This version was performed in America and the English provinces as 'Bosom Friends'.

Friendship; or, Golding's Debt. A drama by ROBERT REEZE (q.v.), first performed at the Alexandra Theatre, London, on May 31, 1875, with T. Swinbourne as *Golding*, and other parts by H. Forrester, C. Harcourt, and Miss Carlisle.

Friendship à la Mode. See FALSE FRIEND.

Friendship in Fashion. A comedy by THOMAS OTWAY, acted at the Duke's Theatre in 1678, with Betterton and Smith as *Goodride* and *Truman*, two "fashionable friends, the latter of whom intrigues with the former's wife (Mrs. Harry), Mrs. Gibbs as *Victoria*, who has been seduced by *Goodride*, Mrs. Price as *Camilla*, who is in love with *Valentine Harris*, Christopher as *Sir Noble Clumney*, who marries *Victoria*, Nell Gwynn as *Lady Aquemash*, Jeyon as *Caper*, and Rowman as *Scunter*, revived at Drury Lane in January, 1750.

Friendship Improved; or, The Female Warrior. A tragedy in rhymed verse by CHARLES HOPKINS, performed at Lincoln's Inn Fields in 1693, with Betterton

as *Zoilus* (Usurper of Sicily), Verbruggen as *Maherbal* (his general), Mrs. Barry as *Semanthe* (his wife), Mrs. Bracegirdle as *Locris* (his daughter, "the female warrior"), etc. *Locris*, who has been brought up as a man, is in love with *Maherbal*. The general discovers her sex, and "his Friendship is immediately Improved into Love" (Genest).

Friendship, Love, and Truth. A drama in three acts, by HENRY LESLIE, Surrey Theatre, London, March 14, 1868.

Friendship, The Force of. See FORCE OF FRIENDSHIP.

Frighten'd to Death. A farce in two acts, by W. C. OULTON, performed, with music by T. Cooke, at Drury Lane in February, 1817. See PHANTOM.

Frightful Hair (The). A burlesque of Lytton's 'Rightful Heir' (q.v.), written by F. C. BURNAND (q.v.), and first performed at the Haymarket Theatre, December 26, 1868, with W. H. Kendal as *Vivyan*, H. Compton as *Sir Grey de Malpas*, Weathersby as *Falkner*, Buckstone, jun., as *Wreckclyffe* ("a melodramatic piratical villain, with a grudge against everybody"), Miss Fanny Gwynne as *Lord Beaufort*, and Miss Fanny Wright as *Eveline*.

Fripped Petticoats. A comic drama in two acts, by LEWIS CLIFTON LYNE, Gaiety Theatre, London, October 28, 1871.

Fringe of Society (The). A play in four acts, adapted from Alexandre Dumas the younger's 'Le Demi Monde' (Gymnase, Paris, 1855), and first performed at the Criterion Theatre, London, April 30, 1892, with Charles Wyndham as *Sir Charles Hartley* (*Olivier de Jalis*), Cyril as the *Duke of Mayfair*, Mrs. Langtry as *Mrs. Josephine Eve-Allen*, and other parts by Miss Mary Moore, Miss Ellis Jeffreys, Miss Carlotta Addison, E. H. Vanderfelt, W. Blakeley, etc. *Mrs. Eve-Allen* was played, later in the "run," by Miss Janette Steer. Another version of 'Le Demi Monde,' by JOHN STETSON, was produced at the Union Square Theatre, New York, on December 27, 1892. See FROTH OF SOCIETY.

Fripon, Count. A swindler in ODINGSELL'S 'Bath Unmasked' (q.v.).

Frippery, Lord. A beau in OXFORD'S 'Idol's Birthday' (q.v.).

Friscobaldo, Orlando, father of *Bellafront*, figures in the second part of Dekker's 'Honest Whore' (q.v.).

Frisette. See BOX AND COX.

Frissac. The "Barber Baron" in T. J. THACKERAY'S farce of that name (q.v.).

Fritellini, Prince. A fop in AUDRAN'S 'Mascotte' (q.v.).

Frith, Walter. Dramatic writer; author of 'Ensnared' (an adaptation, 1883), 'In the Olden Time' (1888), 'Brittany Folk' (libretto, 1889), 'Locked in' (libretto, 1889), 'The Home Feud' (1890), 'The Verger'

(libretto, 1890), 'Molière' (1891), 'Midsummer Day' (1892), 'Flight' (1893), 'Her Advocate' (1895), 'Not Wisely but Too Well' (1898), 'The Man of Forty' (1898).

Fritz. A gardener in E. STIRLING'S 'Prisoner of State' (q.v.).

Fritz, Our Cousin German. A drama in three acts, originally played in America; revised by ANDREW HALLIDAY (q.v.), and performed at the Adelphi Theatre, London, on November 30, 1872, with J. K. Emmett as *Fritz* (a Dutch emigrant), A. Glover as *Colonel Crafton* (an adventurer), Miss Marston Leigh as *Katrina* (in love with *Fritz*), and Miss Hudspeth as *Moppy* (a drudge).—'Fritz in Prosperity': a play by SYDNEY ROSENFELD, first performed at Binghamton, U.S.A., September 18, 1893; produced in New York at the Grand Opera House, October 23, 1893.—'Fritz in Love': a play by A. D. HALL, first performed at Elizabeth, New Jersey, March 23, 1896, with J. K. Emmett, jun., as *Fritz*; produced in New York at Sanford's Theatre, April 13, 1896.

Fritz the Outlaw; or, The Wife of Two Husbands. A melodrama, performed at the Pavilion Theatre, December 17, 1838, with Mrs. W. West as the *Countess Belflor*.

Frivoli. A comic opera in three acts, libretto by W. BEATTY-KINGSTON, music by Louis Hervé, first performed at Drury Lane Theatre, June 29, 1886, with Mme. Rose Hersee in the title part, and other rôles by H. Nicholls, R. Pateman, Victor Stevens, Miss Marie Tempest, Miss Kate Munroe, and Miss Emily Soldene.

Frivolity. A farcical comedy by MARK MELFORD, Alexandra Theatre, Liverpool, August 6, 1883.

Frizzle. A character in BURNAND'S 'Snowed up' (q.v.).

Frocks and Frills. A comedy in four acts, by SYDNEY GRUNDY (q.v.), founded on Scribe and Legouvé's 'Les Doigts de Fée,' and first performed at the Haymarket Theatre on January 2, 1902, with Cyril Maude as *Sir Richard Kettle*, Eric Lewis as *Earl Athelstan*, Mrs. C. Calvert as *Lady Athelstan*, Miss Ellis Jeffreys as *Lady Pomeroy*, Miss Lottie Venne as *Mrs. Martinez*, and Miss Grace Lane as *Olive*.

Frodsham, Bridge. Actor, born at Frodsham, Cheshire, 1734, died 1763; entered Westminster School in 1746; joined a company of actors at Leicester, and afterwards went to York, where he stayed for the remainder of his life, becoming a great local favourite. See Tate Wilkinson's 'Memoirs' and 'Wandering Patentee.'

Frog he would a Wooing go (A). The title of pantomimes by (1) OSWALD ALLEN, Marylebone Theatre, London, December 24, 1875; (2) J. A. CAVE, Aquarium Theatre, London, December 22, 1877; (3) FRANK HALL, Elephant and Castle Theatre, London, December 24, 1884.

Frogs (The). A comedy by ARISTOPHANES (q.v.), translated into English by C. Dunster (1513), J. H. Frere (1839), etc.

Frohman, Daniel. Theatrical entrepreneur, became manager of the Madison Square Theatre, New York, in 1879, and of the Lyceum Theatre, in the same city, in 1885. CHARLES FROHMAN became lessee of the Duke of York's Theatre, London, in 1897.

Frolic, King. See KING FROLIC.

Frolic, Sir Frederick, in ETHEREDGE'S 'Comical Revenge' (q.v.).

Frolic (The). A farce, intended as a sequel to 'The Rump' (q.v.), performed at Dorchester in 1792.

Frolick. A character in SHADWELL'S 'Humourist' (q.v.). (2) *Miss Frolick* figures in BICKERSTAFF'S 'Absent Man' (q.v.).

Frolick (The). A comedy by ELIZABETH POLWHELE (1671).

Frolics of an Hour (The). A musical piece in one act, performed at Covent Garden on June 16, 1795.

Frollesome Fanny. A farce in three acts, by ALFRED C. CALMOER, first performed at the Gaiety Theatre, London, on the afternoon of November 25, 1897, with a cast including Miss Sophie Larkin, Miss Emily Thorne, Miss Nina Boucicault, Arthur Williams, etc.

Frolique. A burlesque by H. J. BYRON (q.v.) and H. B. FARVE (q.v.), based upon Planché's 'Pollice of a Night' (q.v.), and first performed at the Strand Theatre, London, on November 15, 1892, with J. S. Clarke as *Pierre Copinard*, and a cast including F. Merrin, T. P. Haynes, E. Desmoute, F. Gaillard, Mdlle. Sylvia, and Miss Vere Carew. *Frolique* is the name of a character in 'Rothomagu' (q.v.).

Frollo, Claude, figures in the various adaptations and burlesques of Hugo's 'Notre Dame' (q.v.).

From Bad to Worse. A play founded by F. HOLCROFT upon the 'Peor estâ que Estaba' of Calderon (1806).

From Cross to Crown. A play in four acts adapted from Cardinal Wiseman's novel, 'Fabiola,' by the Rev. FREDERICK DANFEL, M.A., and revised by CLARKE CLAYPOLE, produced at the Royalty Theatre, Chester, on April 7, 1897, performed at the Surrey Theatre, London, in August, 1898, under the title of 'The Christian's Cross.'

From Father to Son. A drama, adapted by ARTHUR A. BELLETT and PALGRAVE SIMMONS from the former's novel, 'Fallen among Thieves,' and first performed at Liverpool, October 3, 1882.

From Grave to Gay. A comedy in three acts, adapted by BENJAMIN WEBSTER, jun., from the 'Fen d'lonel' of Scribe and Potron (François, Paris, 1858), and produced

at the Olympic Theatre, London, December 4, 1897, with Mrs. Stirling as *Lady Diner Auld*, and Miss L. Moore, C. J. Matthews, H. Wigan, and H. Neville in other parts.

From Gulf to Gulf. A play, in a prologue and four acts, by HERBY JOHN SMITH (originally produced in Germany at Bremen under the title of 'Am Abgrund'), Avenue Theatre, London, November 29, 1892.

From Inn to Inn. A comic piece in three acts, translated by James Wild from 'D'Auberge en Auberge,' and printed in 1804.

From Scotland Yard. A drama in a prologue and four acts, by JOHN DOUGLASS and FRANK BATEMAN, Acroyton, August 16, 1897. Parkhurst Theatre, London, September 27, 1897.

From Shore to Shore. (1) A drama by PERCY EDWIN, Wolverhampton, April 20, 1891. (2) A drama, in prologue and four acts, by ALFRED ENGLAND and CHARLES RIDER NORRIS, Northampton, June 6, 1892.

From Stem to Stern. A nautical drama by FREDERICK HAY, Surrey Theatre, London, April 15, 1876.

From Village to Court. A comic drama in two acts, by J. MADDISON MORTON, first performed at the Princess's Theatre, London, on June 5, 1834, with Miss C. Heath as *Rose Walstein*.

Front-de-bœuf, Sir Reginald, figures in adaptations of SCOTT'S 'Ivanhoe' (q.v.).

Frost, Francisco. A *nom-de-guerre* of K. L. BLANCHARD (q.v.).

Frost and Thaw. A farce in two acts, words by J. G. HOLMAN, music by Cooke, performed at Covent Garden in February, 1812.

Frost of Youth (The). A drama by JOHN WILLIAMS (q.v.), produced at the City of London Theatre in 1856.

Froth. (1) "A foolish gentleman" in 'Measure for Measure' (q.v.). (2) *Wife to Tapscott* in MASSINGER'S 'New Way to Pay Old Debts' (q.v.). (3) *Nicholas Froth* is an innkeeper in 'The Cornish Comedy' (q.v.). (4) *Lord and Lady Froth*, in CONGREVE'S 'Double Dealer' (q.v.), are devoted respectively to fashion and learning.

Froth of Society (The). An adaptation by Mrs. FRANK LESLIE of the younger Damas 'Le Diable Monde,' first performed at Norfolk, Va., March 9, 1893, produced in New York at Union Square Theatre, April 24, 1893. See FRINGE OF SOCIETY.

Frou-Frou. A drama in five acts, by MEILHAC and HALÉVY (Gymnase, Paris, October, 1860), of which the following English adaptations have been produced—(1) 'Frou-Frou, or, Fashion and Passion' (in five acts, by BENJAMIN WEBSTER, jun., at Brighton on March 14, 1870, with Mdlle. Beatrice as *Gilberte*, Mrs. Nye Chart as

Louise, M. Sinclair as *Henri de Sartorys*, Reginald Moore as *Paul de Valreux*, Horace Wigan as *Brigard*, etc., produced at the St. James's Theatre, London, on April 14, 1870, with M. de Reatrice as before, Miss Honrade as *Louise*, J. G. Shore as *De Valreux*, Barton Hill as *De Sartorys*, W. Farren as *Brigard*, Miss Larkin as the *Baroness de Camber*. (2) *Frou-Frou*, a comedy in five acts, adapted by ALFRED D'ALY first performed in New York at the Fifth Avenue Theatre on February 15, 1870, with Miss Agnes Ethel as *Gilberte*, Miss Kate Newton as *Louise*, Mrs. Gilbert as the *Baroness*, Miss F. Davenport as *Pauline*, G. Clarke as *De Sartorys*, G. Parker as *De Valreux*, W. Davidge as *Brigard*, J. Lewis as *De Camber* (this piece was burlesqued in *Frou-Frou* (q.v.)).

at the St. James's Theatre, London, on May 25, 1870, with Miss Hazlewood as *Gilberte*, Miss Sarah Thorne as *Louise*, A. W. Young as the *Baron de Camber*, and Miss Larkin, B. Hill, J. G. Shore and W. Farren as above, revived at the same theatre in March 1872, with D. H. Harkins as *De Sartorys*, on June 3, 1876, with Miss F. Davenport as *Gilberte*, Miss G. Drew as *Louise*, and M. Barrymore as *De Valreux*, at Daly's, New York, October 20, 1881, with Miss Ada Rohan, Miss Agnes Leonard, Mrs. G. H. Gilbert, H. M. Pitt, J. Lewis, and W. J. Lowmyre in the cast. (3) *Frou-Frou*, by H. SCOTCHLAND EDWARDS, at the Olympic Theatre, London, on April 16, 1870, with Miss Flossy Mordaunt as *Gertrude*, Miss Mattie Reinhardt as *Louise*, Miss M. Fawcett as the *Baroness*, David Fisher as *Brigard*, John Nelson as *De Sartorys*, and Charles Warner as *De Valreux*. (4) *Batterby* (q.v.).

(5) *Frou-Frou*, by J. COMYSS (ARR. 1870), at the Princess's Theatre, London, on June 4, 1861, with Miss Minnie Stimpson as *Gilberte*, Miss Ada Ward as *Louise*, G. W. Annan as *Brigard*, Wilson Barrett as *De Sartorys*, Forbes Robertson as *De Valreux*, and E. Price, Norman Forbes, Miss Eugenie Edwards, Miss Dora Vivian, and Miss M. A. Giffard in other parts. (6) *Frou-Frou*, by JANET ANDERSON and CHARLES CHARRINGTON, at the Comedy Theatre, Manchester, December 9, 1868, with Miss Achurch as *Gilberte*, C. Charrington as *De Sartorys*, H. A. Edmund as *Brigard*, etc. (7) *Frou-Frou*, a new version in four acts, first performed at the Comedy Theatre, London, March 17, 1866, with Miss Winifred Emery as *Gilberte*, Miss Marie Landon as *Louise*, Miss Lena Ashwell as *Pauline*, Miss Vane as the *Baroness*, Brandon Thomas as *De Sartorys*, H. R. Irving as *De Valreux*, Will Denis as the *Baron*, and Cyril Maude as *Brigard*, placed in the evening bill on March 31. *Frou-Frou* was performed in English at the Globe Theatre, London, on July 28, 1866, with Miss Edith Woodworth as *Gilberte*, Miss Sophie Fyfe as *Louise*, W. Farren as *Brigard*, Fred Terry as *De Valreux*, H. Neville as *De Sartorys*, and Miss H. Lindley as the *Baroness*, at the St. James's Theatre, on the afternoon of July 10, 1880, with H. Neville as *De Sartorys*, A. Bouchier

as *Brigard*, Miss G. Kingston as *Louise*, Miss Edith Chester as *Pauline*, and Miss F. Drough as the *Baroness*.

Frou-Frou. A burlesque of Daly's version of *Frou-Frou* (q.v.), produced at Lina Edwin's Theatre, New York, in April, 1870.

Frowde, Philip (died 1738). Author of two tragedies—*The Fall of Magnanimus* (1737), and *Philotas* (1731).

Frozen Deep (The). (1) A drama by WILKIE COLLINS, first performed, in private, at Tavistock House, the London residence of Charles Dickens, on January 5, 1857, with Dickens as *Richard Wardour*, Wilkie Collins as *Frank Allerton*, Mark Lemon as *Lavender Croft*, etc., first performed, in public, at the Gallery of Illustration, Regent Street, by the same amateur players, by command and in presence of the Queen; afterwards performed there and in the provinces with professional actors for the benefit of the family of Douglas Jerrold; produced at the Olympic Theatre, London, on October 27, 1866, with H. Neville as *Wardour*, H. J. Montague as *Frank H. Wigan*, as *Croft*, Miss Lydia Fox as *Clara Fernon*, and other parts by Dominic Murray, Mrs. St. Henry, Miss Amy Sheridan, and Miss Alliston. (2) An adaptation by SAMUEL CHARLES of Wilkie Collins' novel was first performed at Waukegan, Ill., June 26, 1891.

Frozen Lake (The). An "operative" entertainment produced at Covent Garden in November, 1824, with a cast including Bartley, Keeley, Miss Love, Miss M. Tree, etc.

Frozen Stream (The); or, *The Dead Witness*. A drama in three acts, by A. COMYSS, Britannia Theatre, London, March 4, 1872.

Frugal, Sir John and Lady. A merchant and his wife in Macaulay's *City Madam* (q.v.). *Lady Frugal* in *Sir John's* brother.

Frugi, in *Cicero* (q.v.), is beloved by *Clodius*.

Frutti-Porto. A lieutenant of guerrillas in FARRIES' *Intimidat* (q.v.)—*Don Frutti-Porto* da *Frutti-Porto* is a character in GENTLE'S *Naval Cadets* (q.v.).

Fryer, Mrs. Peg. Actress, appeared at Lincoln's Inn Fields in January, 1730, as the *Widow Jack* in *Jeffers*. *Half-pay Officers* (q.v.). She was then, Whincop says, eighty-five, and had not trodden the boards since the reign of Charles II. She seems to have figured on the bills as 'Mrs. Vandervoelt.' See *General*, III. 28.

Fryers, Austin. Dramatic writer; author of *A Lesson in Acting* (1833), *An Old Scapagoat* (1834), *Enidie* (1836), *Beata* (1837), *Who is Sylvia?* (1838), *Gentle Ivy* (1840), *A Turn of Mind* (with J. M. Fisher, 1844), *A Human Sport* (1856), *The Dead Past* (1858), *The*

Japanese Girl' (libretto, 1897), 'The Radical Candidate' (1899), 'Oh! Lisa' (1899).

Fugitive (The). (1) A dramatic pastoral by THOMAS SHRAPTER, printed in 1790. (2) A musical piece in two acts, taken partly from O'KEEFE'S 'Czar,' and performed at Covent Garden in November, 1790. (3) A comedy by JOSEPH RICHARDSON, performed at the Haymarket Opera House in April, 1792. (4) A drama in four acts, by TOM CRAVEN, Barrow-in-Furness, August 1, 1887. — 'The Fugitives,' a comedy by W. ROBERTS, printed in 1791.

Fulvius Troes, the True Trojans. A play by JASPER FISHER, printed in 1683, and reprinted in Dodsley's Old Plays. It is described on the original title-page as "a story of the Britons' valour at the Romans' First Invasion, publicly represented by the Gentlemen students of Magdalen College, in Oxford." The author acknowledges his indebtedness to Caesar's 'Commentaries' and Geoffrey of Monmouth's Chronicle.

Fulcinus. A character in MASSINGER'S 'Roman Actor' (q.v.).

Fulda, Ludwig. A German dramatist, two of whose plays have been translated into English and produced in London, under the titles of 'The Lost Paradise' (q.v.) and 'Once upon a Time' (q.v.).

Fulgentio. Minion to *Roberto* in MASSINGER'S 'Maid of Honour' (q.v.).

Fulgus and Lucretia. A play mentioned by Langhorne, Jacob, (Ipsdon, Whincop, and Kirkman in his catalogue (1661).

"Full fathom five thy father lies." First line of a song sung by Ariel in act 1. sc. 3 of 'The Tempest.'

Full Hand. A play adapted by Mrs. C. A. DOREMUS and Miss M. F. STONE from Maurice Ordonneau's 'Les Petites Godins,' first performed at the Madison Square Theatre, New York, January 23, 1894.

Fullwords, Mr. A character in T. W. ROBERTSON'S 'Breach of Promise' (q.v.).

Fuller, Lois. Actress and dancer; born at Chicago, figured on the stage as an infant, and afterwards played child parts with 'Buffalo Bill,' W. J. Florence etc. Later she appeared in her own piece, 'Larks' (q.v.), and studied singing. Then came appearances as *Little Jack Sheppard* at the Bijou Theatre, Broadway, New York; in 'The Arabian Nights,' first at Chicago and afterwards through the States; as the American original of *Ursula* in 'She' (q.v.), at New York, and on tour in 'Romeo and Juliet' and 'The Lady of Lyons.' Her debut in England was made at the Globe Theatre, London, on October 22, 1889, as the heroine of H. P. Taylor's 'Caprice' (q.v.). In 1890 she figured as the heroine in 'His Last Chance' (q.v.) at the Gaiety. In 1891

she was seen at the Avenue in 'Two or One' and 'Zephyr,' at Terry's in 'Charlie' and 'That Woman in Pink,' at the Opera Comique in 'Betrayed by a Kiss,' and at the Gaiety (for a time) as *Mercedes* in 'Carmen Up to Date.'

Fullerton, William. Musical composer, died 1888; writer of the score of 'The Miser' (1884), and 'The Lady of the Locket' (1886).

Fulmer, in CUMBERLAND'S 'West Indian' (q.v.), has tried many occupations, without success. "Here," he says, "I set up as a bookseller, but men leave off reading, and if I were to turn butcher, I believe they'd leave off eating." Compare with *Graves* (in Lytton's 'Money'), who says "If I had been bred a hatter, little boys would have come into the world without heads." Lytton ascribes this "melancholy jest" to a poor Italian poet.

Fulvia. Wife of the Emperor in D. FRANCIS'S 'Constantine.'

Fulvius, Titus Quintus. A character in GRIFFIN'S 'Gaiippus' (q.v.).

Fulwell, Ulpian (born 1556), became, in 1586, a commoner of St. Mary's Hall, Oxford, was the author of the moral piece in rhymed verse, entitled "Like will to Like" (q.v.), quoth the Devil to the Collier' (1568).

Fumble, in D'URFEE'S 'Fond Husband' (q.v.) is "an amorous old fellow, so deaf that he answers quite contrary to what is said to him."

Fun. A "parodi-tragi-comical satire," by Dr. KENRICK, printed in 1763. It is sarcastic at the expense of Fielding, Hill, and other contemporary writers.

Fun in a Fog. A farce produced by the Vokes family at Drury Lane on October 5, 1872; revived at the Imperial Theatre in 1878.

Fun on the Bristol; or, A Night at Sea. A musical farce by GEORGE FAWCETT ROWE, first performed in the United States; produced at the Theatre Royal, Manchester, on May 15, 1882, brought out at the Olympic Theatre, London, on August 27, 1882, with J. F. Sheridan as the *Widow O'Brien*, Miss May Livingstone as *Bella* (a black servant), E. C. Dunbar, R. Waldron, etc., in other parts, revived at the Gaiety Theatre, London, in November, 1887, with J. F. Sheridan, F. Darrell, Miss E. Vane, Miss L. Harcourt, etc. A sequel to 'Fun on the Bristol,' written by F. LYSTON and J. F. SHERIDAN, and entitled 'Bridget O'Brien, Esq.' was produced at the Opera Comique, London, October 29, 1887.

Funeral (The); or, Grief à la Mode. A comedy in five acts, by Sir RICHARD STEELE, written in the summer of 1701, and first printed between December 18 and 20 of that year, "as it is acted at the Theatre Royal in Drury Lane." The music

to the songs, composed by William Croft, had been published between December 16 and 18. The day on which the play was first performed is not known: the original cast presented Cibber as *Lord Hardy*, Pinkethman as *Trim* (his servant), Wilks as *Compley*, Thomas as *Lord Brumpton*, Mills as *Trudy* (his steward), Johnson as *Sable* (an undertaker), Bowen as *Fuzzle* (a lawyer), Norris as *Mrs. Furzinsdale*, Bullock as *Kate Matchlock*, Mrs. Verbruggen as *Lady Brumpton*, Mrs. Oldhead as *Lady Sharlot*, Mrs. Rogers as *Lady Harriet*, and Mrs. Kent as *Tattletale* (*Lady Brumpton's woman*). "An old nobleman, *Lord Brumpton*, believed to be dead, although he is only in a fit, is persuaded by his servant *Trudy* to continue to feign death, in order to observe the effect of his loss upon the members of his household, in particular upon his young wife, who is by no means unwilling to become a young widow" (Dobson). *Lord Hardy* is son to *Lord Brumpton*, and in love with *Lady Sharlot*, who, like her sister, *Lady Harriet* (beloved by *Compley*) is *Lord Brumpton's* ward. The comedy was revived on at least nine occasions between 1730 and 1799. "The plot and the style," says T. Dibdin, "are unquestionably the author's own, and the last is so peculiar that nothing can be more difficult to get by heart" ('History of the Stage'). The opening scene, where *Sable* arranges his men for the funeral, has often been quoted, and Thackeray and Sydney Smith have left on record their admiration of its humour. The dialogue between *Fuzzle* and his clerk, too, is excellent, and Furst has called the character of the widow 'a masterpiece of comedy'. Hermann Hartmann, in his 'Sir R. Steele als Dramatiker,' says that the title, 'The Funeral,' is misleading, for the play has for its main point the contrast between virtue and vice, the first represented by *Hardy*, *Compley*, the orphan ladies and *Trudy*, the second, by *Lady Brumpton* and *Tattletale*" (G. A. Aitken 'Life of Steele'). See also 'A Comparison between the Two Stages' (1702), Thackeray's 'English Humourists', Forster's 'Biographical Essays', A. Dobson's 'Richard Steele,' etc.

Funeral of Richard Cœur de Lion (The). A play by HUBERT WILSON, HENRY CHITTIE, ANTHONY MINDAT, and MICHAEL DRAYTON, acted in 1888.

Funeral Pile (The). See GALLIC GRATITUDE.

Fungoso. Son of *Sordido* and brother of *Pallace*, in JONSON'S 'Every Man out of his Humour.'

Fungus. (1) *Zachary Fungus* is the "commissary" in FOURT'S play so named (q.v.). (2) *Fungus* is valet to Sir George Spaulster in JONSON'S 'Green Man' (q.v.). (3) *Alfred Fungus*, in WATTS PHILLIPS'S 'Paper Wings' (q.v.), is a bank director.

Funk. The name of a married couple in DUBOIS'S 'Deeds of Dreadful Note.'

Funnibone's Fig. A farce by ARTHUR WILLIAMS (q.v.), first performed at the Surrey Theatre, London, March 27, 1840.

Furibond; or, Harlequin Negro. A pantomime performed at Drury Lane in December, 1807, with J. Wallack as the negro boy. *Furibond* is the name of a character in PLANCHÉ'S 'Invisible Prince' (q.v.).

Furies (The). (1) A masque performed at Court about 1624. (2) A tragedy translated from Æschylus by R. POTTER (1777).

Furioso, Bombastes. See BOMBASTES FURIOSO.

Furlong, Mr. A character in 'Handy Andy' (q.v.).

Furlough, Captain, in MONCRIEFF'S 'Adventures of a Ventriloquist' (q.v.), is in love with a *Miss Piddbury*.

Furnace. Cook to *Lady Allworth* in MANNING'S 'A New Way to Pay Old Debts' (q.v.).

Furness, Horace Howard. American writer, editor of the 'New Variorum Shakespeare' (the issue of which began in 1871 and which includes 'Romeo and Juliet,' 'Macbeth,' 'Hamlet,' 'King Lear,' 'Othello,' 'The Merchant of Venice,' 'As You Like It,' 'The Tempest,' 'A Midsummer Night's Dream,' 'The Winter's Tale,' and 'Love's Labour's Lost').

Furnish. Maid to *Lady Constant* in MURPHY'S 'Way to Keep Him' (q.v.).

Furnished Apartments. See ICION CARLE FRANÇOIS - 'Furnished Rooms' - a play by SCOTT MARBLE, first performed in 1854.

Furnival, Mr. A lawyer in ALDERY'S 'Two Roses' (q.v.).

Furnivall, Frederick James. Miscellaneous writer, born 1825; has written introductions to 'Gervinus' 'Shakespeare Commentaries' (1877), 'The Leopold Shakespeare' (1877), 'The School of Shakespeare' (1878), 'The Royal Shakespeare' (1880), 'Shakespeare and Holy Writ' (1881), 'The Double Text Dallas type Shakespeare' (1886), and reprints of the following Shakespeare plays: 'Hamlet' first and second quartos (1884), 'Love's Labour's Lost,' first quarto (1884), 'The Merchant of Venice,' first quarto (1881), 'King Henry VI, Parts I and 2,' third quarto (1886), 'The Taming of the Shrew' first quarto (1886), 'The Merchant of Venice,' second quarto (1887) and 'King John' first quarto (1888). He has also edited 'Fresh Allusions to Shakespeare' (1886), and has contributed to the transactions of the New Shakespeare Society.

Furst, William. American playwright; author of 'Fleur-de-Lis,' 'Fleur-de-Lis,' 'The Little Trooper,' etc., co-author, with C. A. Byrne, of 'Princess Nicotine,' and, with W. Gills, of an operatic version of 'She.'

Furtado, Teresa Elizabeth [Mrs. John Clarke]. Actress, born 1845, died 1877; made her first appearance in London at the Royalty Theatre on February 8, 1864, as *Mercury* in Burnand's '*Ixion*' (q.v.). Among characters of which she was afterwards the first representative were *Helen*, in Burnand's burlesque so named (1866), *Fantine* and *Cosette* in '*The Yellow Passport*' (1868), *Eve* in an adaptation from Augier so named (1869), *Rose Fielding* in '*The Willow Copse*' (1869), *Florence Bristowe* in '*The Prompter's Box*' (1870), *Esmeralda* in Halliday's '*Notre Dame*' (1871), *Hilda* in Halliday's play so named (1872), and *Mabel* in Byron's '*Mabel's Wife*' (1872). She also appeared in London in W. S. Gilbert's '*Harlequin Cock Robin*' (1867), as the *Marquise d'Epimay* in '*Narcisse*' (Lyceum, 1868), and as *Mabel Vane* in '*Masks and Faces*' (Olympic, 1869).

Fusbos. Minister of State to Artaxa-

minous in RHODES's '*Bombastes Furioso*' (q.v.).

Fusile, Lieutenant. A character in PARRY's '*P.P.*'

Fussle-Bussle. The baillie in T. HIGGIE's '*Belphegor the Buffoon*.'

Fussleton, Finnikin. A character in WILLIAMS's '*Cure for the Fidgets*' (q.v.).

Fuz, Sir Toby. A theatrical amateur in GARRICK's '*Peep behind the Curtain*.'

Fuzee. One of the "*Bold Dragoons*" in BARNETT's opera so-named (q.v.).

Fyles, Franklin. American playwright; author of '*Cumberland 61*,' '*The Governor of Kentucky*,' '*The Overlook*,' '*Three Days*,' etc.; also, with David Belasco, of '*The Girl I left behind Me*' (1895), and, with E. W. Presbrey, '*A Ward of France*' (1897).

G

Gabblewig. A character in W. T. MONCRIEFF's '*All at Coventry*' (q.v.).

Gaberlunzie Man (The). A "Scottish operatic drama" in two acts, by W. LEMAN REDE, first performed at the Lyceum Theatre, London, September 26, 1836, with a cast including Wilson in the title part, Oxberry, Bannister, Miss Sheriff, Mrs. F. Matthews, Mrs. Serle, etc.

Gabor, Bethlehem. See BETHLEHEM GABOR.

Gabor. An Hungarian in BYRON's '*Werner*' (q.v.).

Gabriel, Virginia [Mrs. March]. Musical composer, born 1825, died 1877; wrote the music for '*Widows Bewitched*' (1867), '*Lost and Found*,' '*A Rainy Day*,' '*The Shepherd of Cornuailles*,' '*Who's the Heir?*' and other operettas.

Gabriel's Plot. A drama, produced at Richmond, Surrey, April 17, 1871. — '*Gabriel's Trust*:' a drama in one act, by ALFRED C. CALMOUR, Vaudeville Theatre, London, July 4, 1891, with the author as the chief character, an old rustic.

Gabriella. An opera in one act, libretto by C. A. BYRNE and Fulvio Fulgonio, English version by MOWBRAY MARRAS, St. George's Hall, London, November 25, 1893 ("copyright performance").

Gabrielle. (1) A play by EMILE AUGIER (1849), adapted to the English stage under the titles of '*The Barrister*' (q.v.), '*Eve*' (q.v.), '*Home Truths*' (q.v.), and '*What could She do?*' (2) A romantic drama in four acts, by SYDNEY HODGES, Gaiety Theatre, London, March 5, 1884. (3) A play adapted by ETTIE HENDERSON and MA-

THILDE ESTVAN from the French novel, '*Germaine*,' and acted at Johnstown, Pa., September 22, 1891. See NOTASQUA.

Gaby. A character in MAYHEW and BAYLIS's '*But However*' (q.v.).

Gad-about, Mrs., in GARRICK's '*Lying Valet*,' is a friend of *Gayless*. — A *Major Gadabout* figures in J. M. MORTON's '*Kiss and be Friends*.'

Gadderley, Lord. A character in '*Fine Feathers*' (q.v.).

Gadfly, Gossamer and Edwin Vere. The "*Brothers*" in T. E. WILKS's burletta of that name (q.v.).

Gadfly (The). A four-act play, adapted by EDWARD E. ROSE from Mrs. Vonnich's novel of the same name, and originally produced at Providence, R.I., September 11, 1899, by Stuart Robson and company; first performed in New York at Wallack's Theatre, September 18, 1899.

Gaff, Shandy, in T. J. WILLIAMS's '*Pipkins' Rustic (or Rural ?) Retreat*.'

Gaffer Jarge. A "rustic study" in one act, by ALICIA RAMSEY, Comedy Theatre, London, January 11, 1896.

Gager, William. Chancellor of the diocese of Ely; entered Christ Church, Oxford, in 1574, and is heard of as vicar-general to Bishop Andrewes so late as 1618. He was the author of several Latin plays, all performed at Christ Church: '*Meleager*' (1581), '*Rivales*' (1583), '*Dido*' (1583), '*Ulysses Redux*' (1591-2), and '*Cedipus*.' '*Ulysses*' and '*Meleager*' were printed in 1592. Meres, in his '*Palladis Tamia*,' speaks of "Dr. Gager of Oxford" as among "the best poets

for comedy." Anthony & Wood expresses the opinion that "he was an excellent poet, especially in the Latin tongue." In 1592-3 (aged entered into a discussion with Dr. John Hanke, of Queen's College, on the propriety of performing plays in the University. This brought about, in 1599, the publication by Rastell of 'The Overthrow of Stage Playes by the way of controversie betwixt D. Gager and D. Rainolds wherein all the reasons which can be made for them are notably refuted.' See 'Biographia Dramatica' and 'Dictionary of National Biography.'

Gahagan. See AIRMASTLE.

Gaieté. An opera bouffe by JOSEPH KLUBERT and H. AYLEN, produced at Sheffield, October 26, 1874.

Gaiety Girl (A). A musical comedy—construction and dialogue by OWEN HALL—lyrics by HARRY GREENBANK and music by Midney Jones. First performed at the Prince of Wales Theatre, London, October 14, 1883, with Miss Maud Hobson in the title part (*Alma Summeret*), Miss Lotte Venne as *Lady Veronica Forest*, Miss Deanna Moore as *Rose Brierly*, Eric Lewis as *Sir Alfred Grey*, Harry Monkhouse as *Ric Montagu Brierly*, Haydon A. Pitt as *Charles Godfrey*, Miss J. Nesville as *Mina*, Mrs. E. Phelps as *Lady Grey*, and other parts by F. Kaye, L. Brumfield, L. D'Orsey, Miss K. Cutler, Miss L. Pounton, Miss M. Studholme, and Miss Violet Robinson. The piece was transferred from the Prince of Wales's to Daly's on September 15, 1884, with Rutland Barrington as *Brierly* (now a doctor), and Miss Kate Cutler as *Rose*. It was produced at Daly's Theatre, New York, September 15, 1884, and revived at Daly's Theatre, London, June 5, 1886, with Huntley Wright as *Brierly*, Scott Russell as *Sir Alfred*, Miss Hilda Moody as *Rose*, Miss Studholme as *Alma*, Miss Montfrey as *Lady Grey*, Miss D'Orme as *Mina*.

Gaiety Theatre. See LONDON THEATRES.

Gain. (1) A drama in three acts, by HENRY SARGENT, Elephant and Castle Theatre, London, June 14, 1880. (2) A drama, performed at the Theatre Royal, Leeds, June 25, 1883.

Gainlove, Lord. A character in 'The Rose' (q.v.).

Gainsborough, Monta. Actress, after some experience in the provinces, appeared in London, at the Victoria Theatre, in May, 1862, as *Julia* in Wigan's 'Rag Fair.' At the Queen's in 1862 she was the original boy *Amos* in *Amos Clarke*, and at the Court in 1873 the first *Muriel* in Daly-Boscawen's 'Marriage Lines.' At the Opera Comique she figured in revivals of 'Milky White' and 'Miriam's Crime.' Later she was seen in London as *Pauline Deschappelles* (Haymarket, 1873), *Rosina* in Halliday's 'Rebecca' (Drury Lane, 1875), *Opelia* (Standard, 1875), and *Lady Toniola* (Alexandra

Palace, 1875). In the provinces she appeared as *Juliet* (1874), *Myrrah* in 'Sardanapalus' (1877), *Hero* in 'Much Ado' (1878), etc.

Gaiters. A character in SELBY'S 'Bonnie Fishwife' (q.v.).

Galatea. (1) A lady attending the *Fausts* in BEAUMONT and FLETCHER'S 'Philaster' (q.v.). (2) A sea nymph who figures in MOTTEUX'S 'Aris and Galatea' (q.v.), GAY'S 'Aris and Galatea' (q.v.), and BERNARD'S 'Aris and Galatea' (q.v.). (3) The heroine in W. BROTTON'S 'Pygmalion' (q.v.). (4) The animated statue in ULLMERS'S 'Pygmalion and Galatea' (q.v.). (5) A sculptress in STEPHENS'S 'Galatea' (q.v.).

Galatea; or, Pygmalion Reversed. An extravaganza in one scene, by H. P. STEPHENS (q.v.), first performed at the Gaiety Theatre, London, on the afternoon of December 26, 1883, with Miss E. Warren as *Galatea*, Miss C. Talchurst as *Venus*, Miss Maud Taylor as *Daphne*, R. Terry as *Pygmalion*, W. Ellen as *Cymon*, F. J. Henley as *Chryse*, and Miss Phyllis Brighton as *Leucippe*. In this travesty of Ullmers's 'Pygmalion and Galatea,' *Galatea* is the sculptor and *Pygmalion* the statue, whilst *Cymon* becomes a man named *Cymon*. (2) 'Galatea' an opera by VICTOR MASSE performed (for the first time in England) at the Prince's Theatre, Bristol, October 8, 1897. See BEAUFITL GALATEA, GANYMEDE and GALATEA, and MISS GALATEA.

Galatea of Oregon, Miss. See MISS GALATEA OF OREGON.

Galba the Gladiator. A tragedy adapted by L. M. OUTHAM from Soumet's 'Le Gladiateur,' and performed at the Windsor Theatre, New York, in January, 1887, with Frederick Ward in the title part. See FIAT OF THE TIGRIS and GLADIATOR.

Gale Broomley; or, The Tale of a Tar. A drama in two acts, by J. B. JOHNSTONE (q.v.), first performed at the Surrey Theatre with N. L. Hicks in the title part, the author as *Valentine Bani*, and other characters by Neville, N. Cowell, Mrs. Daly, Mrs. Vining, etc.

Galer, Elliot John Norman. Vocalist, theatrical manager, and dramatic writer, born 1823, died 1901, made his first metropolitan appearance as a singer at the St. James's Theatre, October 29, 1853, as *Alfred* in 'La Sonnambula.' After a successful career as a tenor much in request both on the stage and on the concert platform, he became proprietor of the Opera House, Leicester, where he produced his drama called 'A True Story' (q.v.), which was afterwards seen at Drury Lane.

Galgantus. A musical entertainment, based on Brooke's 'Jack the Giant Killer' (q.v.), printed in 1756, and acted at the Haymarket (1760) and Drury Lane (1760). *Galgantus* is the name of the giant whose wife and daughter fall in love with Jack.

Gallant Moriscoes (The); or, **Robbers of the Pyrenees.** A drama in prose and verse, printed in 1796.

Gallantry; or, Adventures in Madrid. A comedy performed at Drury Lane on January 15, 1820.

Gallathea. A comedy by JOHN LELY (q.v.), an early version of which was, it is believed, produced at Court in 1664, the existing version (which was printed in 1697) being first performed in 1688. "The plot, which involves the disguise of two maidens (*Gallathea* and *Phyllida*) as boys, and their consequent passion for one another, may have been suggested by an inversion of a ludicrous tale in Ovid [that of Iphis and Ianthe]; but in the play little is made either of the pathetic or of the comic side of the situation. On the other hand, there is some pretty toying with the fancy of the capture of Cupid by Diana's nymphs, who subject him to a series of penalties in revenge for his misdeeds" (A. W. Ward). The scene is in Lincolnshire, on the banks of the Humber. Among the characters are *Tylerus* (the father of *Gallathea*) and *Rafe* (a punning jester).

Gallery of Illustration. See GEMMAN REED ENTERTAINMENT.

Galley Slave (The); or, **The Blind Boy and his Dog.** A play by EDWIN BLANCHARD, performed in New York in 1871. (2) *The Galley Slave* a drama, in a prologue and five acts, by HARTLEY CAMPBELL, first performed in England at the Theatre Royal, Hull, in November, 1806, produced in London on February 5, 1806, at the Grand Theatre, Islington, with Luigi Lablache and Miss Emerson in the chief parts.

Galliard, in Mrs. BRUNN'S *'Polished Courtessans'* (q.v.), is in love with, and marries, *Cornelia*. (3) *Philippe Galliard* in *'The Legion of Honour'* (q.v.) is a veteran of a hundred and two, whose son, grandson, and great-grandson also figure in the drama.

Galliard, John Ernest. Musical composer, born 1837 (?), died 1749, wrote the score for the following dramatic pieces: *'Calypso and Telemachus'* (1712), *'Pan and Syrinx'* (1717), *'Jupiter and Europa'* (1723), *'The Necromancer'* (1723), *'Harlequin Sorcerer'* (1725), *'Apollo and Daphne'* (1726), *'The Rape of Proserpine'* (1727), and *'The Royal Chase'* (1736).

Gallie Gratitude; or, The Frenchman in India. A comedy in two acts, adapted by J. S. DODD from Lafont's *'Le Naufrage'*, and first performed at Covent Garden in April, 1776, with L. Estrange as Sir Thomas Calico (Governor of Madras), Miss Lawson as Harriet (his wife), Wewitzer as Le Bronze (his valet), etc. *Harriet* shipwrecked on an East Indian island, has to choose a husband. She pretends to be married to *Le Bronze*, who seeks a husband's privileges, whereupon *Harriet* feigns to be dead, and, according to "the custom of the

country," *Le Bronze* is condemned to be buried with her. The arrival of Sir Thomas on the scene puts everything right. The aforesaid custom has been made the basis of several pieces: See BICKENSTAFF'S *BURIAL*; BROWN AND THE BRANNING; ILLUSTRIOUS STRANGERS; LOVE IN A BLAZE; and YOU MUST BE BURIED.

Gallipot. An apothecary in MIDDLETON'S *'Hoarding Girl'*. *Gallipot* is the royal physician in REMOND'S *'Brown and the Brahmins'* (q.v.)—a *copper* who pretends to be a *surgeon*—

Gallopede (The). See QUADRILLE, TUX.

Galsuinda. The prisoner in *'Chilperic'* (q.v.).

Galway go Bragh; or, Love, Fun, and Fighting. A play by E. FALCONER (q.v.), adapted from Charles Lever's *'Charles O'Malley'*, and first performed at Drury Lane on November 25, 1865, with the author as *Nicholas Free* and Miss Rose Leclercq as *Lucy Bushwood*.

Gama, Vasco di, the famous discoverer, figures in BERNARD'S burlesque of *'L'Africaine'* (q.v.).

Gambia. *'The Slave'* is MORTON'S play so named (q.v.).

Gambler (The). A play in three acts, by J. W. BOWDING (q.v.), produced at the Royalty Theatre, London, December 5, 1891, with Leonard Outram, Madame de Naucaze, and Mrs. Bennett in the leading parts.

Gambler's Fate (The); or, **A Lapse of Twenty Years.** A play adapted by THOMPSON from the French and first performed at Drury Lane, October 15, 1837, with a cast including Wallack, Cooper, Miss Pinnett, Mrs. W. West, etc. *'The Gambler's Fate, or The Hut on the Red Mountain'* a drama in three acts, by H. M. MINTER (q.v.). *'The Gambler's Life'* in London a play in three acts, by A. L. CAMPBELL, performed at Sadler's Wells—*'The Gambler'* a play brought out at the Surrey Theatre in January, 1824, and notable for the fact that a sofa, a table, and a jug which had figured in connection with a recent murder, were all exhibited on the stage in the course of the piece.

Gambold, John. Minister, successively of the Church of England and of the Moravians, died 1771; author of *'The Martyrdom of Ignatius'*, a tragedy, written in 1740, and printed in 1775.

Game and Game. A dramatic piece by E. L. BLANCHARD, produced at the Olympic Theatre, London, between 1841-4.

Game at Chess (A). A play by THOMAS MIDDLETON, acted at the Globe Theatre in August, 1624. "In the Induction, Ignatius Lazula discovers *KNOW* asleep. *KNOW* had seen in a dream a Game at Chess ready to be begun. Ignatius expresses his anxiety to see the Game. After which the play

begins. The *dramatis personæ* are the Chess men. The Whites are Protestants, the Blacks are Papists. At the conclusion, the Blacks receive checkmate, and are put into the bag. This, says *tenest*, "is rather a satire divided into acts and scenes, than a regular play." It was, indeed, "a vigorous satire not only against the Spanish ambassador (Gondomar), but also against the Spanish marriage from which the nation was recoiling, that the Prince of Wales had escaped, and against Spain and Rome in general, which had never been more hated in England than at this moment" (A. W. Ward). No wonder, then, that, after the piece had been represented on nine successive days, the ambassador made official complaint against the players, who were duly called before the Privy Council, and ordered to cease altogether from performing "until His Majesty's pleasure be further known." This, in a few days, was softened down into a prohibition only against the enacting of this particular play, which, as the actors had pointed out, had been duly "seen and allowed" by the Master of the Revels. "There seems," says Dr. Ward, "no reason for crediting the story that Middleton in person suffered in prison for his authorship of this comedy, and that he was released on sending a humorous rime'd petition to the King." For a full analysis of the play, see Ward's *English Dramatic Literature*; see, also, Collier's *English Dramatic Poetry* (1831-75), Dyce's and Bullen's Introductions to their editions of the play (1840 and 1885), and the Shakespeare Society's Publications for 1846.

Game of Cards (A). A musical comedy drama in three acts, words by FRANK CARLYON, music by George Dixon, Theatre Royal, Shrewsbury, January 10, 1898. See *QUIET RIDER*, A.

Game of Chance (A). A play adapted by LOUIS L. BOWEN from the German, and performed at New York in May, 1907.

Game of Dominoes (A). A comedy by R. REEF, first performed at Hyde, Isle of Wight, in August, 1807.

Game of Life (The). (1) A play by JOHN BROUGHTON (q.v.), first performed at Wallack's Theatre, New York, in December, 1856, with the author as *Dick*, Lester Wallack as *Wag*, and Mrs. Broughton as the *Widow Jephth*. (2) A melodrama in five acts, by W. HOWELL (q.v.), first performed at the Court Theatre, Liverpool, on August 15, 1887, with a cast including the author.

Game of Love (The). A play by JOHN BROUGHTON (q.v.), produced at Wallack's Theatre, New York, September 1st, 1855, with the author as *Ted Murphy*, Lester Wallack as *Paul Weldon*, Placide as *Fozzlore*, etc., afterwards condensed into *'Flies in the Web'* (q.v.) (Winter Garden, New York, 1885).

Game of Romps (A). A farce in one act, by J. MADISON MONTON (q.v.), first

performed at the Princess's Theatre, London, March 12, 1855, with Harley as *Dr. Rhododendron*, and other parts by Mrs. Winstanley, Miss Ternan, Miss Heath, etc.; revived at the Olympic Theatre, London, in 1873, with Miss Marion Terry in the cast.

Game of Speculation (The). A comedy in three acts, by 'Shagby Lawrence' (G. H. LEWES), adapted from 'Le Faiseur' of Balzac, and first performed at the Lyceum Theatre, London, on October 2, 1851, with C. J. Mathews as *Afable Hawk*, Frank Matthews as *Earthworm*, Baker as *Prospectus*, Roxby as *Sir Harry Lester*, Mrs. Horn as *Mrs Hawk*, and Miss Oliver as *Julia Hawk*. The piece is said to have been adapted and rehearsed in three days (see Hollingshead's *'My Lifetime'* 165). It was produced at the Broadway Theatre, New York, in September, 1857, and revived at the Gaiety, London, in November, 1872, and at the Opera Comique in May, 1877, in each case with Mathews as *Afable Hawk*. The original of *Hawk* (Mercadet) was enacted first by Geoffrey and afterwards by Got.

Gamekeeper (The). A drama in four acts, by FLORENCE MARRATT and HERBERT MACPHERSON, Aquarium, Brighton, May 16, 1898, with both authors in the cast. Theatre Royal, Kilburn, March 13, 1900.—'The Gamekeeper's Wife,' a comedy in one act, by ARTHUR BALD and Mrs. HUGHSON, Prince of Wales's Theatre, Southampton, September 22, 1890.

Gamester (The). (1) A comedy by JAMES SHIRLEY, acted at Drury Lane in 1684, and printed in 1687. The popularity of this play, says A. W. Ward, is probably to be accounted for by the ingenuity of the plot, by the striking vivacity of the action, and by the vigour of the composition. "As a comedy of manners the play deserves high praise." At the same time, "few of Shirley's other dramas are more obnoxious to the charge of lasciviousness of diction and general grossness of tone." On that point see Kingsley's *'Plays and Puritans'* and S. R. Gardiner's *'History of England'*. The piece was adapted by Charles Johnson in 1711, under the title of *'The Wife's Relief'* (q.v.). Garrick afterwards remodelled it, producing it in 1732 under the name of *'The Gamesters'* (q.v.). See, also, *WIVES STRATAGEM, THE*. (2) A comedy by Mrs. CENTAURE (q.v.), adapted from Regnard's *'Le Joueur'*, first performed at Lincoln's Inn Fields on February 22, 1708, with Verbruggen in the title part (*Valere*), Mrs. Bracegirdle as *Angelica*, Hetterton as *Loverell*, Mrs. Barry as *Lady Heath*, etc. "Young Valere, in love with *Angelica*, repeatedly promises her to leave off gaming, but breaks his word. At the conclusion they are reconciled" (*Genesi*). There were revivals of the comedy in 1708, 1717, 1725, and 1756. (3) A tragedy (mainly in prose) by EDWARD MOORE (q.v.) first performed at Drury Lane on February 5, 1763, with Garrick in the title part (*Berekeley*), Davies as *Stubbs*, Moore as *Lawson*, Barry

as *Jenny*, Mrs. Pritchard as *Mrs. Bessy*, and Miss Haughton as *Charlotte*.—As the Old Man of this author had been forced upon the town several nights after the strongest public disapprobation of it had been expressed, it was thought by his friends that any piece acted under his name would be treated with vindictive severity. The Rev. Joseph Spence therefore permitted it, for the first four nights, to be ascribed to him. Some part of this drama was originally composed in blank verse, of which several passages remain. We have heard that the interview between *Leon* and *Stacey*, in the fourth act, was the production of Mr. Garrick's pen. (*Biographical Dramatica*). 'The *Gamester*' was performed in New York in 1764, with *Rich* as *Bessy* and Mrs. Mallam as *Mrs. Bessy*. It was revived at Drury Lane in 1771 with *Madeline* as *Bessy* and Mrs. Maloney as *Mrs. Bessy*. At Covent Garden in 1781 with *Handsome* as *Bessy*, Miss Young as *Mrs. Bessy* and Mrs. Lockhart as *Charlotte*. At Drury Lane in 1783 with *Kemlin* as *Bessy* and Mrs. Maloney as *Mrs. Bessy*. At Covent Garden in 1786 with *Pope* as *Bessy* and Mrs. Pope as *Mrs. Bessy*. At the same theatre in 1800 with *Kemlin* and Mrs. Maloney as before. (*Comic*) at Drury Lane and *Kemlin* as *Leon* at the same theatre in 1814 with *Young* as *Bessy* and Miss O'Neill as *Mrs. Bessy*. At Covent Garden in 1820 with *Kemlin* as *Bessy* and Miss H. Farrant as *Mrs. Bessy*. At Drury Lane in January 1822 with *Samuel Phillips* as *Stacey*, at Sadler's Wells in July 1823 with *Philip* as *Bessy*. At the Marylebone in 1827 with Mrs. Warner as *Mrs. Bessy*. At Drury Lane in February 1831 with G. Keen and his wife as *Bessy* and Mrs. Bessy. The play was adapted to the French stage and produced at Paris in 1788 under the title of 'Bessy', ou le Jeuneur. Its success, says *Nottingham*, was most remarkable. The audience, we learn, returned to the performance again and again, notwithstanding the simultaneous success of the play as performed by reason of the discovery of the story.

Gamester of Milan (The). A play in three acts, by F. J. Schlegel (q.v.), first performed at the Victoria Theatre, London, April 21, 1815, with Abbott in the title part (as *Arden*), Mrs. Pichers as *Emma*, and other roles by Miss F. Horton, J. Webster, Elton, etc.—'The Gamester of Milan' a romantic drama in five acts, by CHARLES MARCH, Gaiety Theatre, West Hartlepool, July 21, 1897.

Gamesters (The). A play adapted by David Garrick from 'The Gamester' (q.v.) of Shirley and first performed at Drury Lane on December 23, 1767, with Garrick as *William Palmer* as *Harold Yates* as *Harold*, Miss Mallock as *Frances* and Mrs. Cibber as *Mrs. Bessy*. Garrick properly calls his play 'The Gamesters,' 'William' being as much a gamester as *Harold*.

Gamin de Paris (Le). See ANDY

Blair, DUNN, BOY, TOM, and LITTLE SCAMP, THE.

Gamine (La). See GOOD FOR NOTHING.

Gammer Burton's Needle. A comedy in five acts, attributed to JONAS SWIFT, afterwards Bishop of Bath and Wells (q.v.), and printed in 1575, with the assertion that it had been performed "not long ago in Christ's College, Cambridge." "Suppose that there is only one sewing-needle in a parish; that the owner, a diligent sensible old dame, knew it that a mischief-making wag sets it about that another old woman has stolen this valuable instrument of household industry that strict search is made everywhere in search for it in vain, and that then the increased parties only forth to seek it out in the open air, till words end in blows, and the affair is referred over to the higher authorities, and we shall have an exact idea (though perhaps not so lively a one) of what passes in this authentic document between 'Gammer Burton and her gump Dams' (that *Damen* the *Madam* (the name of these horns) *Madam*, *Gammer Burton's* correct, *Yes* her maid, *Cook* her 'prentice boy, *Dell*, *Scapthrift*, *Master* *Indie* his master, *Dams* her the estate and *Old* the out, who may be fairly reckoned one of the dramatic persons, and perform to some part" (*Madam*).

Gammer. A comedy in three acts, founded by JAMES MONTEVERDE on 'La Fausse Amour' of Eugene Labiche and Edmond Martin (Gymnase Paris October, 1851), and first performed at the Vandœuvre, London on the afternoon of July 13, 1888, with J. F. Young as *Humphrey Potts*, J. Martine as *Le Comte*, and E. Fries, J. H. Gouford, W. Lambson, Mrs. W. Sidney, Mrs. Leigh, Miss Golding, and Miss Lydie Cowell in other parts.

Gammer. The name of characters in 'The Writing on the Wall,' and in FAUCONER'S 'O'Fishery' (q.v.).

Gamp, Mrs. figures in the various adaptations of 'Martin Chuzzlewit' (q.v.).

Gamut, Piasco St. A name in FAUCONER'S 'Law' (q.v.).

Gannoches (Les). See PRINCESS.

Gander. The King in PRINCE'S 'Discreet Princess' (q.v.).

Gander Hall. A farce in two acts, by ARTHUR PHILLIPS performed at the Haymarket Theatre in August, 1793.

Gandillot, Leon. See JOSEPH.

Ganelon. A tragedy in blank verse and four acts, by WILLIAM YOUNG, produced with Laurence Barrett in the title part. *Ganelon* "is a young French soldier—a noble, ardent, impetuous, chivalrous patriot, whose youth has been clouded whose spirit has been embittered whose life has been violently wrested from the natural pasture and prospect, by the monstrous and afflicting diagram of his father's treason, manifest, irrefragable, murderous treason."

Ganem; or, The Slave of Love. A burlesque by FRANK TILFORD (q.v.), first performed at the Olympic Theatre, London, in June 1852, with Miss Louisa Howard as *Ganem*, Miss Fielding as *Queen Zobeide*, Miss Maskell as *Fetnah*, Shadlers as the *Caliph*, Manger as *Masoor*, etc.; produced at the Broadway Theatre, New York, in 1854.

Ganem figures in most dramatizations of 'The Forty Thieves' (q.v.). See also ALI BABA.

Gannon, Mary. American actress, born 1829, appeared in New York in 1835, and in 1837 was seen there as *Lady Esmar* in Garrick's 'Gaulther'. In 1840 she figured at Mitchell's Olympic as *Sarah Blunt* in 'Poor Philomely'. Between 1850 and 1860 she was a member of the stock company at Wallack's, enacting, with many other parts, *Gertrude* in 'The Little Treasure', *Alice* in 'Jesus Brown' (of which she was the original), *Veranda*, *Betty* in 'The Land of the Living', *Mrs. Scanderoon* in 'Everybody's Friend', *Madame Fabrice* in 'The Romance of a Poor Young Man', *Prue* in 'Love for Love', *Mrs. Lombard* in 'The Overland Route', etc. See *Irishman's* 'New York Stage'.

Gant et l'Eventail (Le). See LOVE'S TELEGRAPH.

Ganymede. (1) A character in MARLOWE'S *Didon*, Queen of Carthage' (q.v.). (2) The cupbearer of the gods, in BURNARD'S *Ision*' (q.v.). Sir Brantôme's *Ganymede* figures in MIDDLETON'S 'Roaring Girl' (q.v.).

Ganymede and Galatea. A comic opera—libretto adapted from the German, music by Franz von Suppé—produced at the Gaiety Theatre, London, on the afternoon of January 20, 1877, with Miss F. Farren as *Ganymede*, Miss C. Lowrey as *Galatea*, F. Wood as *Pygmalion*, and F. Sullivan as *Nidus*. In this piece the animated statue, in the absence of *Pygmalion*, falls with *Nidus* and then falls in love with *Ganymede*.

Garcia; or, The Noble Error. A tragedy by F. C. TOWLE, first performed at Sadler's Wells, London, on December 12, 1849, with Phelps as the hero, Miss Clyn as the *Countess of Vexra*, and other roles by H. Marton, Dickinson, Hoskins, etc. The scene is laid in Spain in the days of the Inquisition, and the 'noble error' of *Garcia* consists in playing a promiscuous Matron to whom the *Countess Garcia's* mother, has given shelter and whose testimony would put her in the power of the dreaded tribunal. It turns out that the 'error' was unnecessary, for the Crown had interfered to protect the *Countess*, who ultimately dies of grief, while *Garcia* is consigned to a dungeon.

Garcia, Son of Gonzales in CONCRETE'S 'Mourning Bride' (q.v.).

Garon de chez Vary (Le). See WHITEBAIT AT GREENWICH.

Garden, Edmund. Actor, born 1822, died 1880, made his professional debut at the Grecian Saloon, under House, afterwards appeared successively at Covent Garden under Mme Vestris, the Adelphi under Webster, the Princess under Harris, the Lyceum under Fochter (figuring in 'The Duke's Motto,' etc.), the Olympic under Vinig (playing in 'The Woman in White'), and the Globe under Montagu (undertaking original parts in *Alberty's* *Orana*, *Marshall's* *Falstaf*, and *Hyron's* 'Fine Feathers'). He was also the original *Colonel Mulligan* in Boucicault's 'Flying Scud' (1866).

Garden, Edmund William. Actor, born 1845, son of Edmund Garden (q.v.), made his first professional appearance in London at the Olympic Theatre, on October 17, 1870, as *Richard Hee* in 'Little Em'ly'. At this house he was the original representative of *George* in Hyron's 'Daisy Farm' (1871). His other original parts include *Sir Archibald Drelincourt* in Hyron's 'Partners for Life' (1871), *Katharine Pole* in Alberty's 'Forgiveness' (1872), *Daniel Dore* in Hyron's 'Fine Feathers' (1873), *Don Balero* in an English version of 'Garcia's' (1874), *Joe Harbold* in Minors's 'Girls and Boys' (1882), *Joe Buzzard* in 'In the Banks' (1883), *Tom Doan* in 'The Harbour Lights' (1885), *Reuben Armstrong* in 'The Bells of Havermore' (1887), *Tom Bassett* in 'Hands across the Sea' (1888), *Jean Frogg* in 'The Middleman' (1890), *William* in 'La Cigale' (1890), *Stodge*, M.P., in 'The Bubble Ship' (1890), etc. Of late years he has figured in the first casts of 'The Canary' (1890), 'The Fantastick' (1890), *Mrs. Dane's* *Defence* (1890), and 'The Girl from Kays' (1892). He was the original representative in the provinces of *Talbot Champneys* in 'Our Boys' and *Queen Greens* in 'Married in Haste'.

Garden Party (The). A comolletta by J. MABINSON MORTON, first performed at the Haymarket Theatre on August 13, 1877, with a cast including Miss Emily Thorne, Miss Maria Harris, Kyrie Hellow, D. Fisher, Jun., and W. J. Hill.—A 'Garden Party' a dramatic sketch by C. S. CHELSEA (q.v.).

Garden Theatre (The). See NEW YORK THEATRES.

Gardien (Le). See FLY AND THE WEB.

Gardiner, E. W. Actor, died 1890; made his professional debut at the Crystal Palace in 1857. Among the parts created by him were those of *Narcisse* in 'The Excursion Train' (1857), *Garcia* in 'A Run of Luck' (1858), *Jack Frel* in 'Prudence' (1858), *Horace Wilkins* in 'The Duke's Motto' (1858), *Alec* in 'The Armada' (1858), *Francis* in 'Lord Arverley' (1861), *Tommy* in 'Forgiveness' (1860), and *Edward* in 'Witcham' in 'Mr. R. M. B.' (1861). He was also seen in London as the *Rev. J. M. Spooner* in 'The Jilt' (Princess's, 1868), *Gordon Hayne* in 'Bold by the Keady' (Princess's, 1867), *Talbot*

Championship in 'Our Boys' (Criterion, 1880, and Vaudeville, 1892), *Jesse Page* in 'The Middleman' and *Jaxon Pratt* in 'Judah' (Shaftesbury, 1880), *Arthur Penwick* in 'The Girl I Left behind me' (Adelphi, 1886), etc.

Gardner, Herbert (Lord Burghclere). Dramatic writer. author of 'Our Hittiest Fox' (1874), 'Second Thoughts' (1874), 'Time will Tell' (1882), 'Cousin Zachary' (1888), 'A Night in naowdon' (1893), 'After Dinner', and other pieces.

Gardner, Mrs. [née Cheney] Actress; made her London debut at Drury Lane in 1763, as *Miss Price* in 'Love for Love' (q.v.), and was seen there in the following year as *Rose* in 'The Recruiting Officer' (q.v.). At the Haymarket between 1765 and 1783 she figured as the first representative of the following characters in plays by Foote (q.v.)—*Mrs. Noddy* in 'The Commissioners', *Margaret* in 'The Devil on Two Sticks', *Mrs. Curcul* in 'The Lame Lover', *Mrs. Matchem* in 'The Nabob', and *Mrs. Catelister* in 'The Author'. She was also the original *Penny* in 'All in the Right' (Covent Garden, 1764). She was the author of two plays 'The Advertisement, or A Bold Stroke for a Husband' (q.v.) and 'The Female Dramatist' (q.v.). See the 'Biographia Dramatica' and Genest's 'English Stage'.

Gargery, Joe. in the adaptation of 'Great Expectations' (q.v.).

Gargle. An apothecary in MURPHY'S 'Apprentice' (q.v.).

Garibaldi. An equestrian drama by TOM TAYLOR, performed at Astley's Theatre, London, in October, 1869. The Garibaldi Exterminators—a farce by H. J. BYRON (q.v.) performed at the Princess's Theatre, London, in November, 1900, with a cast including H. Wadsworth, Mrs. Weston, Miss Hanco, Miss H. Lawrence. 'Garibaldi in Sicily,' a musical drama in one act, libretto by W. SAWYER, performed at the Adelphi Theatre, London, April 22, 1867.

Garnet, Arthur. Actor, born at Bath, 1851, was the original representative of *Poon Spirit* in Meritt's 'Stolen Kisses' (Amphitheatre, Liverpool, November, 1876). His first appearance in London was made at the Globe Theatre on June 2, 1877, as *Chandos Bellingham* in 'After Dark' (q.v.).

Garnet, Ben and Michael. Characters in BYRON'S 'Dearer than Life' (q.v.).

Garnier, Robert. See ASTONISH and COMETTES.

Garrotters (The). A one-act play by W. D. HOWKINS, played in England by a company organized by W. Price (q.v.).

Garret Angel (The). A burlesque by CHARLES WILKIN, Marylebone Theatre, London, August 1, 1847.

Garrett O'Magh. A comedy in four acts, by AUGUSTA FIFON, produced in New

York at the Fourteenth Street Theatre, January 7, 1901, with Chauncey Olcott in the title role.

Garrick, David. Actor, theatrical manager, and dramatic writer, born at Hereford, February 19, 1716, died in London, January 20, 1779, son of Peter Garrick, an army captain (himself the son of David de la Garrigue, a French Huguenot), and of Arabella (though, daughter of a vicar in Lichfield Cathedral, and of Irish extraction). David Garrick was educated in the first place at Lichfield Grammar School, and his histrionic tendency was shown in his appearance locally when only eleven years old, as *Young Ario* in 'The Recruiting Officer'. He was in due course sent to his uncle David at Lisbon, to learn the details of the wine trade. Returning in 1735, he re-entered the Lichfield Grammar School, and, later, became one of the private pupils of Samuel Johnson afterwards 'the great Lexicographer'. In March 1740 he left Johnson and Garrick went to London, where the latter entered at Lincoln's Inn, with a view to studying for the bar. About this time his uncle David died leaving him £1000, and then Garrick seems to have gone to a school at Rochester to complete his education. He and his brother Peter in a wine business in Durham Yard, and it was at this juncture that he made his first appearance, as an adult amateur, at Clerkenwell. In April 1740, his dramatic piece, 'Lotho,' was produced in its first form at Drury Lane. In the following year he definitely eschewed commerce and began his career as a professional actor, going to Ipswich as a member of the Goodman's Fields company, and making his debut, under the name of 'Lyddal,' as *Abner* in 'Oroonoko'. Other parts played by him at Ipswich were *Chamont* in 'The Orphan', *Sir Harry Wildair* in *Farquhar's sequel* to 'The Jubilee', and *Captain Brazin* in 'The Recruiting Officer'. The reception given to him was so encouraging that he made an effort to get employment at Drury Lane and Covent Garden. In this he was unsuccessful, and he had to fall back upon an engagement at Goodman's Fields, which, beginning in October 1741, lasted till May, 1742. Described modestly, as 'a gentleman who never appeared on any stage,' he opened as *Richard III.*, which was followed by *Clotus* in 'Love makes a Man', *Jack Smatter* in 'Pamela' (his first original part), *Sharp* in his own 'Living Valet', *Lothario* in 'The Fair Penitent', the Ghost in 'Hamlet', *Donalduin* in 'The Old Bachelor', *Peasbloss* in 'The Recruiting Officer', *Witwoud* in 'The Way of the World', *Bowen* in 'The Rehearsal' (with imitations of contemporary actors), *Master Johnny* in 'The Schoolboy', *King Lear*, *Lord Poppington* in 'The Careless Husband', *Isabelle* in 'The Inconstant', and *Pierre* in 'Venice Preserved'. His success was so great, was immediate. He became the fashion, and was the talk of the town. Pitt was supposed to have said that he was

the best actor that the English stage had ever produced. Pope declared that he had no equal and would have no rival. Gray, on the other hand, while acknowledging his popularity, said he was "of the opposition," and Horace Walpole asserted that he saw "nothing wonderful" in Garrick's performances. Quin, speaking for "the profession," observed that if Garrick's manner of acting was right, theirs was wrong. Garrick's first appearance at Drury Lane—the theatre with which he was destined to be closely associated for nearly twenty consecutive years—was made before he left Goodman's Fields, namely, on May 11, 1742, when he represented *Chamont* at a benefit performance. Later in the month he was seen there in three of his most notable impersonations. In June he went to the Smock Alley Theatre, Dublin, where he appeared for the first time as *Hamlet* and as *Captain Plume* in 'The Recruiting Officer.' We read that the triumph he received "exceeded all imagination" (Hitchcock). In October he began an engagement at Drury Lane under the management of Fleetwood. During this season (1742-3) he played *Hastings*, *Abel Drugger* in 'The Alchemist,' and *Archer* in 'The Beaux' Stratagem,' besides "creating" the rôle of *Millamour* in Fielding's 'Wedding Day.' In January, 1744, he was seen for the first time as *Macbeth* in a conscientious revival of Shakespeare's tragedy. This was followed by *Lord Townley* in 'The Provoked Husband' and *Biron* in 'The Fatal Marriage,' with two original parts—*Regulus* in Havard's play and *Zaphna* in 'Mahomet.' Next season (1744-5) he added to his repertory *Sir John Brute* in 'The Provoked Wife,' *Scrub* in 'The Beaux' Stratagem,' *King John*, and *Othello*. In 1745-6 Garrick was at Dublin, figuring as *Iago*, *Faulconbridge* ('King John'), and *Orestes* in 'The Distressed Mother.' His first appearance at Covent Garden was made in May, 1746, as *Hotspur*, to which succeeded two new "creations"—*Fribble* in his 'Miss in her Teens' (January, 1747) and *Ranger* in 'The Suspicious Husband' (February, 1747).

On April 9, 1747, Garrick became partner, with Willoughby Lacy, in the lesseeship of Drury Lane, a position which he retained till 1776, when he sold half of his interest in the theatre to R. B. Sheridan, Linley, and Ford, holding the other half till his death. In the season of 1747-8 he was seen at the Lane as *Chorus* in 'Henry V.' and as *Jaffier* in 'Venice Preserved,' his only "original" part being that of *Young Belmont* in 'The Foundling.' In 1748-9 he was the first *Demetrius* in Johnson's 'Irene,' and the first *Dorilas* in Hill's 'Merope,' besides enacting *Benedick*. The year 1749 was that of his marriage to Eva Maria Violetti, a young dancer who had captivated "the town." (The union was a happy one, and the lady lived till 1822.) In January and February, 1750, respectively, Garrick added to his original parts *Edward the Black Prince* in W. Shirley's play, and *Horatius* in 'The Roman Father.' September, 1750, witnessed

his production of 'The Merchant of Venice' and of 'Romeo and Juliet,' in which he played *Romeo*. At Christmas, 1750, he produced his first pantomime—'Queen Mab.' In 1751 he was the first *Gil Blas* in E. Moore's play so named, and the first *Alfred* in Mallet's masque thus entitled, besides undertaking *Kitely* in his own arrangement of 'Every Man in his Humour.' Another "original" part was that of *Mercour* in Dr. Francis's 'Eugenia' (1752); and in the same year Garrick was *Loveless* in a revival of 'Love's Last Shift.' Three "creations" belong to 1753—*Beverley* in Moore's 'Gamester' (in which he made a deep impression), *Demetrius* in Young's 'Brothers,' and *Dumnoriz* in Glover's 'Boadicea.' Garrick's still popular adaptation, 'Katherine and Petruchio,' was first performed in March, 1754—the year which saw the production of Crisp's 'Virginia' and Whitehead's 'Creusa,' in which Garrick was respectively the *Virginius* and the *Aletes*. In the same year came his adaptation of 'The Chances' (q.v.), in which he played *Don John*; his revival of 'Coriolanus'; and his production of Brown's 'Barbarossa,' in which he had the title part. In 1755 he brought out his adaptation of 'A Midsummer Night's Dream' called 'The Fairies' (q.v.). Of 1756 the chief incidents were his production of 'The Winter's Tale' (adapted by himself, and with himself as *Leontes*); his revival of 'The Tempest' (an amalgam of Shakespeare and Dryden); his revival of 'Lear' (q.v.); the production of his *Lilliput* (q.v.); his appearance as *Don Felix* in 'The Wonder'; and his "creations" of *Athelstan* in Dr. Browne's tragedy and of *Lord Chalkstone* in his own 'Lethe.' In 1757 he produced his 'Modern Fine Gentleman' (afterwards called 'The Male Coquette'), and appeared as *Biron* in his alteration of Southerne's 'Fatal Marriage' and as *Wilding* in his adaptation of Shirley's 'Gamester.' He next figured as the "original" *Lysander* in 'Agis,' and *Pamphlet* in 'The Upholsterer,' enacting also the *King* in 'Henry IV., Pt. II.,' *Antony* in an abridgment of Shakespeare's tragedy, and *Marplot* in 'The Busybody.' In 1759 he played *Heartly* in his adaptation of 'The Guardian,' and produced both 'High Life below Stairs' (q.v.) and his own pantomime, 'Harlequin's Invasion.' Among his "original" parts at this time were *Loveless* in 'The Way to Keep him' (1760), and *Oakley* in 'The Jealous Wife' (1761); among his "standard" rôles, *Mercutio*, and *Posthumus* in his adaptation of 'Cymbeline' (1761). He was the first *Sir John Dorilant* in 'The School for Lovers' and the first *Farmer* in his own 'Farmer's Return from London'—both in 1762. Early in 1763 he "created" *Alonzo* in Mallet's 'Elvira' and *Sir Anthony Brannville* in Mrs. Sheridan's 'Discovery.' In March he was seen as *Sciolto* in 'The Fair Penitent.' From that date onward he essayed no new part.

In September, 1763, Garrick and his wife undertook (for the latter's health) a tour of the Continent, which included Paris, Turin, Rome, Naples, Parma, Venice,

tragedy and comedy. . . . His *Lear*, *Richard*, *Hotspur*, *Kitely*, and *Ranger* were as capital and perfect as action could be. In declamation I confess he never charmed me; nor could he be a gentleman; his *Lord Townley* and *Lord Hastings* were mean, but then, too, the parts are indifferent. . . . What stuff was his Jubilee Ode! and how paltry his prologues and epilogues!" Kitty Clive once said of Garrick, admiringly, that he "could act a gridiron!" John Taylor, writing of Mrs. Siddons, says, "I told her that Mr. Sheridan had declared Garrick's *Richard* to be very fine, but did not think it terrible enough. 'God bless me!' said she, 'what could have been more terrible?' . . . She expressed her regret that she had only seen him in two characters, except when she acted *Lady Anne* to him,—and those characters were *Lear* and *Ranger*; that his *Lear* was tremendous, and his *Ranger* delightful" ('Records of My Life'). For further criticism and anecdote, see Boswell's 'Johnson,' Colman, jun.'s 'Random Records,' Davies' 'Miscellanies,' Fielding's 'Joseph Andrews' [Partridge at the play], Forster's 'Goldsmith,' Lichtenberg in 'Longman's Magazine' (August, 1885), O'Keefe's 'Recollections,' Rogers's 'Table Talk,' etc.

Garrick has been the principal figure in several dramatic pieces:—(1) 'Garrick in the Shades; or, A Peep into Elsyium:' a farce, printed in 1779. (2) 'The Garrick Fever:' a play by J. R. PLANCHÉ, adapted from the French, and produced at the Olympic Theatre, London, in April, 1839, with characters by Brougham, T. Green, Mrs. Macnamara, Miss Goward, etc. (3) 'David Garrick' (q.v.), by T. W. ROBERTSON (1864). (4) 'Doctor Davey' (q.v.), (1886). (5) 'Garrick; or, Acting in Earnest:' a comedy-drama in three acts, by A. G. DALY, Princess's Theatre, Edinburgh, August 22, 1874. (6) 'Garrick:' a three-act comedy, by W. MUSKERRY, Strand Theatre, London, August 9, 1886, with E. Compton as Garrick, and other parts by Mrs. Compton, Lewis Ball, and Sidney Valentine. (7) 'Garrick's Sacrifice:' a play in three acts, by FRANK LINDO and YOUNG CHARLES, Spa Theatre, Harrogate, September 9, 1897. Garrick is also one of the *dramatis personæ* in BUCHANAN'S 'Dick Sheridan' (q.v.), and in AUGUSTUS THOMAS'S 'Oliver Goldsmith' (q.v.).

Garrick Fever (The). See GARRICK, DAVID.

Garrick in the Shades. See GARRICK, DAVID.

Garrick Theatre. See LONDON THEATRES.

Garrick's Sacrifice. See GARRICK, DAVID.

Garryowen; or, The Belles of the Shannon. A drama in four acts, by J. LEVEY, Victoria Theatre, London, May 21, 1877.

Garter, The Order of the. See INSTITUTION OF THE ORDER OF THE GARTER.

Garthorne, Charles Warlhouse [real name, Grimston]. Actor, died February, 1900; made his professional *début* at the Theatre Royal, Edinburgh, in December, 1869, as *Adolphus* in 'The Bachelor of Arts,' and his first appearance in London at the Vaudeville Theatre on April 16, 1870, as the original *Tom Duncombe* in Halliday's 'For Love or Money.' He was also in the first cast of 'L. S. D.' (Royalty, 1872), and was afterwards engaged successively at the Olympic, Opéra Comique, and Vaudeville Theatres (1875). At the last-named he was the original *Lord Aspland* in Byron's 'The Girls' (1879). At the Haymarket in 1881 he was *Dupoulet* in 'Gibraltar' (q.v.), at the Vaudeville in 1889 *Major Dashwood* in 'The Old Home' (q.v.), at the same theatre in 1891 *John Baldwin* in 'A Gay Widower' (q.v.), and at the Shaftesbury in 1892 *Wolf Aylward* in 'The Maelstrom.' He was also seen as *Jack Poyntz* in 'School' (Garrick, 1891). He sustained a large number of parts on tour in the provinces.

Gascoigne, George. Poet, dramatist, and miscellaneous writer, born 1577; son of Sir John Gascoigne of Cardington, Bedfordshire; studied at Trinity College, Cambridge, and afterwards entered the Middle Temple and Gray's Inn, where he presented in 1566 his prose adaptation from Ariosto, 'The Supposes' (q.v.), and likewise his 'Jocasta' (q.v.), an adaptation from Euripides, of which F. Kinwelmersh wrote acts i. and iv. These were both reproduced in 'The Posies of George Gascoigne' in 1575, in which year he also published 'A Glass of Government,' a 'tragical comedy' chiefly in prose. In 1575, also, Gascoigne, at Leicester's request, wrote masques for the entertainment of Queen Elizabeth; these were published in 1576 in 'The Princely Pleasures at the Court of Kenilworth' (reprinted 1821). Gascoigne's works were collected by Abel Jeffes in 1587, and by W. C. Hazlitt (with a memoir) in 1868-9. See Whetstone's 'Remembrance of the Well-employed Life and Godly End of George Gascoigne' (1577); also the references to him in Webbe's 'Discourse' and Puttenham's 'Art' of English Poetry; also the 'Athenæ' of Wood and of Cooper, Warton's 'English Poetry,' Collier's 'Dramatic Poetry,' Symonds's 'Shakspeare's Predecessors,' etc.

Gascoigne, Henry. Actor, playwright, and theatrical manager; lessee of the Marylebone Theatre from 1886 to 1893; author of 'Denounced,' a drama; best remembered as a player by his *Richard III.*, *Mephistopheles* in 'Faust,' and *Wilfred Denver* in 'The Silver King.'

Gascon (The); or, Love and Loyalty. A romantic drama in six tableaux, adapted by W. MUSKERRY (q.v.) from the French of T. Barrière and L. Davyl (Gaiété, Paris, 1873), and first performed at the Olympic Theatre, London, on February 21, 1876, with H. Neville in the title part (*Chevalier Artaban de Puycedac*), W. H.

Fisher as *Chastelard* (the poet), Lytton Sothorn as *Lord Henry Darnley*, Mrs. Rousby as *Queen Mary*, Miss Fanny Josephs as *Mary Carmichael*, Mrs. Stephens as *Dame Brigitta*, etc.

Gasconade, Captain, in 'The Mysterious Stranger.'

Gasconado the Great. A "tragi-comi-political-whimsical" opera, written by JAMES WORSDALE, the painter; printed in 1759, and intended as a travesty of French politics during the war of 1758. *Gasconado the Great* represented the King of France.

Gasman (The); or, **Fight against Fate**. A drama in three acts, by HENRY BRADFORD, Oriental Theatre, London, April 14, 1873.

Gaspar. The "Bastard" in MANUCHE'S play so named (1652).

Gaspard. The miser in PLANQUETTE'S 'Cloches de Corneville' (q.v.).

Gaspardo the Gondolier. A drama in three acts, by GEORGE ALMAR, first performed at the Surrey Theatre, London, July 2, 1833, with Warde as *Gaspardo*, and other parts by E. F. Savile, Mrs. H. Vining, etc.; produced in New York in the same year.

Gasparo. A rich heir, city-bred, in MASSINGER'S 'Maid of Honour.'

Gasper. (1) The name assumed by Camillo Ferneze in JONSON'S 'Case is Altered' (q.v.). (2) A character in Mrs. COWLEY'S 'Bold Stroke for a Husband' (q.v.).

Gassitt, Bob. A character in H. J. BYRON'S 'Dearer than Life' (q.v.).

Gaston Codal. A play adapted from the French by CELIA LOGAN, and performed at Boston, U.S.A., in 1887-8.

Gatherwool, Mr. See OUT OF SIGHT OUT OF MIND.

Gattie, A. W. See HONOURABLE MEMBER, THE.

Gattie, Henry. Vocalist and actor, born near Bath, 1774; died 1844; was apprenticed to wig-making, but, being musically inclined, drifted on to the local stage, first of all in "singing parts," afterwards as the representative of old men, Frenchmen, and so forth. "He played second to Lovegrove, and that gentleman's interference got him an offer from the metropolis." His London *début* was made at the Lyceum, in July, 1813, when he represented *La Fosse* in the first performances of 'M.P.; or, the Blue Stocking' (q.v.). In the following September he began a connection with Drury Lane which lasted for twenty years. He opened as *Moses* in 'The School for Scandal,' which was followed in October by *Vortex* in 'A Cure for the Heartache.' 'The Maid and the Magpie' was produced at the Lyceum in 1815, and Hazlitt wrote that "Mr. Gattie played the 'Justice of the Peace' with good emphasis and discretion. His humour, if not exceed-

ingly powerful, is always natural and easy." In September, 1821, at Drury Lane, he was the original *Monsieur Morbleu* in Moncrieff's 'Monsieur Tonson' (q.v.). After 1833 he settled down to shop-keeping at Oxford. See Oxberry's 'Dramatic Biography' and Genest's 'English Stage.'

Gaulantus. A tragedy by BANNISTER, first performed at the Franklin Theatre, New York, February 9, 1839.

Gauntlet (A). A play in three acts, translated by OSMAN EDWARDES from the Norwegian of Bjornstjerne Bjornson, adapted by G. P. HAWTREY, and first performed at the Royalty Theatre, London, on January 20, 1894, with Miss Annie Rose as *Svava*, Miss L. Moodie as *Mrs. Ries*, W. G. Elliot as *Ries*, Miss Katherine Stewart as *Mrs. Christensen*, G. P. Hawtreys as *Christensen*, Gaston Mervale as *Alf Christensen*, and A. Bucklaw as *Hoff*. O. Edwardes published his translation in 1894.

Gaveston. A character in MARLOWE'S 'Edward the Second' (q.v.).

Gavot. A music-master in CONGREVE'S 'Old Bachelor' (q.v.).

Gavotte (The). A comedietta, adapted by MINNIE BELL from the French, Steinway Hall, London, April 1, 1890.

Gawky, Jacob, in SOPHIA LEE'S 'Chapter of Accidents' (q.v.).

Gay Cadets (The). A musical comedy, written by N. PRESCOTT, J. THOMSON, etc., composed by Basil Davies and others, produced at Birmingham, January, 1901, with Miss P. Rankin as *Cara Luna*; Fulham Theatre, London, March 31, 1902, with Miss Decima Moore as *Luna*.—'A Gay Cavalier': an operetta in one act, words by ERNEST CUTHBERT, music by A. A. Nicholson, Theatre Royal, Manchester, September 15, 1879, with Miss Lucy Franklein as *Catherine*.—'The Gay Chaperon': a comedy in three acts, by SHIRLEY HOWLETT, Bootle, November 22, 1894.

Gay City (A). A farce produced at the Royalty Theatre, London, June 12, 1871.—'The Gay City': a farcical comedy by G. R. SIMS (q.v.), first performed at the Theatre Royal, Nottingham, on September 8, 1881, with Lionel Rignold as *Zachariah Wifin*, Ramsey Danvers as *Augustus Green*, Charles Majilton as *Hyacinthe*, and Miss Louisa Crecy as *Eulalie*; afterwards converted into a musical piece under the title of 'Skipped By the Light of the Moon' (q.v.).

Gay Deceivers (The). A musical farce in two acts, taken by G. COLMAN, jun., from 'Les Evénemens Imprevus,' and performed at the Haymarket in July, 1804.—There have been several dramatic pieces entitled 'A Gay Deceiver': (1) a farcical comedy in three acts, by JAMES MORTIMER, adapted from Sardou's 'La Papillonne,' and first performed at the Royalty Theatre, London, on February 3, 1879, with a cast including Miss Emily Fowler, J. Billington,

and Leonard Boyce. See BUTTERFLY FLYING. (3) An adaptation by CHARLES T. VINCENT of 'Le Voyage d'Agrement', first performed at Healey's Theatre, Chicago, November 10, 1891. See FORTY-SEVEN DANCE. (4) A three-act farcical comedy, by PAUL WILKINSON and JOSEPH GRISMAN, Amphion Theatre, Brooklyn, New York, January 24, 1893. Marion Opera House, New York, February 21, 1893.

Gay Orisette (The). A musical comedy in two acts, words by GEORGE DANCE, music by CHAS. KIMBELL, first performed at the Theatre Royal, Bradford, on August 1, 1893, produced at Camberwell, London, December 5, 1893.

Gay Husband (A). A play in three acts, translated from the 'Folle' of OCTAVE FEUILLET, and first performed at Eastbourne on May 31, 1893, with Miss J. Ashchurch as *Clementine de Pancy*, produced at the Criterion Theatre, London, on the afternoon of June 15, 1893, with Miss Ashchurch in her original part.

Gay Lord Quince (The). A comedy in four acts, by ARTHUR W. PINERO, first performed at the Globe Theatre, London, on April 5, 1893, with John Hare as the *Baron de Quince*, Gilbert Hare as *Mr. Cheever*, Frances C. Cherry as *Captain Bunting*, F. Gilmore as *Valma*, (Frank Pollett), Miss Fortescue as the *Duchess of Stroud*, Miss Fanny Coleman as the *Countess of Outbridge*, Miss M. K. Oram as *Mrs. Jack Eden*, Miss Mabel Terry Lewis as *Burial Eden*, and Miss Irene Vanbrugh as *Sophie Fullington*, first performed in America at the Criterion Theatre, New York, November 12, 1893, revived at the Duke of York's Theatre, London, May 1897, with J. Hare, G. Hare, Miss Fortescue, Miss Coleman, Miss Oram, and Miss Vanbrugh as before; played in the English provinces in the autumn of 1897, with J. Hare and Miss Fortescue as before, and Miss Mabel K. Oram as *Sophie*, also represented in the provinces with Maurice Maeterlinck as the gay lord and Miss Lily Mayson as *Sophie*.

Gay Lothario (A). A comedietta by ALFRED C. CALMOCK (q.v.), first performed at the St. James's Theatre, London, January 31, 1891, with George Alexander, Ben Webster, Miss Laura Glynn, and Miss Maud Millett in the cast.

Gay Musketeers (The), or, All for Humbug One. A burlesque by JAMES EDWARD and HARRY FAULTON, Prince of Wales's Theatre, Liverpool, April 13, 1879.

Gay Parisians (The). A farce adapted from 'Hotel du Libre Echange' of GEORGES FEYDEAU and MAURICE DESVAILLÉES (Theatre des Nouveautés, Paris, 1864) and first performed at the Star Theatre, Buffalo, September 18, 1893, Hoyt's Theatre, New York, September 20, 1893. See NIGHT CURT, A.

Gay Parisienne (The). A musical comedy in two acts, words by GEORGE DANCE, music by ERNEST VANACAN, first per-

formed at the Opera House, Northampton, October 1, 1894; first performed in London (with music by Ivan Caryll) at the Elephant and Castle Theatre, March 23, 1895, with Miss Nellie Murray in the title part (*Julia Bon Bon*), G. F. Montley as *Edmond Bonbon*, Miss Alice Barth as *Mrs. Bonbon*, F. Morris as *Major Bonbon*, and E. Lewis as *Auguste Bonbon*, produced at the Duke of York's Theatre, London, on April 4, 1895, with Lionel Rignold as *Bonbon*, Miss Lily Holmore as *Mrs. Bonbon*, Miss V. Robinson as *Mrs. W. H. Denny* as *Major Bonbon*, Edgar Stevens as *Tom Bonbon*, Miss Louis France as *Stella*, Frank Wheeler as *Auguste*, and Miss Ada Rowe as *Julia*, produced in New York, at the Herald Square Theatre, as 'The Girl from Paris' (q.v.) afterwards revived there at Wallack's Theatre.

Gay Pretenders (The). A comic opera in two acts, words by GEORGE GRISMAN JUN., music by CLAUDE NGERT, first produced at the Globe Theatre, London, November 10, 1893, with John Goss and George Greenaway in the title parts (*Forrest Warburton* and *Louise Goss*), E. Temple as *Henry VII*, G. Greenaway, jun., as *Prince Harry*, F. Wyatt as *Lord of Oxford*, and other parts by Miss Jeanne Dunstan, Miss A. Tinsdale, Miss A. Astor, and Miss Lotty Lind (*Chloride*).

Gay Soubrette (The). A three-act musical farce, words and music by TONY FRANKLIN, Academy of Music, Rochester, New York, January 10, 1893.

Gay Widow (A). An adaptation in three acts by F. C. BURNABY (q.v.), of *Baron and Dandies'* farcical comedy, 'Belle-Maman', produced at the Court Theatre, London, on October 30, 1891, with Miss Lottie Vane in the title part (*Mrs. Warwood*), Charles Hawley as *Baron Dandley*, Miss Eva Moore as *Mrs. Dandley*, and other roles by E. Righton, Gilbert Hare, F. Thorne, etc.

Gay Widower (A). A comedy in three acts, adapted by SYLVAN MAYER from the German of LAUTZ KUNDEL, and produced at the Vanderbilt Theatre, London, on March 11, 1891.

Gayler, Charles. American playwright and actor, born 1855, died 1895. Joined the stage in 1883. His first play was 'The Cold Hunters', his last, 'Fritz', written for J. K. Emmett.

Gayless. Mary's master, attached to *Hebe*, in GARRICK'S 'Lying Vain' (q.v.).

Gaylove. A character in Mrs. FINE'S 'Adventures in Madrid' (q.v.)—*Lady Gaylove* is one of the "Different Widows" in the comedy so named, and there is a *Grace Gaylove* in 'The Reviver' (q.v.).

Geyman. In Mrs. BEW'S 'Lucky Chance' (q.v.), is beloved by *Lady Pollock*.

Gaythorne. Helen and Lillian, sisters in H. J. BRON'S 'Weak Woman' (q.v.).

Gayville, Lord and Lady Emily. Brother and sister in *BURGOMASTERS' Heiress* (q.v.).

Gazellus. Viceroy of Byron in *MAMLOWE'S 'Tamburlaine the Great' (Second Part)*.

Gazette Extraordinary (The). A comedy in five acts, by J. G. HOLMAN, first performed at Covent Garden on April 21, 1811.

Gazette, Sir Gregory. A simple knight in *FOOTE'S 'Knights' (q.v.)*.

Gazza Ladra (La). See *NINETTA*.

Geisha (The): A Story of a Tea-house. A Japanese musical play in two acts, written by "GUYEN HALL," with lyrics by Harry Greenbank, and music by Sidney Jones, first performed at Daly's Theatre, London, April 25, 1896, with Miss Marie Tempest as *O Mimosa San*, Miss Juliette Neveu as *Junette Dainant*, Miss Letty Lind as *Molly Swaine*, C. Hayden Coffin as *Reginald Fairfax*, Huntley Wright as *Wun-ji*, Harry Monkhouse as the *Marquis Imari*, and other parts by Miss M. H. Dixon, Miss L. Flopp, Louis Bradford, J. Bantock, F. Rose, etc., first performed in America at Daly's Theatre, New York, September 9, 1896, with Miss D. Morton as *O Mimosa San*, Miss Violet Lloyd as *Molly*, and Edwin Stevens as *Imari*, produced in Paris in March, 1898.

Games. A drama in prologue and three acts, by EMILY NEWBOLD, Britannia Theatre, London, March 10, 1880.

Gendre (Le). See *STILL WATERS RUN DEEP*.

Gendre de M. Poirier (Le). A comedy in four acts, by EMILE AUGIER and JULES HENRIOT (Paris 1856); performed in London—Royalty, July, 1861; Drury Lane, June, 1863; Adelphi, July, 1869. For English adaptations, see *ARISTOCRATIC ALLIANCE*, *AN*, *EQUALS*, and *OLD HOME, THUR*.

Genée. See *NAVAL CADETS* and *NANON*.

General (The). (1) A tragic-comedy, performed in 1664, and ascribed to the Earl of Orrery, but never acknowledged by him. Pepys (October 4, 1664) describes the piece as "so dull and so ill-acted that I think it is the worst I ever saw or heard in all my days." (2) A tragic-comedy by JAMES SMITHLEY, printed in 1855. Pepys mentions it under date April 24, 1660.

General Lover (The). An unacted comedy by THEOPHILUS MOSS, printed in 1749.

Generous Artifice (The). A comedy in five acts, freely translated from the French and printed in 'The Comic Theatre' (1762).—The *Generous Attachment*, a comedy by SMITH, 1766.—The *Generous Choice*, a comedy by FRANCIS MANNING, acted at Little Lincoln's Inn Fields, and printed in 1700.

Generous Conqueror (The); or, The Timely Discovery. A tragedy by BEVIL HINGGINS, acted at the Theatre Royal in 1702, with Wilke in the title-character—*Almerick the Goth*, who has conquered Lombardy, Mills as *Rodowand* (his rival in his love for *Armeda*, Mrs. Oldfield as *Amene* (his supposed daughter), and Cibber as *Malagune* (a minister who conspires against him). "In this poor play," says Duran, "Bevil illustrated the right divine and imperability of his late large sovereign, King James' denouement the Revolution, by implication, did in his only play what Dr. Sacheverell did in the pulpit, and made even his fellow-Jacobites laugh by his bouncing line—

The gods and god-like kings can do no wrong."

Generous Enemies (The); or, The Ridiculous Lovers. A comedy by J. CORRY, performed at the Theatre Royal in 1671, with Cartwright in the chief rôle (*Don Bertran*), and other parts by Molun, Kynaston, Mrs. Marshall, Mrs. Bowtell, etc. It is described as "one piece of plagiarism."

Generous Freemason (The); with the Humours of Squire Noodle and his Man Doodle. A tragicomical farcical ballad opera in three acts, by WM. HURDIS CHERWOOD, produced at the Haymarket in 1781.

Generous Husband (The); or, The Coffee-house Politician. A comedy by CHARLES JOHNSON, first performed at Drury Lane in January, 1711.

Generous Impostor (The). A comedy adapted by the Rev. T. L. O'BRIEN from 'Le Dissipateur' of Destouches, and acted at Drury Lane in November, 1780.

Geneva Cross (The). A drama in four acts, by GEORGE FAWCETT ROWE (q.v.), produced at the Union Square Theatre, New York, in 1873, first performed in London at the Adelphi Theatre on October 17, 1874, with a cast including W. McIntyre, A. Glover, H. Sinclair, S. Calliam, H. Russell, J. Fernandez, Miss Marie Henderson, Miss Edith Stuart, Mrs. Inaon Murray, Miss Hudspeth, etc.

Geneviève. See *HOMESTEAD STORY*.

Geneviève. An operetta, libretto adapted from the French by Mrs. COMWELL BARON WILSON, music by Sir G. A. Macfarren, produced at the Lyric Theatre, London, in 1834. (2) 'Geneviève, or, The Reign of Terror,' a play by HENRY BUCHANAN, adapted from MM. Dumas and Maquet's 'Chevalier de la Maison Rouge,' and first performed at the Adelphi Theatre, London, in June, 1833, with Miss Cress as the heroine, H. Webster as *Lucas*, Alfred Wigan as *Duval*, Leigh Murray as *Maurice*, and Robert and Mrs. Keeley in other characters. (3) 'Geneviève, or, The Lost Wife,' a drama, in prologue and two acts, by G. COMPTON, Greek Theatre, London, April 22, 1873. (4) 'Geneviève,' a drama by M.

E. BRAUDON, Alexandra Theatre, Liverpool, April 6, 1874. See **SISTERS SACRIFICER, A**.

Geneviève de Brabant. An opera-bouffe, music by Offenbach, libretto adapted by H. B. FARNIE from the French, first performed at the Philharmonic Theatre, Lexington, on November 11, 1871, with Miss Selma Dolan as the *Duchess Geneviève*, John Rouse as *Corcoran Duke of Brabant*, Miss Clara Vesey as *Orsola* (the *Duke's page*), E. Marshall and Félix Bury as the *gens d'armes* (*Graburges* and *Pitou*), J. B. Rae as the *Burgomaster*, H. Lewens as *Golo*, C. Morton as the *Hermit*, Miss E. Cook as *Brigitte*, Miss Ada Lee as *Philibert*, and Miss Emily Soldene as *Drogan*. reviv'd at the same theatre in January, 1878, with Miss Alice May as *Drogan*, Miss Alice Burville as the *Duchess*, Miss Douglass Gordon as *Brigitte*, J. A. Shaw as the *Duke*, Loredan as *Charles Martel*, F. Bury again as *Pitou*, and W. G. Bedford as *Graburges*.

Genii (The). A pantomime by H. WOODWARD, acted at Drury Lane, 1753.

Genii of the Ring (The). A comedietta in one act, by ERNEST HENDRIE, Theatre Royal, Liverpool, January, 1882.

Genius (The). A comedy-drama in one act, by H. W. WILLIAMSON, first performed at the Globe Theatre, London, January 26, 1881.

Genius of Nonsense (The). A "speaking pantomime," ascribed to COLMAN, and performed at the Haymarket Theatre in September, 1780.

Gennaro figures in the English versions and burlesques of 'Lucrezia Borgia' (q.v.).

Genoese (The). A drama by FRED SARGENT, in which Susan Cushman made her *début* in New York in April, 1837.

Gentili, Giacomo, in DEKKER'S 'Wonder of a Kingdom,' is described by Hazlitt as "that truly ideal character of a magnificent patron."

Gentilla. A character in PLANCHÉ'S 'Invisible Prince' (q.v.).

Gentle Gertrude; or, Doomed, Drugged, and Drowned at Datchet. A "musical piece of absurdity" in one act, libretto by T. EDGAR PEMBERTON, music by T. Anderson, first produced at the Alexandra Theatre, Liverpool, February 21, 1881; produced at the Gaiety Theatre, London, May 14, 1884.

Gentle Ivy. A play in four acts, by ALFRED FRERE, Strand Theatre, London, on the afternoon of May 10, 1884, with Miss Frances Ivor in the title part.

Gentle Savage (The). A comic opera, words by ESTELLE CLAYTON and "NIM CRINKLE" (A. C. WHEELER), and music by E. J. Darling; Tivoli Opera House, San Francisco, February 3, 1886; originally produced as **BIG PONY** (q.v.).

Gentle Shepherd (The). A pastoral comedy in five acts, by ALLAN RAMSAY, printed in 1729. Reduced to one act, with the Scots dialect "translated," and some new songs introduced, by Theophilus Cibber, the piece was performed at Drury Lane in April, 1730, and again in May, 1731, under the title of 'Patie and Peggy.' Mrs Roberts and Miss Rafter undertaking the title parts on the latter occasion. It was presented at the Concert Hall, Edinburgh, in 1747, and at the Canongate Theatre in the same city in 1758, with West Digges as *Patie* and Mrs. Ward as *Jenny*. Under its proper name it was seen at Drury Lane in May, 1774, with J. Aikin as *Roger* and Mrs. Wroughton as *Peggy*. "Altered" by Cornelius Vanderstop, it was acted at the Haymarket in 1777; and "altered," again, by Richard Tickell, it was played at Drury Lane in 1781, with music by Linley. In May, 1789, it was performed at Drury Lane, with Kelly as *Patie*, Mrs. Crouch as *Peggy*, and Miss Romagnoli as *Jenny*; it was revived there in May, 1794; and in June, 1817, "rendered into English," it was seen at Covent Garden, with Sinclair as *Patie*, Liston as *Bauidy*, and Miss Stephens as *Peggy*. The pastoral was "translated" into English in 1786 by W. Ward, and in 1790 by Margaret Turner. It was last seen on the stage at the Gaiety Theatre, Glasgow, in November, 1878, when it was played in two acts, and when the cast included A. Lindsay as *Patie*, J. B. Gordon as *Roger*, W. S. Vallance as *Sir William Fothery*, W. Mackintosh as *Glaud*, W. Hourlay as *Bauidy*, Miss Juno as *Peggy*, and Miss Gourlay as *Jenny*.

'**Gentle Zitella**.' A song in PLANCHÉ'S 'Brigand' (q.v.).

Gentleman Cit (The). A comedy translated from the 'Bourgeois Gentilhomme' of Molière, and printed in Foote's 'Comic Theatre' (1762).

Gentleman Cully (The). A comedy performed at Lincoln's Inn Fields in 1702, with Booth in the title part (*Townlore*), Cory as *Faithless*, Powell as *Flash*, Freeman as *Ruffe*, Verluggen as *Censor*, Mrs. Leigh as *Lady Raklure*, etc. "The Gentleman Cully comes up to London for the sake of enjoying the pleasures of the town, but, though not deficient in sense or spirit, is made a dupe by the women" (Genest).

Gentleman Dancing-Master (The). A comedy in five acts, by WILLIAM WYCHERLEY, based on an incident in Calderon's 'El Maestro de Danzar,' and written, according to the author's own account, in 1661-2. The date of its first performance is not known. It was played at Dorset Gardens apparently in December, 1671, or January, 1672, the prologue spoken on that occasion opening thus—

"Our author (like us, finding 'twould scarce do
At other ends o' the town, is come to you."

From this it is gathered (see W. C. Ward's edition of Wycherley) that the play had probably been produced previously by the same company at their old theatre in Lincoln's Inn Fields, and not very successfully.

At Dorset Gardens, Genest thinks, Nokes may have represented *Monsieur de Paris*, and Angel may have been the *Formal*. "*Mr. Formal*, or *Don Diego*, is a Spanish merchant, who had resided so long in Spain that he had adopted the manners of that nation. *Mr. Paris*, or *Monsieur de Paris*, had been some months in France, and had returned completely an English *Monsieur Gerard* and *Hippolite* are mutually in love. *Formal* and his sister *Mrs. Caution* surprise them together. *Gerard*, at *Hippolite's* suggestion, pretends to be a Dancing Master. This, Genest thinks, "is one of the worst of Wycherley's comedies, but on the whole a good play. It was not much liked and was acted only six times." It was printed in 1673, without the names of the players. In Hazlitt's opinion, "The Gentleman Dancing Master is a long, foolish farce, in the exaggerated manner of Molière, but without his spirit or whimsical invention" ("English Comic Writers").

Gentleman from Ireland (A). A comedy in two acts, by FITZJAMES O'BRIEN (q.v.), first produced at Wallack's Theatre, New York, with John Hougham as the hero.

Gentleman Gardener (The). A farce performed at Covent Garden in 1749, "seems to have been taken from 'The Village Opera'" (Genest).

Gentleman in Black (The). (1) A play by LEWMAN RIDE, performed at the New City Theatre, London, at Christmas, 1852. (2) An opera bouffe in two acts, libretto by W. S. GILBERT, music by Frederick Clay, first produced at the Charing Cross Theatre, London, May 29, 1870, with C. P. Flackton in the title part, F. Nelson as *Tintoretto*, E. Danvers as *Baron Otto*, Miss F. Fowler as *Hans Gupp*, Miss Emmeline Cole as *Bertha*, etc.

Gentleman Jack. A play in five acts, by C. T. VINCENT and W. A. BRADY, produced at the Grand Opera House, New York, November, 1892; first performed in England at Drury Lane Theatre, April 21, 1894.

Gentleman Jack. A character in "Escaped from Portland" (q.v.).

Gentleman Jim. A comedietta by W. E. WALKER (q.v.), Prince's Theatre, Bristol, October 29, 1894.

Gentleman Joe, the Hanson Cobby. A musical farce, words and lyrics by BASIL HOON, music by Walter Slaughter, Prince of Wales Theatre, London, March 2, 1896, with Arthur Roberts in the title part, Miss Kitty Loftus as *Emma*, W. H. Denney as *Mr. Pullington Jones*, Miss Alice Denney as *Mrs. Ralli-Corr*, and other parts by W. Philip, Eric Thorne, E. H. Kelly, Miss Clara Jacks, Miss Kate Cutler, Miss Audrey Ford, etc. First performed in America at Miner's Theatre, Newark, N. J., December 25, 1896, first produced in New York, at Fifth Avenue Theatre, January 4, 1896.

Gentleman of Venice (The). A tragic comedy by JAMES SHIRLEY (q.v.), acted at Salisbury Court, and printed in 1635. The "gentleman" is one *Cornari*, who, being childless, and disgusted with the nephew who will be his heir, endeavours to promote a liaison between his wife and one *Florinda*, an Englishman, in the hope that the result may be a boy-child whom he may announce as his own.

Gentleman Opposite (The). A comedietta, first performed at the Lyceum Theatre, London, in July, 1864.

Gentleman Usher (The). A comedy by THOMAS CHAPMAN (q.v.), printed in 1600, but "possibly produced some years earlier" (Ward). The title character ("a sully busy-body") is Gentleman Usher to the father of the heroine *Margaret*, who is beloved both by the *Duke Alphonsus* and his son *Vincenzo*. In the end, spite the machinations of the Duke's creature "Medea", *Vincenzo* and *Margaret* are united.

Gentleman Whip (The). A play in one act, by H. M. PAUL, first performed at Eastbourne on February 1, 1904, first performed in London at Terry's Theatre on February 21, 1904.

"Gentry to the King's Head (The)." First line of a song of tavern signs in T. HAYWOOD's "Rape of Lucrece" (q.v.).

Gentleness and Nobility (Of). "A Dialogue between the Merchant, the knight, and the Plouman disputing who is a very Gentryman, and who is a Nobleman, and how Men should come to Authority, compiled in Manner of an Entertaining, with divers Toys and Gestis added thereto to make merry pastime and disport." Written in metre, and printed in black letter, date unknown.

Georgaline, Sir, in PARKER'S "Love in a Mist" (q.v.), is belated by Queen Epimour.

George-a-Greene, the Pinner of Wakefield. A comedy acted in 1593, and printed anonymously in 1602. The play (which has been ascribed to Shakespeare, Greene, Peele, Lodge, etc.) is founded partly on an old prose story, partly on one of the Robin Hood ballads. "The hero is the valliant yeoman who gives to it his name, and whose figure is to be found in the Robin Hood legends down to their latest notable English dramatic adaptation (see Jonson's 'Sad Shepherd'). He is the keeper of the pinfolds (or penfolds) belonging to the common lands about Wakefield in the West Riding, and the strongest and bravest man in England to boot" (Ward). "King Edward hears so much of George-a-Greene that he sets off in disguise to see him. . . . The last scene lies at Bradford. A shoemaker insists that, according to an old custom, no one should pass through the town with his staff upon his shoulder. The king submits to the custom, George-a-Greene fights

with the shewmakers and beats them. The king is discovered. He rewards *George a-Greene* liberally and prevails on *Greene* to give his daughter to *George* (Greene). Hazlitt describes the piece as "a pleasant interlude in which kings and cobblers cut laws and moid Marians, are 'hall fellow well met' and in which the features of the antique world are made smiling and amiable enough. *Jenkins, George a-Greene's* servant, is a notorious wag." Reduced to three acts by Wilkinson, the play was performed at Wakefield in 1775. *George a-Greene* is mentioned in 'Hudibras' (pt. II, canto 2) and a history of his life was published in 1766. See Bodley's 'Old Plays' and Greene's 'English Stage'.

George Barnwell. The leading figure in a play by GEORGE LILLO (q.v.), which appears to have been produced originally — on June 1, 1731 at Drury Lane — under the title of 'The Merchant, or The True History of George Barnwell.' The piece had been based by the writer on a ballad printed at least as early as the middle of the seventeenth century (Bishop Percy), and supposed to be founded on fact. Lillo, says Greene, "follows the ballad till *Michael* sends for the constable. In the ballad *George Barnwell* gets off by sea, and writes a letter to the Lord Mayor, acknowledging his own guilt and that of *Sarah Milwood*. The first cast of the play included T. Cibber as *George*, Roberts as his uncle, Mrs. Butler as *Milwood*, Bridgewater as *Thornegood*, Mills as *Trueman*, R. Wetherhill as *Blunt*, Mrs. Cibber as *Maria*, and Mrs. Clarke as *Lucy*. 'The London Merchant' was revived later in the year at Goodman's Fields, at Lincoln's Inn Fields in 1732, at Covent Garden in 1740, and at Drury Lane in 1749 and 1796. In September 1804, it was performed at the Haymarket as 'George Barnwell,' with Elliston in the title part, Mrs. Lathfield as *Milwood*, and Mrs. Gibbs as *Lucy*. It was revived at the Lyceum in 1811, with Putnam as *George* and Mrs. Glover as *Milwood*, at the Marylebone Theatre in 1837, at Albany, New York in 1840, with Adah Isaacs Menken in the title role, at the Gaiety Theatre, London, on the afternoon of April 21, 1880, with Crawford as *George*, J. L. Shine as his uncle J. Marlow as *Thornegood*, C. Fawcett as *Trueman*, T. Aggle as *Blunt*, Miss Waleman as *Lucy*, and Miss Louise Willes as *Milwood*. *George Barnwell* was one of Barry Sullivan's parts. The drama was praised by Prosper in his 'Pour et Contre' and translated into French by Clement de Goussier (1788). "This play," says Hazlitt "is a piece of wretched cant. It is an insult on the virtues and the vices of human nature. It supposes that the former are relinquished and the others adopted without common sense or reason, for the sake of a Christmas catastrophe of a methodistical moral. The account of a young unsuspecting man being seduced by the allurements of an artful prostitute is natural enough, and something might have

been built on this foundation, but all the rest is absurd, and equally senseless as poetry or prose. The play has been twice travestied, by MONTAGU COURT in the piece called 'George Barnwell, or, The Infatuated London Apprentice, a tragicomical, operatic, historical burlesque,' in one act, first performed at the Surrey Theatre, London, on May 27, 1884, with Vale as *Barnwell*, Miss F. Terry as *Milwood* ("a man catcher"); and by H. J. BYRON, in the piece called 'George de Barnwell, produced at the Adelphi Theatre, London in 1869-70, with Miss Woodgar as *Folly* (afterwards *Barnwell*), Miss Kate Kelly as *Maria*, J. L. Toole as *Michael*, Miss Deanman as *Penny*, Miss Wright as *Romance*, Miss Vining as *Claptrap*, Paul Bedford, etc.

George Dandin; or, The Wanton Wife. A comedy, translated by DEKAIL from Moliere's 'George Dandin.' Another translation was acted at Drury Lane in 1747, with Shuter, Kitty Lane and Mrs. Macklin in the cast. See AMOROUS WIDOW, THE; RICHARD BRITTLE, MAY and DECEMBER.

George Darville. A play by DION BOLLON at Drury Lane, first performed at the Adelphi Theatre, London, on June 3, 1857.

George de Barnwell. See GEORGE BARNWELL.

George Geith, or, The Romance of a City Life. A play in four acts adapted by WYATT REEVE from Mrs. J. H. Biddle's novel of the same name and first performed at Scarborough, August 6, 1877, produced at the Crystal Palace, October 30, 1883, with F. H. Macklin in the title part, and other roles by A. Chevalier, F. W. Gardiner, Miss H. Coveney, and Mrs. Macklin.

George Scanderbeg, The True History of. A tragedy based on the life of George Kastriot and entered on the Stationers' Registers in 1601. F. C. Play suggests that Marlowe may have been the author.

Georgette, in the various versions of 'Fernande' (q.v.).

Georgiennes (Les). An opera bouffe, libretto by C. J. N. WILSON, music by Offenbach, produced at the Philharmonic Theatre, London, October 2, 1875.

Gerald Duval; or, The Bandit of Bohemia. A drama in three acts, brought out at Drury Lane in 1721, with Cooper in the title part, and other roles by Knight, Miss Smithson, Mrs. Egerton, etc.

Geraldine, or, The Lover's Well. A comic opera composed by M. W. Balfe, and first performed in England at the Princess's Theatre, London, in August, 1843, with Adah Isaacs in the title part. The opera had been performed in Paris in April, 1843, as 'Le Puits d'Amour' (2) 'Geraldine; or, The Master Passion' — a drama by Mrs. H. L. BATEMAN (q.v.), in which Matilda Heron played the title part, produced at the Adelphi Theatre, London, on June 12,

with Mrs Kate Bateman in the title part, her father (H L Bateman) as Daniel Nathan (an old Welsh harper), and G Jordan as Robert de Burgh.

Geraldine (1) Wife of Colonel O'Brien in Buchanan's 'Green Sashes' (1905); (2) The heroine of DIMOND'S 'Foundling of the Forest'.

Geraldine, Young. The 'English Truancy' in Haywood's 'Eng-Comedy' as named (1905).

Gerard, Floriano. Actor was in the cast of London's 'Jenny' at the Olympic Theatre, London in 1870, and of 'Duchess's A Bridal Year' at the Haymarket in 1880. Other original parts undertaken by her include Helen in Byron's 'Michael Strogoff' and Kate Dandy in 'Petticoats' 'Taken from Life' both at the Adelphi in 1881. She was also seen in London as 'Ferdia' and as 'Ferdia' in 'The Duke's Revenge' Princess, 1880, as Janet Pratt and as Susan Horton in 'It's Never too Late to Mend' (Adelphi 1881), as Mrs. Selwight in 'The Overland Route' (Haymarket 1880), as Esther Bates and as Helen in 'School' (Haymarket, 1882), and as Ruth Daybrook in Robertson's 'M.P.' (Lyric, 1882).

Germaine. The heroine of Pinquett's 'Clothes de Camerillo' (1905).

German, Edward. Musical composer, wrote original music for the production of Richard III at the Gaiety Theatre, London, 1880, of Henry VIII at the Lyceum, 1889 of 'The Tempest' at the Haymarket, 1890 of Romeo and Juliet at the Lyceum, 1890 of As You Like It and Much Ado about Nothing at the St. James's in 1890 and 1898 and of English Nell at the Prince of Wales Theatre in 1890. He composed the score of 'The Emerald Isle,' left unpublished by Sir Arthur Sullivan (1891), and is the composer also of 'The Royal Poets' (1898 and 1901), 'Merrie England' (1897), and 'A Princess of Kensington' (1898).

German Hotel (The). A comedy "taken from the German, attributed to Marshall but probably written by Holmworth" (Gosse), produced at Covent Garden in November 1791 with a cast including quick Farren Holman, Aikin, Blanchard, Mrs Pope, Mrs Metcalke, etc. The title is derived from the building in which the action takes place.

German Princess (The). A play performed at Lincoln's Inn Fields in April, 1604 the title part being performed by a woman who had been married in London under the above title who had been tried for highway in June 1600 and acquitted for lack of evidence. Pappas writes April, 1604: "To the Duke's house and there we the 'German Princess' acted by the woman herself but never was anything so well done in earnest words performed in just upon the stage." The play (Gosse thinks) was "no doubt" 'The Wily Combat,' a drama founded by "T.P." on the woman's story, and acted and printed in 1603.

German Reed's Entertainment, Mr and Mrs. The well known institution had its rise in 1868 when Miss Fanny Horton (1805), who had married German Reed the musician began to give, with him and as guest, a series of character sketches with songs at the St. Martin's Hall, Long Ave. Thence she and her husband removed in February 1868, to the gallery of Edgewood, Lower Regent Street, where they remained till July 1873. In the interval the entertainment gradually changed its nature and scope. Thus, in 1869 the German Reeds were joined by John Parry (1805), who gave musical monologues. In 1870 Miss Annie Richter was added to the party and from that point onwards the programme became partly dramatic. In March, 1870, 'Our Guest' (Chateau, libretto by Robert Bore and music by Virginia Gilbert) was produced, with all four artists in the cast. After this came in succession 'Empire Within' in which John Parry made his last appearance (1870), 'No Cards' in which Arthur (and made his debut) Mr. Agnes Agn. in which Miss Fanny Horton made her entrance (1870), 'Beggar my Neighbour' (1870), 'Our Island Home' in which R. Corney Grain made his historical beginning (1870), 'A National Novel' (1871), 'New Relations' (1871), 'A Peculiar Family' (1871), 'King Christmas' in which Mr. Alfred Reed first appeared (1871), 'Charity Begins at Home' (1872), 'My Aunt's Secret' (1872), 'Happy Arcadia' (1872), 'Very Lachrymose' (1872), and 'Mudrife Well' (1872), all of which see. On April 20, 1874, the Entertainment was removed to St. George's Hall, Langham Place where it remained (excepting provincial tours) till 1880. The first programme at the new home consisted of 'No Cards', 'Agnes Agn' and 'Charity Begins at Home' (with Arthur Lee and Miss L. Graham for the first time with the German Reeds). R. Corney Grain gave his first musical sketch ('The School Feast') on May 10 1870. He last in 1880. Mrs. German Reed retired in 1879. Alfred Reed who had for some years been in partnership with Corney Grain) died in March, 1880 and with him the German Reed Entertainment came to an end. See GRAM, CORNEY REED, ALFRED, and REED, MRS. GERMAN.

German Silvery King (The). A burlesque by Walter Bayes of 'The Silver King' 1905. Elephant and Castle Theatre, London, March 14 1882.

Germanicus. A tragedy by "a gentleman of the University of Oxford," printed in 1774.

German and French, or, Incidents in the War of 1870-71. A drama by Jons DOUGLASS, Jun., Standard Theatre, London, March 4, 1871.

Germanus. A monk in Middlesex's 'Mayor of Quimborough'.

German, Mrs. G. C. (Mrs. Anderson), granddaughter of Jefferson, the comedian, appeared at the Walnut Street Theatre

Philadelphia, in October, 1879, and at the Franklin Theatre, New York, in August, 1886. She has had "says W. Winter, "a bright career on the stage, and is a superior representative of old women."

Geronio. A drunken actor in PAYNE'S 'Char' (q.v.).

Gerrard. King of the beggars in BEATMONT and FLETCHER'S 'Beggars Bush' (q.v.).

Gerridge, Sam. A gas-fitter in ROBERTSON'S 'Laster' (q.v.).

Gerrish, Sylvia. Actress and vocalist, made her debut at San Francisco, June 7, 1880, as *Isabella* in 'Boccaccio' (q.v.). afterwards appeared in the same city as *Alce* in 'H.M.S. Pinafore,' at the Bijou, Boston, in 1882, as *Jolanthe* in the Gilbert Sullivan opera, and in 1883 as *Countess* in 'The Sorcerer' and *Lady Angela* in 'Patience,' later at the Hollis Street Theatre, Boston, as *Pitti Sings* in 'The Mikado.' She played several original parts in America. In 1893 she figured at the Trafalgar Theatre, London, as *Mlle. Antouche*.

Gertrude. (1) The Queen in 'Hamlet.' (2) A character in 'The Loan of a Lover' (q.v.). (3) A character in 'The Little Treasure' (q.v.).

Gertrude's Cherries; or, Waterloo in 1835. A play by DOUGLAS FERROLD (q.v.), first performed at Covent Garden on September 10, 1842, with A. WILKIN as *Alchibades Blague*. 'Gertrude's Money Box' a comicalty by HARRY LYMON, Sadler's Wells Theatre, January 9, 1890.

Gervaise. The wife of Coupeau, in the various adaptations of 'L'Assommoir' (q.v.). She figures also in the burlesque called 'Another Drink' (q.v.).

Gervinus, C. G. Author of 'Commentaries' on Shakespeare, published at Leipzig in 1848 &c. and translated into English by F. E. Bunnell (1863, 1874).

Geiler, the Austrian tyrant in HERBERT KNOWLES'S 'William Tell' (q.v.), appears also in F. TAITOUK'S burlesque of that play (q.v.).

Gesta Grayorum; or, The History of the High and Mighty Prince, Henry Prince of Purpoole. Together with a masque, as it was presented (by his Highness's command) for the entertainment of Queen Elizabeth. An account of performances given by members of Gray's Inn, London, in 1591, published in 1685.

Gesture and Action, Practical Illustrations of Rhetorical. Adapted to the English drama and published in 1829. This book, which was edited by Henry Siddons, was based on a German work, by Engel, published in 1786.

"Get you hence, for I must go." First line of the song sung by *Antiochus*, *Mopaa*, and *Dorcas* in act iv. sc. 4 of 'The Winter's Tale.'

Geta. (1) Servant of *Antiochus* in MASSINGRU'S 'Believe as you List.' (2) Servant of *Trophimus* in MASSINGRU'S 'Virgin-Martyr.'

Gettall. A box keeper in MASSINGRU'S 'City Madam.'—*See Testram*. Gettall is a character in 'The Apparition' (q.v.).

Gewgaw, Lord. A character in MILLER'S 'Art and Nature' (q.v.).

Ghostly Manor. See MORE THAN EVER.

Ghetto (The). A drama in three acts, adapted by CHESTER BAILLY FERNALD, from the Dutch of Herman Heijermans, jun., produced in England at the Comedy Theatre, London, on September 9, 1899, with Kyrie Bellew and Mrs. Brown Potter in the leading parts; first produced in America at SYRACUSE, N. Y., September 13, 1900, first performed in New York at Broadway Theatre, September 15, 1900. — 'The Children of the Ghetto,' a drama founded by ISRAEL ZANGWILL, on his novel so named, was performed for the first time in England at the Adelphi Theatre, London, on December 1, 1899, with Wilton Lackaye as *Shmuel*, Robert Holson as *Brandon*, W. NORMAN as *Pinkhas*, Maud Grottel as *Mrs. Belcourt*, Miss Agnes Verity as *Widow Finkelshtein*, and Miss Rosabel Morrison as *Hannah Jacob*.

Ghost (A). A "spirited sketch, not by Deen, produced at the Criterion Theatre, London, in June 29, 1902, with a cast including Cyril Maude.

Ghost (The); or, The Woman wears the Breeches. An anonymous comedy, written in 1649, and printed in 1653. See MAY'S BLWITCHED.

Ghost of Molière (The). A translation of Breccourt's 'L'Ombre de Molière.'

Ghost Story (The). A play by T. J. SKRIB (q.v.) produced at the Adelphi Theatre, London, in 1833, with Mrs. Stirling in the cast, revived at the Marylebone Theatre, October 2, 1903.

Ghosts. Under this title, English versions of the 'Gengangere' of Henrik Ibsen have been produced as follows.—At the Royalty Theatre, London, under the auspices of the Independent Theatre, on March 13, 1901, with Mrs. Theodora Wright as *Mrs. Alving*, Mrs. Edith Kenward as *Regina*, Frank Lando as *Oscar*, Alving, Leonard Outram as *Pastor Manders*, and Sydney Howard as *Jacob Funderburg*, at the Athenæum Hall, Tottenham Court Road, London, on the afternoon of January 20, 1901, with Mrs. Wright and L. Outram in their former roles, Miss Hall Calce as *Regina*, F. Norreys Connell as *Jacob*, and L. Waller as *Oscar*, at the Berkeley Lyceum, New York, on January 5, 1904, with Miss Ida Jeffreys Goodfriend as *Mrs. Alving*, Miss Eleanor Lane as *Regina*, Courtney Thorp as *Oscar*, Arthur Lawrence as *Manders*, and G. H. Leonard as *Jacob* (by this company

the play was also performed in several other cities in U.S.A., at the Queen's Theatre, South Kensington, on June 24, 25, 26, 1897, with Mrs. Wright, L. Outram, C. Thorpe and F. V. Connell as before, and Miss Alice Kingsley as *Gertrude*, at the Lyceum Theatre, New York, on May 29, 1899, with Miss Edith Kenward as before, Miss Mary Shaw as *Mrs. Alving*, John Blair as *Oswald*, W. Beach as *Wanders*, and Frank Belcher as *Jacob*—(with introductory essays) have been published by Miss Henrietta Frances Lord, revised in 1890, and by William Archer, 1898, revised in 1899 and 1900. *Gengangere* was first published (at Copenhagen) in 1865, first acted (at Helsingborg, Sweden) in 1863. See *INDEX A GHOST*.

Ghosts (in English drama). The most notable of these are, of course, those which figure in the plays of Shakespeare: the ghost of *Hamlet's* father, the shade of *Benquo* (1704) and the apparitions in the cauldron scene (act iv), the ghosts which appear to *Richard III* in the tent scene (act v), the shade of *Julius Caesar* as seen by *Brutus* (act iv), and the spirit conjured up by *Boleynphrode* in *King Henry VI* (pt ii, act i). Among other ghosts in sixteenth-century drama may be named those of *Roscius* and *Sure* in Massinger's *Roman Actor*, of *Malher* and his mother in the same writer's *Unnatural Combat*, of *Andrugo* in Marston's *Antonio's Revenge*, and of *Purvis* victim in Middleton and M. Wiles's *Change of Heart*. Some action of the Elizabethan manner of presenting ghosts may be gathered from the reference in the induction to *A Warning for Fair Women* (1599), to

"a ghly whining ghost
Lapt in some foul sheet or a leather pitch,"

which

"Comes crowning like a pig half stich'd, and cries
"Venice! Revenge, Revenge!"
With that a little ruin flasheth forth
Like an-he out of a soldier's pipe or a boy's squib."

A distinguished ghost is that of *Lewis* in the *Chimney* (1704) of Dryden and Lee. The shades of *Pierre* and *Jaffer*, in the last scene of *Venice Preserved* (1704), were for a long time extremely popular, but lately were left to *Belshazzar's* imagination. Addison wrote in *The Spectator* (1711 4) that "There is nothing which delights and terrifies our English theatre so much as a ghost, especially when he appears in a bloody shirt. A spectre has very often moved a play through he has done nothing but stalked solemnly across the stage, or rose through a cleft in it and sunk again without speaking a word." Robert Lloyd, in *The Actor* (1755), has the following reference to the contemporary mode of representing the ghost of *Benquo*—

"But in stage-mystery what should we think
In the play-door and so on, rising ghost
To see (and thank the ghost who has appeared—
Why were the damned powdered horns appeared?
When chilling horrors shake the off-light king,
And tank torments him with his surprise of king."

When hamlet feelings at his hearse full,
And fancy tells him that the soul is full
Why would the ghost creep the monarch's plan,
To frighten children with his moody form?
The king alone should turn the phantom there,
And tank and tremble at the tyrant chair."

This view was taken by the management of Drury Lane when *Macbeth* was performed there in 1794, but it is recorded that the play going public preferred to see the chair occupied by *Benquo*. In 1790 Fielding had satirised, in the first draft of his *Tom Thumb*, the stage ghost of his day, representing Tom as killing the shade of *Caesar*. *Thumb*, an episode omitted from the later version. In Fielding's *Pasquin* (1736), *Prophet* was made to observe that "a ghost is the soul of tragedy." In 1781-2 the title character in *Lan's Ghost* (a pastime at Drury Lane) was garbed, Lamb tells us, in "a ghastly vest of white patchwork, like the apparition of a dead rainbow" (*My First Play*). In 1797 the ghost of *Evelina* gave the title to *Lewis's* *Castle Spectre* (1797), one of the most popular and lasting of plays. During the latter half of the nineteenth century many efforts, some of them successful, were made to render the stage ghost genuinely impressive. Thus when *Hamlet* was performed at the Queen's Theatre, London in 1846, "the appearance of the Ghost on the battlements and in the Queen's chamber were made behind some cleverly worked transparent scenery," a powerful light being so well timed that "the shade of *Hamlet's* father actually acquired the semblance of being seen through" (W. J. Lawrence). Then came, in 1852, the London productions both of *The Corsican Brothers* and of *Bonducault's* *Vampire* (1797). In the first of these some novelty was shown by the use, in the presentation of the ghost of *Louis des Franchs*, of a sliding trap, by which the figure ascended laterally instead of perpendicularly. In *The Vampire* two of the monster's victims appeared to him in the form of disembodied spirits. At the Lyceum in 1859, under the direction of Henry Irving, the ghost in *Hamlet* was provided with a "double," by whose aid some effective illusions were obtained. At the same theatre a few years ago, in a revival of *Macbeth* under the same auspices *Benquo* did not appear corporally in the banquet scene, his chair was supposed to be occupied by his shade. See *Barton Cook's* *Book of the Play* (1878), and W. J. Lawrence's article on *Stage Ghosts* in *The Gentleman's Magazine* for December 1887.

Ghosts The, A comedy by T. HOLDEN, acted at Lincoln's Inn Fields between 1682 and 1686. See *Downes's* *Roscius Anglicanus*.

Giacometti, F. See *ELIZABETH, QUEEN OF ENGLAND*, *MARY ANTOINETTE*, *NEW TRIAL*, *A. REPUBLICA DI FRANCA*.

Giafar The "Harmicide" in *MILNER'S* romance of that name (1797).

Giana. The heroine of 'Ravenna' (q.v.).

Gianetta. The name of characters in W. S. GILBERT'S 'Dulcamara' (q.v.) and 'Gondoliers' (q.v.).

Giant of the Mountain (The); or, The Savage, the Shipwrecked, and the Belle of the Period. A pantomime by FREDERICK MARCHANT, Britannia Theatre, London, December 27, 1869.—'The Giant of the Mountains:' a pantomime by J. ADDISON, Britannia Theatre, December 28, 1894.

Gibbet. A highwayman in FARQUHAR'S 'Beaux' Stratagem' (q.v.).

Gibbs, Martha. A character in T. and J. M. MORTON'S 'All that Glitters is not Gold' (q.v.).

Gibbs, Mrs. [née Logan]. Actress, born 1770; daughter of an Irish actor; made her London *début* at the Haymarket on June 18, 1783, as *Sally* in the elder Colman's 'Man and Wife' (q.v.). In June, 1787, she appeared, as "Mrs. Gibbs," at the Royalty Theatre, in the rôle of *Miss Biddy* in 'Miss in her Teens.' "She played most of the characters in the serious pantomimes that were performed there, after the interdiction of regular pieces" (Oxberry). She was next engaged by the younger Colman for the Haymarket, whence she went successively to Drury Lane and Covent Garden. It was, however, at the Haymarket and in the younger Colman's pieces that she made most mark. Colman, to whom she was eventually married, is said to have written for her the rôles of *Cicely* in 'The Heir at Law' (1797), *Annette* in 'Blue Devils' (1798), *Grace Gaylore* in 'The Review' (1800), and *Mary* in 'John Bull' (1803)—of all of which she was the original interpreter. William Robson wrote of her, in 1842 ('The Old Playgoer,' 1846): "I allow your Mrs. Gibbs to be a very fine woman, and an excellent actress—but when she was *Mary* [in 'John Bull'] she might have gone into the 'thumb-ringing' of the lady you know. She was one of the most interesting and beautiful women on the stage, and the naïve simplicity, pathos, and tenderness with which she filled the character were fully in keeping with the great talent that surrounded her." "Next to Mrs. Jordan," says 'Oxberry's Dramatic Biography' (1826). "Mrs. Gibbs was decidedly the best actress in her line." Among her notable parts were *Katherine* in 'Katherine and Petruchio,' *Nell* in 'The Devil to Pay,' *Miss Sterling* in 'The Clandestine Marriage,' *Kate Hardcastle*, and *Mrs. Candour*. See Genest's 'English Stage,' and Peake's 'Colman Family' (1841).

Gibbs, Mrs. [née Graddon]. Vocalist and actress, born near London, 1804; first sang in public at Vauxhall in 1821; was heard in Dublin in 1823; appeared at Drury Lane in October, 1824, as *Susanna* in 'The Marriage of Figaro'; made her American *début* in 1835 at New Orleans; sang at New York in 1836. She gave entertainments in the last-named city in 1855.

Gibby. Footman to Colonel Briton in Mrs. CENTLIVRE'S 'Wonder' (q.v.).

Gibney, Somerville. Dramatic writer; author of 'Peggy's Plot' (1893), 'Missing' (1894), 'A Jack of All Trades' (1896), etc.

Gibraltar; or, The Spanish Adventure. A comedy by JOHN DENNIS (q.v.), performed at Drury Lane in February, 1705. (2) 'Gibraltar:' a comic opera by ROBERT HOULTON, acted at Dublin in 1784. (3) 'Gibraltar:' an opera bouffe in three acts, founded upon 'La Reine des Halles,' and first performed, with English libretto by ALFRED MURRAY and music by Louis Varney, at the Haymarket Theatre, London, August 6, 1881, with a cast including John Howson, C. W. Garthorne, Loredan, Lytton Grey, Stewart Dawson, Morton Selten, E. Smedley (Yates), T. H. Friend, Miss Emily Thorne, and Miss Kathleen Corri.

Gibson, James Rhind. Actor, born at Aberdeen, 1842, died 1887; made his professional *début* in 1862; played prominent parts at the Prince's, Manchester, 1866-9; was leading actor at Edinburgh (1869-70), Glasgow (1871), and Aberdeen (1872); "starred" in Scotland, 1875-7; made his first appearance in London at the Duke's Theatre, April, 1878, as *Jock Howieson* in 'Cramond Brig'; engaged at the Lyceum, December, 1878.

Giddens, George. Actor, born 1845; after experience in the provinces and America, appeared for the first time in London at the Folly Theatre in August, 1878, as *Jenk* in 'The Idol' (q.v.). In the following year he became a member of the company at the Criterion Theatre, where he figured in the original casts of 'Jilted' (1879), 'Betsy' (Richard Talbot, 1879), 'Where's the Cat?' (1880), 'Brave Hearts' (1881), 'Butterfly Fever' (1881), 'Flats' (1881), 'Fourteen Days' (1882), 'Little Miss Muffit' (1882), 'Featherbrain' (1884), 'The Candidate' (Alaric Baffin, 1884), 'The Man with Three Wives' (1888), 'The Circassian' (Schamyl, 1887). During the same period he was seen at the same theatre as *Sim* in 'Wild Oats' (1886), *Squire Chivey* in 'David Garrick' (1886), *Talbot* in 'Our Boys' (1887), and *Caleb Deecie* in 'Two Roses' (1887). Since then he has played in London the following (and other) original parts: *Filippo* in 'Fennel' and *Fred* in 'Nita's First' (Novelty, 1888), *Dr. Glynn* in 'The Balloon' and *Æsop* in 'Æsop's Fables' (Strand, 1889), *Bracebridge* in 'The Headless Man' (Criterion, 1889), *Mr. Serious* in 'Pamela's Prodigy' (Court, 1891), *Greenwood* in 'The Passport' (Terry's, 1895), *Oliver Brown* in 'Cheer, Boys, Cheer' (Drury Lane, 1895), *Joseph Pinglet* in 'A Night Out' (Vaudeville, 1896), *Terence O'Hagan* in 'The Noble Lord' (Criterion, 1900), *Amos Bloodgood* in 'Are You a Mason?' (Shaftesbury, 1901), and *Simpson* in 'Sporting Simpson' (Royalty, 1902). Other parts which he has played in London are *Dunbilk* in 'Still Waters' (1889),

Tommy Tompkins (1880), *Paragon* in 'Welcome, Little Stranger' (1881), *Grandier* in 'Delicate Ground' (1880), *Spunker* in 'London Assurance' (1880), *Careless* in 'The School for Scandal' (1891) all at the Criterion.

Giddy Galatea. An "operatic trifle," in one act, written by HERBY POLIN, composed by Edward Jones, and produced at the Duke of York's Theatre, London, November 15, 1905.

Giddy Goat (The). A farcical play, in three acts, adapted by AUGUSTUS MOORE from Leon Gaudillot's 'Ferdinand Le Nœcier' (Theatre de la Renaissance, Paris, December 18, 1890). First performed at the Opera House, Weymouth, August 12, 1891, and at Terry's Theatre, London, August 22, 1891, with a cast including James Welch, Miss Beatrice Ferrar, Miss Fanny Brough, etc. See JOSEPH.

Giddy Godiva; or, The Girl that was sent to Coventry. A burlesque by H. CHANCE NEWTON, first performed at Managers' Amphitheatre, London, October 13, 1893. See GODIVA, LADY GODIVA; LITTLE LADY GODIVA.

Giddy Miss Carmen. A burlesque of Bizet's opera, written by SIDNEY LESTER, with music by A. Austin J. Cook, J. M. Ellinger, Scott Gatty, Sidney Jones, M. Lutz, and May O'Brien, Aquarium, Brighton, August 27, 1904.

Giddy Ostend; or, The Absent-minded Millionaire. A vaudeville written by H. CHANCE NEWTON, composed by G. Jacoby, and produced at the London Hippodrome, January 1, 1900.

Gifford, Mary Agnes. Actress, made her London debut at the Princess's Theatre, December 5, 1871, as *Clara* in 'On the Jury' (1871). She was in the original casts of Byron's 'Courtship' (1871), Wingfield's 'Mary Stuart' (1870), Calmours' 'Amber Heart' (1867), Jerome's 'Wendell-Farrow Farm' (1866), etc. She was *Emilia* in 'The Comedy of Errors' at the Strand in 1893.

Gifford, William. Miscellaneous writer, born 1756, died 1839, published annotated editions of the works of Massinger (1786 and 1813), Ben Jonson (1816), and John Ford (1871). His notes to the dramas of James Shirley were utilized by Dyce in his edition of Shirley's works (1838). In his satire 'The Married' Gifford discusses some of the players of his day.

Gifted Lady (The). A play in three acts, written by ROBERT BICHANAN in burlesque of Ibsen's dramas, and produced at the Avenue Theatre, London, June 2, 1901, with a cast including W. H. Vernon, H. Paulson, Miss Cecily Richards, Miss Lydia Cowell, and Miss Fanny Brough.

Gil Blas. A comedy by EDWARD MOORE (p.v.), founded on the story of Aurora in Le Sage's novel, and first performed at Drury Lane on February 2, 1751, with Garrick in the title part, Mrs. Pritchard as

Aurora, Woodward as Don Lewis, Palmer as Don Felix, and Bates, Shuter, etc., in other roles. *Gil Blas* is servant to Aurora, who, loving Don Lewis, follows him to Salamanca, where she assumes male attire and the name of her brother Don Felix. Hence the complications of the plot. An altered version of this play was performed at Covent Garden under the title of 'The Female Adventure' (1751). See IT IS WELL IF IT TAKES. 'Gil Blas' was the title of a pantomimic drama, produced at New York in 1802 with Jefferson in the title part. (2) *Gil Blas* at Seventeen, Twenty Five, and Fifty Two, as opera in five acts produced at the Lyceum Theatre, London, in 1822, with Miss Kelly as *Gil Blas* at seventeen, Pearson as *Gil Blas* at twenty five, and Bartley as *Gil Blas* at fifty two. (3) 'Gil Blas' a play performed at the Victoria Theatre, London, in December, 1838, with Mrs. Hooper in the title part and N. T. Hicks as *Orlando*. See BOY OF SANTILLANA and LITTLE GIL BLAS (Farrie, 1870).

Gilbert, John (real name Gibbs) Actor, born at Boston, U.S.A., February 27, 1810. Until June 17, 1833, began life in a dry goods store, but in his nineteenth year made successful public appearances in his birthplace at the Tremont Theatre as *Jasper* and *Sir Edward Wortimer*. This led to his joining the histrionic profession opening in Salem, but he soon discovered that he had to begin at the beginning. Acting small parts for some time in the Tremont stock company, he next went to the Camp Street Theatre, New Orleans, where he made a hit as an old man in 'The May Queen' a triumph which decided the general trend of his career. For five years he toured through the States, then returning (in 1834) to the Tremont, Boston, where he remained for another five, playing a large variety of parts. Next he went to the Old Bowery, New York, there appearing in a series of leading characters, after which he was again seen in Boston, successively at the Tremont and the National. In April, 1840, Gilbert went for a change and rest to London, where he was persuaded to appear at the Princess's Theatre making his debut as *Se. R.* in 'Bramble In 'The Poor Gentleman'. He was so much liked that he was engaged for the following season during which he played many of the old men roles in English comedy. His next appearance was at the Park Theatre, New York, where he remained till the burning of the house in 1845. Next came more work at the Old Bowery, then a five years stay at Philadelphia, followed in 1854 by a return to Boston, at whose new theatre he was employed till 1857. Again he spent five years in Philadelphia, re-appearing in New York in 1862 at Wallack's on Broadway to which theatre he continued to be attached till 1866. Of his most notable impersonations J. Ranken Towse wrote (in the 'Century' magazine) 'The fame of his *Se. R.* *Aurora* absolute entitles it to be placed at the head of the list. It is difficult to believe that the

choleric old Englishman ever had a better representative. His *Sir Peter Teazle* is a companion piece of almost equal merit, but is distinctly inferior. It is a little deficient in polish. Take *Old Dornton* in the 'Road to Ruin': no more perfect picture of probity, benevolence, and tenderness could be imagined. What a wealth of humour he infused into *Lord Duberly*! His *Lord Ogleby* is another instance of his wide versatility, as is his *Sir Francis Gripe* in the 'Busybody.' Even more striking is the contrast between his *Master Walter* in the 'Hunchback' and his *Mr. Hardcastle* in 'She Stoops to Conquer.' His *Sir Harcourt Courtly* is as finished a modern portrait as any of the old ones just enumerated. Who would suppose this exquisite was identical with the ruffianly *McKenna* in 'Rosedale,' the fussy old *Brisemouche* in 'A Scrap of Paper,' or the jealous old husband in 'The Guv'nor'?" "He gave," writes William Winter in 'Shadows of the Stage,' "the best performance of *Caliban* that ever was seen in America. One of the best of his achievements was the embodiment of the *Abbé Constantin*, which he gave when his days were nearly ended. . . . He was sometimes a great actor; he was always a correct one." See the "Life" of Gilbert by Howard Carroll.

Gilbert, Mrs. G. H. [Ann Hartley]. Actress, born 1822, at Rochdale, Lancashire; began her career at Bury St. Edmunds as a dancer. In 1846 she married G. H. Gilbert, who was also a dancer on the Norwich Circuit, and in October, 1849, went to America with her husband (who died in New York in 1866). Her *entrée* in the States was made as a dancer at Chicago in 1851. Her *début* as an actress was made at the Cleveland Theatre in the spring of 1857. Later she began at Louisville an engagement, as "first old woman," which lasted till November, 1861, when she went to Wood's Theatre, Cincinnati. Among her parts during this apprenticeship "out West" were *Lady Creamly*, *Mrs. Toodles*, *Mrs. Hardcastle*, *Lady Macbeth*, and small rôles in 'Pocahontas.' Her first appearance in New York was made as the *Baroness* in 'Finesse' (q.v.) in September, 1864, at the Olympic Theatre. There she remained for two seasons, playing such characters as *Mrs. Gamp* and *Betsy Trotwood*, and then migrating to the Broadway Theatre, where she was seen in 1867 as the original representative in America of the *Marquise* in 'Caste' (q.v.). Her membership of Augustin Daly's "company of comedians" began in August, 1869, at the Fifth Avenue Theatre, New York, and continued till Daly's death in 1899. Under his management she sustained the following (and other) original parts:—*Baronne de Cambri* in Daly's 'Frou-Frou' (1870), *Mrs. Vanderpool* in 'Saratoga' (1870), *The Infant Phenomenon* in 'The Savage and the Maiden' (1871), *Mrs. Kemp* in 'Divorce' (1871), *The Todd* in 'Diamonds' (1872), *Margaretta* in 'Madeline Morel' (1873), *Bastienne* in 'Folline' (1874), *Carolina Cawal-*

lader in 'The Big Bonanza' (1875), *Dame Elsie* in 'The New Leah' (1875), *Aunt Dorothy* in 'Pique' (1875), *Elizabeth Stark* in 'Lemons' (1877), *Mrs. Bull* in 'Blue Glass' (1877), *Septia* in 'Vesta' (1877), *Mother Hundreds* in 'The Dark City' (1877), *Mrs. Bargiss* in 'Seven-Twenty-Eight' (1883), *Mrs. Lamb* in 'Dollars and Sense' (1883), *Eudoxia Quattles* in 'Love on Crutches' (1884), *Zantippe Babbitt* in 'A Night Off' (1885), *Mrs. Dangery* in 'Nancy and Co.' (1886), *Mrs. Laburnum* in 'The Railroad of Love' (1887), and *Mrs. Sherramy* in 'The Lottery of Love' (1888). While with Daly, Mrs. Gilbert was the first representative in America of *Mrs. Kinpeck* in 'Play,' *Frau Von Harfthal* in 'Dreams,' *Hester Dethridge* in 'Man and Wife,' *Mrs. Mould* in 'Not such a Fool as he Looks,' *Miss Garth* in 'No Name,' *Mrs. Howard* in 'False Shame,' *Miss Champneys* in 'Our Boys,' *Mrs. Gunn* in 'Weak Woman,' etc. Among the other parts in which she figured at the Fifth Avenue may be named *Countess Pompion* in 'Old Heads and Young Hearts,' *Lady Allworth* in 'A New Way to pay Old Debts,' *Mrs. Croaker* in 'The Good-natured Man,' *Lady Duberly* in 'The Heir at Law,' *Lady Wronghead* in 'The Provoked Husband,' *Widow Warren* in 'The Road to Ruin,' *Dame Quickly* in 'The Merry Wives of Windsor,' *Mrs. Candour* in 'The School for Scandal,' *Mrs. Ruckett* in 'The Belle's Stratagem,' *Mdme. Deschapelles* in 'The Lady of Lyons,' and *Curtis* in 'The Taming of the Shrew.' Mrs. Gilbert accompanied Daly on all his visits to London. See her 'Stage Reminiscences' in *Scribner's* for 1901.

Gilbert, William. Novelist and miscellaneous writer, born 1804, died 1890; was the author of a tragedy in blank verse called 'Morna,' and of an English version of the old libretto of 'Lucia di Lammermoor,' both privately printed ('Dictionary of National Biography'); also of a novel entitled 'Margaret Meadows' (1859), dramatized by Tom Taylor. See MARY WARNER.

Gilbert, William Schwenk. Dramatic writer, born November 18, 1836; author of the following pieces, details of which are given elsewhere in this volume:—'Dulcamara' (1866), 'Allow me to Explain' (1867), 'Highly Improbable' (1867), 'Harlequin Cock Robin' (1867), 'The Merry Zingara' (1868), 'La Vivandière' (1868), 'Robert the Devil' (1868), 'No Cards' (1869), 'The Pretty Druidess' (1869), 'An Old Score' [afterwards 'Quits'] (1869), 'Ages Ago' (1869), 'The Princess' [see 'Princess Ida'], (1870), 'The Gentleman in Black' (1870), 'Our Island Home' (1870), 'The Palace of Truth' (1870), 'A Medical Man' (a comedietta contributed to a book of 'Drawing-room Plays' in 1870), 'Randall's Thumb' (1871), 'A Sensation Novel' (1871), 'Creatures of Impulse' (1871), 'Great Expectations' (1871), 'On Guard' (1871), 'Pygmalion and Galatea' (1871), 'Thespis; or, The Gods Grown Old' (1871), 'Happy Arcadia' (1872), 'The Wicked World' (1873), 'The Realms of

Gileso Scroggini. A dramatic piece by MARK LEMON (*q.v.*), produced at the Olympic Theatre, London, in 1841-4.

Gilfert, Charles. Musical composer, executant, and conductor; born 1787, died 1829; began life in the orchestra at the Park Theatre, New York; in 1813 became one of the managers of the Commonwealth Theatre in that city; was the first director of the Bowery Theatre (October, 1826), but failed to conduct it with pecuniary success. —His wife, a daughter of J. G. Holman (*q.v.*), after figuring at the Haymarket Theatre, made her American *début* at the Park Theatre, New York, in October, 1812, as *Lady Townley*. Her last appearance took place in New York in July, 1831, when she was seen as *Constance* and *Mrs. Haller*. She died a few months later. "With every grace of mind and person, she for many years ranked as the first actress in America in high comedy, and her merit in tragedy was nearly as great" (J. N. Ireland).

Gilflory, Mrs. Gen'l. A character in WOOLF'S 'Mighty Dollar' (*q.v.*).

Gill, William. American dramatic writer; author of 'A Fatted Calf' (1895, afterwards 'My Boys'), 'Miss Blythe of Duluth,' 'The New Humpty Dumpty,' 'Our Goblins,' 'Our Governess,' 'The Rising Generation,' 'The Seven Ages,' 'That Sister of his,' etc.; also, part author, with F. G. Maeder (*q.v.*), of 'My Sweetheart' (*q.v.*); with R. Fraser, of 'Six of One and Half a Dozen of the Other' and 'Such is Life'; with H. A. Dixey, of 'Adonis,' 'The Alderman,' and 'Arcadia'; and, with R. Fraser and H. G. Donnelly, of 'By the Sad Waves' (1898).

Gillette. A comic opera in three acts, music by Audran, libretto by MM. Chivot and Duru, first performed at the Bouffes Parisiennes in November, 1882; first played in England, with libretto by H. SAVILE CLARKE, at the Royalty Theatre, London, on November 19, 1883, with Walter Browne as *Count Raymond*, F. Kaye as *King René*, W. J. Hill as *Griiffard*, Miss Kate Santley as *Gillette*, Miss Kate Munroe as *Rosita*, and Miss Maud Taylor as *Oliver*. The story is founded, like 'All's Well that Ends Well' (*q.v.*), upon Boccaccio's tale of Gillette de Narbon.

Gillette, William. Actor and dramatic writer, born at Hartford, Connecticut, 1857; joined the histrionic profession in 1877. His first play, apparently, belongs to 1879—'The Professor's Wooing.' That was followed by 'Esmeralda' (with Mrs. Hodgson Burnett, 1882), 'Held by the Enemy' (1886), 'A Legal Wreck' (1888), 'All the Comforts of Home' (with H. Duckworth, 1891), 'Ninety Days' (1893), 'The Secret Service' (1896), 'Because She Loved Him So' (1898), and 'Sherlock Holmes' (with Sir A. C. Doyle, 1901). William Gillette is the author, also, of a libretto founded on Haggard's 'She,' and of adaptations from the French and German. As an actor he has been seen in England in his own productions—

'Secret Service' (1897), 'Too Much Johnson' (1898), and 'Sherlock Holmes' (1901).

Gillian. The students' landlady in FLETCHER'S 'Chances' (*q.v.*). See LANDLADY.

Gillies, Robert Pearse. Miscellaneous writer, born 1788, died 1858; translated a play named 'Guilt; or, The Anniversary,' from the German of A. G. A. Muellner (1819).

Gilliflower, Adonis. The hero of PHIPPS'S 'My Very Last Proposal' (*q.v.*).

Gilliland, Thomas, published in 1804 'A Dramatic Synopsis, containing an essay on the political and moral use of a theatre; involving remarks on the dramatic writers of the present day, and strictures on the performers of the two theatres;' also, in 1808, 'The Dramatic Mirror' (*q.v.*). See Lowndes' 'Bibliographer's Manual' and Lowe's 'Theatrical Literature.'

Gilmore, Frank. Actor; was in the original casts of 'Joseph's Sweetheart' (1888), 'Captain Swift' (*Harry Seabrook*, 1888), 'That Doctor Cupid' (1889), 'Miss Tomboy' (*Tom Fashion*, 1890), etc.

Gimblet. A character in SELBY'S 'Ask no Questions' (*q.v.*).

Gin. A dramatic version by GEORGE ROBERTS of Zola's 'L'Assommoir' (*q.v.*), Victoria Theatre, London, March 27, 1880.

Gin, Queen. See DEPOSING AND DEATH OF QUEEN GIN.

Ginger, Captain. The leading male character in H. J. BYRON'S 'Weak Woman' (*q.v.*).

Gioconda (La). An opera, music by Ponchielli, libretto by Boito, Covent Garden Theatre, May 31, 1883; Metropolitan Opera House, New York, December 20, 1883; performed, with libretto translated and adapted by HENRY HERSEE, Grand Opera House, New York, June 1, 1893.—'La Gioconda; or, The Actress of Padua;' a "revised version" of VICTOR HUGO'S 'Angelo' (*q.v.*); or, 'The Actress of Padua,' first acted under this title, New Orleans, January 21, 1894.

Giordano. A tragedy by JAMES LAWSON, produced at New York in November, 1828.

Giovanna, The Lady. The heroine of TENNYSON'S 'Falcon' (*q.v.*).

Giovanni, Don. See DON GIOVANNI and LITTLE DON GIOVANNI.

Giovanni in London; or, The Libertine Reclaimed. An operatic extravaganza in two acts, by W. T. MONCRIEFF, first performed at the Olympic Theatre, London, December 26, 1817, with Mrs. Gould as the *Don*, and R. Keeley as *Leporello*. Later, the *Don* was played by Mdme. Vestris, who made a great success in the character. The piece was first performed in America at New York in March, 1827, with Mrs. Hackett as *Giovanni*. It was

played so lately as 1844 at the Victoria Theatre, London. Among the characters are *Pushkin Popanov*, *Squalling Panny*, *Mrs. Leguerello*, *Mr. and Mrs. Brainemary*, and *Mr. and Mrs. Porvus*. *Giovanni* in New York was seen in that city in 1841, with Mrs. Thorne as the *Don*. *Giovanni* in Gotham was brought out in New York in 1842, with Mrs. Thorne as the *Don*.

Gip. A character in REAUX'S 'Wandering Hair' (p. 7).

Gipsies (The). A comic opera in two acts, adapted by C. DIBDI'S from Favart's 'La Bohémienne' and first performed at the Haymarket Theatre in August, 1774. — *Gipsies* an operetta in one act, words by HENRI HODGKIN, music by Wilfrid Hendall, Prince of Wales's Theatre, London, October 25, 1860.

Gipsy (The). A play in one act, by CHARLES HANNAN, Theatre Royal, Kidderminster, May 6, 1801.

Gipsy Earl (The). A drama in four acts, by GEORGE R. SIMS, first performed at the Adelphi Theatre, London, August 21, 1844, with Fred Terry in the title part (*Charack Lee really Lord Terremouch*), Miss Julia Neilson as *Anna Leval* (really *Mrs. Ray*), and other parts by G. Hippenley, E. Maurice, H. Nicholls, W. Mullison, Miss Keith Wakeman, Miss S. Fairbrother, Mrs. Henry Leigh, Miss Marriott, etc.

Gipsy Farmer (The). A drama in two acts, by J. B. JOHNSTONE (p. 6), performed at the Surrey Theatre in 1844.

Gipsy Gabriel. A comic opera in three acts, libretto (founded on the opera of 'Gay Mannering' by WALTER PARKER and WILLIAM HOWARTH, music by Florian Pascal, Bradford, November 3, 1867.

Gipsy Jack. (1) An extravaganza by W. T. MACKINTOSH, performed at the Coburg Theatre, London. (2) A drama in four acts, by HENRY HODGKIN, first performed at the Victoria Theatre, Burnley, August 5, 1860, with the author in the title part; Morton's Theatre, Greenwich, January 22, 1863.

Gipsy King (The); or, The Perilous Pass of the Cataract. A romantic drama in three acts, by J. HOWORTH, first performed at the Queen's Theatre, London, May 25, 1847.

Gipsy Prince (The). A comic opera in two acts, words by THOMAS MOORE, music by Kelly, first performed at the Haymarket Theatre in July, 1801.

Gipsy Queen (The). A play in one act, founded on 'The Hunchback of Notre Dame', West London Theatre, June 23, 1863.

Gipsy's Vengeance (The). The title given to an English version of 'Il Truffatore', produced at New York in 1868.

Gipsy's Warning (The). An opera in three acts, libretto by LINDLEY and PARKER, music by Jules Benedict (p. 7), Drury Lane Theatre, April 19, 1836, performed in New York in 1841.

Giraida; or, The Siege of Harlech. A tragedy by JOHN JACKSON, performed at Dublin in 1777, and at Covent Garden in May, 1778 (under the title of 'The British Heroine').

Giraida, ou la Nouvelle Psycho. An opera, libretto by SCHINK and music by Adolphe Adam (Opera Comique, Paris, 1860), of which several dramatic adaptations have been produced in England. (1) 'Giraida; or, The Invisible Husband,' produced at the Olympic Theatre, London, September 12, 1850, with Mrs. Stirling as *Giraida*, Leigh Murray as *Don Manuel* (her husband), W. Farren as *Don Philip*, O. Cooke as *Don Japhet*, Mrs. Leigh Murray as the *Princess of Aragon*, H. Compton as *Pygmalion* (the miller), etc. (2) 'Giraida; or, The Miller's Wife,' written by BENJAMIN WEBSTER, and produced at the Haymarket Theatre, September 16, 1860, with Miss Fitzwilliam as the heroine, E. Wright as *Go* (the miller), F. Bedford as *Don Japhet*, etc. (3) 'Giraida; or, The Invisible Husband,' performed at the City of London Theatre, October 18, 1850, with Miss F. Clayton as the heroine, K. F. Neville as *Pygmalion*, W. Seale as *Don Japhet*, etc. (4) 'Giraida, or, Which is my Husband?' produced at the Grecian saloon, October 27, 1854. Adam's opera, with an English libretto by CARL REED, was produced at the Lyceum Theatre, London, September 21, 1856, with Miss Ida Corral as the heroine, Miss Josephine Yorke as the *Queen*, H. Northblom as *Don Manuel*, F. H. Telf as the *Prince of Aragon*, C. L. L. as *Go*, and Aynley Cook as *Don Japhet*. 'Giraida; or, Love and Mystery,' was produced at New York with Mrs. Skerratt as *Giraida*, George Jordan as *Don Manuel*, W. K. Harris as *Go*, and Lester Wallack as the *King*. See also DARK NIGHT'S WORK, MAID OF THE MILL, MANTLE & NOIRS.

Girardin, Madame de. See ANGEL ON DEVIL, BETTY MARTIN, KERRY.

Girl from Chili (The). A three-act farcical comedy by WM. L. ROBERTS, originally produced at Bart's Theatre, Toledo, O., December 25, 1848. The title is in Frisco; a musical comedy in three acts, written by MITON TAPPINWILL, Ballston Spa, New York, October 4, 1867.

Girl from Kay's (The). A musical comedy in three acts, written by OWEN HALL, 'ADRIAN BROS.' etc., and composed by Cecil Cook and others, produced at the Apollo Theatre, London, November 13, 1902, with Miss Ethel Irving in the title part (*Winona Harborsworth*), and other characters by Miss Kate Cutler, Miss Letty Lind, Miss M. Ellington, Miss F. Snyder, Miss K. Gordon, F. W. Tannen, Louis Bradford, Aubrey Fitzgerald, W. Chessman, F. Finney, and Willie Edouin.

Girl from Maxim's (The). A farce in three acts, adapted from the 'Dame de chez Maxim' of Georges Feytaud (Paris, January 17, 1899), Hyperion Theatre, New

Haven, Ct., August 24, 1909. Criterion Theatre, New York, August 25, 1909. Criterion Theatre, London, March 21, 1907, with Miss Beatrice Ferrar in the title part (*Prologue*). H. Standing and E. W. Garden as *General* and *Dr. Pelissier*, Miss H. Erskine as *Madeira Pelissier*, and other parts by Mrs. E. Baker, E. M. Robinson, W. Wyse, etc.

Girl from Paris (The). A musical farce in two acts, book by GEORGE DANCE, music by Ivan Caryll, and orchestration by George Hayen, performed in America at the Herald Square Theatre, New York, December 8, 1906. See GAY PARISIENNE.

Girl from Up There (The). An extravaganza in three acts, libretto by HENRI MORTON, music by Gustav Kerker, produced in New York at the Herald Square Theatre, January 7, 1901, with Miss Edna May in the title part (*Miss*), Miss Virginia Earle as *Phrynette*, and other parts by Farnsworth, H. Davenport, etc., produced at the Duke of York's Theatre, London, April 21, 1901 with Miss May, Miss Earle, F. Farnes, and H. Davenport in their original rôles.

Girl Graduate (A): an Idyll of Commem. A comedietta in one act, by EDWARD BORE, New Theatre, Oxford, June 28, 1900.

Girl he Left Behind him (The). A "variety" in one act, "conveyed from the French by Delacour Dauligny" (G. R. Sims), the music by Max Schroeter, first performed at the Vandeville Theatre, London, on November 28, 1901, with F. R. Crawford as *T. in Tarzan*, Thomas Thorne as *Peter Popen*, and W. Leacock and Miss Kate Phillips in other parts. The (*girl he Left Behind him*) is the sub-title of BERNARD'S "On the Rink" (q. v.).

Girl I Left Behind me (The). (1) A play by JOHN GUYFORD, first performed at the Olympia Theatre, London, on November 4, 1904. See FIRST ATTEMPTS. (2) A play by DAVID BEASLEY and FRANKLIN FRIS, first performed January 6, 1901, Sadler's Wells, London; produced at the National Theatre, Washington, January 16, 1903, produced at the Empire Theatre, New York, January 23, 1903, produced at the Adelphi Theatre, London, April 12, 1905, with W. Terries as *Lieutenant Hawkeworth*, Miss Millward as *Kate Kinnon*, and other parts by F. H. Macklin, C. Fulton, W. L. Abington, E. W. Gardner, etc.

Girl I Love (The). A play by E. BARNES, performed in U. S. A.

Girl in Style (The). A farce by Mrs. SCOTT, first performed at Covent Garden on December 6, 1796.

Girl of my Heart (The): or, Jack Ashore. A drama in four acts, by HERBERT EDWARD, Surrey Theatre, London, December 21, 1900.

Girl up to Date (The). A play by ELLA NORWOOD, first acted in America at McPherson's, New York, September 10, 1906. See NOBLE ART.

Girl Wanted. (1) A farcical comedy in three acts by R. S. STEPHENSON, Fourteenth Street Theatre, New York, January 6, 1905. (2) A play by FRANK BLISS, performed in U. S. A.

Girl with a Temper (A). A play by ALBERT HENNINGSEN and JOSEPH A. JENNY, Pottsville, Pa., May 4, 1900. People's Theatre, New York, May 17, 1903.

Girl's Way (A). A play by Miss MANSURE, performed in U. S. A.

Girls (The). A comedy in three acts, by H. J. BYRON (q. v.), first performed at the Vandeville Theatre, London, on April 19, 1879, with Miss Kate Bishop as *Nebel Clench*, Miss M. Illington as *Clara Norton*, Miss S. Larkin as *Mrs. Clench*, Miss Cecily Richards as *June*, H. H. W. as *Joseph Clench*, D. James as *Plantagenet Potter*, T. Thorne as *Tom Judson*, W. Garthorne as *Lord Aspland*, played in the English provinces in 1879, with J. C. Cowper as *Potter* and Pitt as *Judson*.

Girls and Boys: a Nursery Tale. A comedy in three acts, by A. W. PINCKO (q. v.), first performed at Tivoli Theatre, London, on October 31, 1892, with J. L. Toole as *William Prothero*, J. Hillington as *Joseph Papworth*, E. D. Ward as *Mark Avery*, Miss Ely Kempter as *Jenny Kibble*, Miss Myra Holme as *Gillian West*, and other parts by Miss E. Johnstone, E. W. Garden, G. Shelton, and Miss Nelly Lyons. *Mark* and *Gillian* fall in love, but *Papworth* (who has adopted *Mark*) disapproving of the alliance, *Gillian* agrees to marry *William*. In the end *Mark* and *Gillian* come together again, and *William* marries *Jenny*. The comedy was first performed in America at Daly's Theatre, New York, November 5, 1893, with J. Lewis as *Prothero*, C. Fisher as *Papworth*, and Miss Ada Rehan as *Jenny Kibble*.

Girls of the Period (The). A "musical folly" by F. C. BURNARD, produced at Drury Lane, February 25, 1900.

Girls will be Girls. A musical comedy in three acts written by FLORENCE RANDALL, composed by Arthur Osburn and Herbert Sydney, Royalty Theatre, Llandelly, March 19, 1900.

Giroflé - Giroflà. An opera bouffe, libretto by Leterrier and Vanloo, music by C. Lecocq (Brussels, March, 1875), produced at the Opera Comique Theatre, London, June 6, 1874, performed, with an English libretto by CLEMENT O'NEIL and CAMPBELL CLARKE, Philharmonic Theatre, London, October 3, 1874, with Miss Julia Mathews in the title rôle, Miss Jenny Pratt as *Papota*, Miss Everett as *Aucora*, W. H. Fisher as *Muradban*, E. Rosenthal as *Bourboul*, E. W. Garden as *Don Bolero*, etc., performed in the English provinces in 1879, with Miss Catherine Lewis in the title part, Miss Alice Cooke as *Papota*, M. Robinson as *Bolero*, revived at the Garden Theatre, New York, with libretto revised by M. L. WOODWARD and J. C. GOODWIN,

and with Miss Lilian Russell and C. Hayden Coffin in the cast.

Girola. The heroine of *PAYLTON* and *BUCALANOT*'s 'Mantoux Noir' (q.v.).

Gironette. A musical comedy in three acts, adapted by ROSE STOLPEL and FRED WILLIAMS from Corlees D'Annery, and Hodge, and first performed in New York at Daly's, April 18, 1882, with signor Montegriffi, Miss May Fielding, etc., in the cast.

Giselle, ou les Willis. A ballet with a plot adapted by THEOPHILE GALTIER from Heinrich Heine, and music by Adolphe Adam, Grand Opera, Paris, July, 1841, Olympic, New York, November, 1841, Her Majesty's Theatre, London, March, 1842, New Willis (THAT), ON, THE NIGHT DANCERS (2) 'Giselle and the Phantom Night Dancers' a pantomime by J. FENTON and W. R. OSMAN, first performed at the Victoria Theatre, London, on December 25, 1893, with Miss A. A. Harland as *Giselle*, Miss R. Farren as *Hymen*, Miss E. Lee Hill as *Cupid*, Miss Maria Daly as *Hildaroon the Hunter*, J. B. Johnston as *Mine*, G. Yarnold as *Peterkin*, etc. (3) 'Giselle, or, The Mirens of the Lotus Lake' a burlesque by HENRY J. BIRDS, produced at the Olympic Theatre, London, on July 22, 1871, with Miss E. Farren as *Giselle*, Miss Rose Lehrend as *Albert*, Miss Marie O'Brien as *Bertha*, F. W. Gardner as the *Duke of Susea*, George Holmore as *Frederick*, etc.

Glaiippus. A drama by GERALD GRIPPIN (q.v.), first performed at Drury Lane Theatre, London, on February 21, 1842, with W. C. Macready in the title role, J. R. Anderson as *Eulirus*, Miss Faucit as *Sophronia*, Ellen as *Phoebe*, and Holman as *Chereus*. First performed in America at the Park Theatre, New York, September, 1844, with J. R. Anderson in the title part. It was revived at the City of London Theatre at Easter, 1869, with Charles Pitt in the title part, at the Surrey Theatre, London, in 1865, with Clarence H. B. in the title part, W. H. Hallatt as *Eulirus*, and Miss Carrie Hope as the heroine. For accounts of the play and its production, see Macready's 'Diary', Sir T. Martin's 'Helena Faucit', and Anderson's 'An Actor's Life'. The play, says Sir T. Martin, "was undoubtedly a work of youthful genius, which deserved a longer theatrical life."

Glamonda. A play in four acts, by VICTORIAN SAKIN, an English version of which was produced at the Fifth Avenue Theatre, New York, 1894-5, with Miss Fanny Davenport in the title part.

Gitanas (La). (1) A drama, in prologue and three acts, by EDWARD TOWERS, Pavilion Theatre, London, April 15, 1876. (2) An opera in two acts, libretto by LESLIE MORITON, music by Stephen Philpott, Theatre Royal, South Shields, November 22, 1885, Parkhurst Theatre, London, March 10, 1886.

Gitanilla (The); or, The Children of the Zineali. A drama in three acts,

by J. CRAWFORD WILSON, first performed at the Marry Theatre, London, October 22, 1860, with Miss Page as *Gitanilla* (the Gitanilla), W. Greenick as *Pedro* (Count of the Zineali), and other parts by Charles Hice, J. F. Warden, Miss Jenny Hellair, etc.

Give a Dog a Bad Name. (1) A farce in one act, by G. H. LEWIS (q.v.), first performed at the Lyceum Theatre, London, April 14, 1864, with Frank Matthews, Charles Matthews, and Miss M. Oliver in the chief parts. (2) A drama in two acts, by LEOPOLD LEWIS, first performed at the Adelphi Theatre, London, on November 18, 1876, with a cast including S. Emery, W. Terriss, Miss Clara Nott, and Miss Rose Coglian.

"Give Isaac the nymph who no beauty can boast." First line of a song in SHERRIDAN'S 'Duenna' (q.v.).

And though in her cheeks I no dimples should see,
Let her smile—and each dail to a dimple to me."

Give me my Wife. A farce in one act, by W. E. NIXON (q.v.), first performed at the Grecian Theatre, London, June 12, 1866, with a cast including Miss H. Crenney.

"Give me the dear little creatures." First line of a song in 'Brother and Sister'.

Glad Tidings. A drama, in a prologue and five acts, by JAMES WILLING and FRANK STAINFORTH, Standard Theatre, London, August 29, 1863.

Gladiator (The). A tragedy by ROBERT M. BIRD, produced at the Park Theatre, New York, in September, 1831, with Forrest as *Spurius*, T. Placide as *Florus*, and Mrs. Wallack as *Julia*. First performed in England at Drury Lane, October 17, 1836, with Forrest as before, Mrs. Hooper as *Julia*, Miss Buldard as *Seneca*, Brindall as *Florus*, and other parts by Bartley Burnett, Cooper, Ward, etc. 'The Gladiator' was the title of the Italian version of M. Soumet's play, in which signor T. Salvini appeared at Drury Lane in May, 1835 — 'The Gladiators' a play adapted by T. B. HANNISTER, Theatre Royal, Cardiff, June 5, 1893.

Gladys. A comedy in three acts, by ARTHUR LAW, first performed at the Strand Theatre, London, December 1, 1866.

Glamour. A comic opera in three acts, libretto by H. B. FARNIE and ALFRED MERRAY, music by William Hutchinson, Theatre Royal, Edinburgh, August 30, 1896.

Glance at New York (A). See NEW YORK in 1848.

Glaphyra, in CUMBERLAND'S 'Arab,' Imita *Herodias*, and is beloved by *Alcegar* (q.v.).

Glapthorne, Henry. Dramatic writer, author of 'Argains and Parthenia' and 'Albertus Wallenstein', printed in 1638; and of 'The Hollander', 'Wit in a Constable', and 'The Ladies' Privilege', printed

in 1640. Other plays ascribed to him in the Stationers' Register (1653 and 1660) are 'The Duchess of Ferrandina,' 'The Vestal,' 'The Parricide' (thought to be identical with 'Revenge for Honour'), and 'The Noble Trial' (probably the same as 'The Lady Mother'). Nothing is known of Glapthorne's life, save that he dedicated a play to Strafford and a poem to his "noble friend," Richard Lovelace. His 'Plays and Poems' were "first collected" and published, with a memoir, in 1874. See, also, Bullen's 'Old English Plays' and the tenth volume of 'The Retrospective Review.' "Glapthorne's metaphors, taken from the world of flowers and from natural phenomena in general, pleasingly relieve," says A. W. Ward, "the commonplace character of his ideas. In no other respect is he worthy of being singled out from the crowd of contemporary dramatists" ('English Dramatic Literature').

Glaser, Lulu. Actress and vocalist; has played leading parts in America in 'The Merry Monarch,' 'Erminie,' 'The Devil's Deputy,' 'The Chieftain,' 'Half a King,' 'The Little Corporal,' etc.

Glasgow. The early history of the stage in this city was like that of the stage in all other Scottish communities—a continuous struggle against popular and official prejudice. So early as 1595 the local Kirk Session is found crusading against "vain plays," and in 1670 the local magistrates interdict the "running through the streets" of "strolling stage players." In 1752 a wooden booth was erected in the Castle Yard specially for theatrical performances, and among those who appeared in it was West Digges (*q.v.*). Before the year was out, however, the building was completely destroyed by a mob of fanatics, inspired by the eloquence of Whitefield. In 1764 a more substantial structure was erected in Grahamstown, just outside the city boundaries, and, though it was set fire to by some zealots—the stage properties and costumes being quite destroyed—it was nevertheless opened on the advertised day, with Mrs. Bellamy (*q.v.*) in 'The Citizen' and 'The Mock Doctor.' The managers were Beatt and Love, who held sway for four years, followed in 1768 by Williams, in 1772 by West Digges, and in 1773 by Ross, the comedian. Next came Tate Wilkinson (*q.v.*), who would have been succeeded in 1780 by Bland, Mills, and John Jackson (*q.v.*), had not the theatre been burned down in that year. The house was not rebuilt, the next theatre established in Glasgow being that which was set up by Jackson alone in St. Enoch's Croft (afterwards Dunlop Street) in 1782, at the cost of over £3000. Jackson was manager of the Edinburgh Theatre also, and for the first few years of his reign in Dunlop Street the performances in both houses were furnished by the same company of players, by whom the travelling "stars" were supported. In 1785 came Mrs. Siddons, and in 1790 King and Miss Farren. In the

latter year Jackson became bankrupt, and Stephen Kemble took the reins, which he relinquished in 1799 to Jackson, who had meanwhile retrieved his ill fortunes and acquired a partner (Francis Aiken). In 1804 Master Betty came to Dunlop Street, which was destined, however, soon to have a serious rival—namely, a much larger and handsomer theatre erected in Queen Street, at the cost of over £18,000. This was opened in April, 1805, by Jackson and Aiken, who had been accepted as lessees. Jackson died shortly after, and the Dunlop Street house was then sold to Andrew Thomson, a merchant, for commercial purposes mainly. Aiken's place at Queen Street was taken by an actor named Rock, who was followed by one Beaumont, the resident company then including Fanny Kelly, Mrs. Glover, Mrs. Orger, Wewitzer, and Oxberry. Miss Davison had been seen here in 1805; in 1807 came George Frederick Cooke, Jack Bannister, and R. W. Elliston; and in 1808, Charles Mayne Young and Richard Jones. In 1810 Bartley and Trueman became managers, followed in 1812 by Montgomerie, under whose auspices Charles Kemble and W. C. Macready figured. Montgomerie was succeeded in 1814 by Harry Johnstone, who brought Edmund Kean there in 1815 and Miss O'Neil in 1818 (in which year the theatre was for the first time lighted with gas). All this time part of the Dunlop Street house had been used for miscellaneous performances, and in 1821 J. H. Alexander undertook its direction. In 1823 the Queen Street Theatre had two lessees in succession—Taylor and Byrne—and Liston was seen for the first time. A second theatre, called the Caledonian, was now opened in Dunlop Street, by one Kinloch. In 1825 it lacked a tenant, and Alexander offered himself. He had, however, been anticipated by Frank Seymour, stage manager at Queen Street. Nothing daunted, Alexander hired a large room in the basement of the building, and set up rival performances. Byrne, meanwhile, had had to leave Queen Street, and Seymour now took his place. It was not for long, for in January, 1829, the theatre was burned to the ground. Seymour thereupon opened a playhouse which had been built for him in York Street, and Alexander responded by drawing public attention to his considerable enlargement of the original Dunlop Street Theatre. Among the successive "stars" at that house were Vandenhoff, T. P. Cooke, and Mackay (1829), H. F. Lloyd (1830), Charles Mathews the younger (1836), Mrs. Nesbitt (1838), and Charles Kean (1842). In the last named year D. P. Miller began theatrical representations in a wooden building, called the Adelphi, which he had erected on the Green. Phelps played there in 1843. In that year Edmund Glover (*q.v.*) and Miss Faucit first appeared in Dunlop Street, where, in 1844, Miss Laura Addison was in the stock company. The following year saw both the opening and the destruction by fire of the City Theatre, which J. H.

Anderson, the Wined of the North, had built in proximity to the Adelphi. During its short career its boards were trodden by Sims, Kemmer, Mrs. Fitzwilliam, and Harry Sullivan. The year 1845 was notable for the first appearance of a touring company in Glasgow. This was the Haymarket troupes, which included Hall, Brindley, Tibbitts, Mrs. Hamby and Miss Julia Bennett. Miss Cushman also appeared in Dunlop Street in 1845. In 1848 the Adelphi was destroyed by fire, and Calvert, who had been its manager, built a brick theatre, which he called the Queen's. Yet another playhouse was opened in Glasgow in 1849, and that was the Prince's in West Nile Street, built by Edmund Glover out of the profits of his *Jenny Lind* concert. Here Glover figured in a round of characters, Tom Pever being the most prominent member of his company. In 1851 J. H. Alexander died, and the management of Dunlop Street was assumed by George Simpson of Birmingham, who introduced J. H. Buckstone, E. Wright (of the London Adelphi), and Miss Glyn. To the local public Simpson, however, was given up the business, making way in October, 1851, for Edmund Glover, by whom the house was conducted with conspicuous success until his death in October 1860. During those eight years he was seen in many parts, and under his various first appearances in Glasgow were made by Mrs. Seymour (1855), J. L. Toole (1855), Miss Herbert (1855), Miss Charlotte Lister (1857), the Wynns (1859), R. Webster (1860), and Henry Irving (1860). Subsequent actors of this kind were those of John Drew the elder (1861), John Brougham (1867), and Charles Calvert (1869). On January 31, 1868, the theatre was burned down and with it ended the theatrical glories of Dunlop Street. In 1867 there was erected in the Cowcaddens a Coliseum Music Hall, which in June, 1868, was transformed into a Theatre Royal under the management of William Glover (q.v.) and E. J. Francis. This building also, fell a victim to the "devouring element" in 1878. It was speedily rebuilt. Meanwhile another theatre had been erected in the Cowcaddens, and christened the Prince of Wales. It is now (1910) called the Grand. The Gaiety was built in 1873 by Charles Bernard (q.v.), who managed it for some years. It is now used as a music hall. In addition to the Royal and the Grand, the Glasgow theatres now (1910) include a Royalty, a Princess's, a Lyceum (Govan), and a King's. For a sketch of the history of the Glasgow play houses down to 1863, see "The Glasgow Stage," by Walter Rayburn (q.v.) (1901). See also Jackson's *Scottish Stage*, Withington's *Wandering Players*, Goss's *King's Hill Stage*, and the various local histories.

Glasgow Globe; or, The Lover's Well. A drama in three acts, by R. Dodsley. Pavilion Theatre, London, September 25, 1873.

Glass Housen. A comedy in three acts, by F. W. Lindquist (q.v.), first per-

formed at the Prince of Wales's Theatre, Liverpool, on April 11, 1881.

Glass of Fashion (The). A comedy in three acts, by G. R. Sims and Sydney Grundy, produced at the Grand Theatre, Glasgow, on March 21, 1888, with J. L. Shine as John Bonadon, Owen Dove as Prince Bonadon, Miss Florence Cowell as Mrs. Trevanion, and Miss Grace Hunting as Pipp O'Reilly. First performed in London (in four acts and as "by Sydney Grundy") alone at the Globe Theatre on September 1, 1883, with J. L. Shine as Bonadon, H. Boothman Tree as Prince Bonadon, H. J. Lathbury as Colonel Trevanion, Miss Alice Lingard as Mrs. Trevanion, Miss Lottie Vance as Pipp O'Reilly, and Miss Charlotte Lister as Lady Cowell.

Glass of Government (The). A tragical comedy by George Gascoigne (q.v.), an antiques because therein are handled as well rewards for Virtue, as also the punishment for Vice, printed in 1576.

Glass of Water (A). A comedy in two acts, adapted by W. R. Meyer (q.v.) from the *Verre d'Eau* of Scrin, and first performed at the Queen's Theatre, London, May 1, 1884. See *QUEEN'S PATRONAGE*.

Glass Slipper (The). See *CHERRYELLA*.

Glastonbury, Mary. The heroine of a play named.

Glaucous. A character in *WILLOW*'s *Medea* (q.v.).

Glaucus. A "classical" burlesque by F. T. Tait, Olympic Theatre, London, July 1, 1888, with Miss E. Farren in the title part, and other roles by Miss H. Lindley, Mrs. Stephens, G. Vincent, and W. H. Stephens.

Glaucia. Friend of Anacrisis in *LETTERS*' *Lady of Lyons* (q.v.).

Glonalvon. In *HOMER*'s *Dunstan* (q.v.) pretends to be Lord Randolph's friend.

Glonarsh. A play in four acts, by Sir CHARLES YOUNG (q.v.).

Glorious (The Tragedy of); or, The Fate of the Macdonalds. A play by T. N. Tait (q.v.) first performed at the Haymarket Theatre, London, on May 23, 1860, with Miss Helen Faucit as the heroine (Helen Campbell), Macready as Nathaniel Macdonald, Phelps as Glendon, Webster as Maclean, and Mrs. Warner as Lady Macdonald. The piece was produced anonymously, the author's name not being announced till after the fall of the curtain at the premiere (see Macready's *Diary*). "In reading this play now," writes Mr. Theodore Martin (1900), "one marvels at the patience of an audience which could have borne with so many long speeches." It was acted "only at intervals for twenty nights," Miss Faucit, her husband says, disliked her part, and never returned to it.

with pleasure. The play was performed in New York in March, 1848, with J. H. Anderson as *Halbert*, and Miss F. Wallack as *Helen*.

Glendalough. A drama of Irish life in four acts, by EDWARD CLERNY; Queen's Theatre, Manchester, December 14, 1891, first acted in America, with the name of K. E. KIDDER as part author, at Ford's Opera House, Baltimore, November 7, 1892.

Glendower, Owen, in SHAKESPEARE'S 'Henry IV.,' is, says Hazlitt, "a masterly character. It is as bold and original as it is intelligible and thoroughly natural."

Glenfilan, Lord. The "Earl of Poverty" in ALMA'S play so named (q.v.).

Glengall, Lord. Author of 'The Irish Tutor' (q.v.).

Glennay, Charles. Actor, born 1857, made his London debut at the Duke's Theatre in 1874. He was the original representative of the following (among many) parts: *Tom Jones* in 'Sophia' (1880), *Dr. Glynn* in 'The Halloon' (1888), *Leighton Buzzard* in 'The Bungalow' (1889), *Jack Carraw* in 'The Bookmaker' (1890), and *Geoffrey St. Clair* in 'A Million of Money' (1890). He was in the first cast of 'A Sailor's Knot' (1891), 'The Black Domino' (1893), 'The Duchess of Coolgarde' (1890), etc., and played in the Lyceum revivals of 'Romeo and Juliet' (1882), 'Much Ado About Nothing' (1882), 'The Merchant of Venice' (1897), and 'Werner' (1897).

Glennay, T. H. Actor, died April, 1891.

Glenroy, Reuben. A character in MORTON'S 'Town and Country' (q.v.).

Gli Amori Marinari. See *PIRATE OF GENOA*.

Glib. An author in GARRICK'S 'Peep behind the Curtain' (q.v.). *Ailbert Glib* is a character in REAZLEY'S 'Cozening' (q.v.), in which F. Yates (q.v.) hit off the peculiarities of C. Matthews (q.v.).

Glimpse of Paradise (A). A farcical comedy in three acts, by JOSEPH DILLEY (q.v.), first performed at Ealing on January 1, 1857.

Glin Gath; or, The Man in the Cleft. A drama in four acts, by PAUL MERRITT, first performed at the Grecian Theatre, London, on April 1, 1872.

Glinka. See *VIE POUR LE CZAR* (I.A.).

Glitter. A comedy in two acts, by GILBERT ARTHUR A. HICKETT, first performed at the St. James's Theatre, London, on December 26, 1864, with a cast including Gaston Murray, C. F. Flockton, and Miss Maria Simpson.

Glitter, Mr. Felix. A character in J. M. MORTON'S 'Kiss and be Friends' (q.v.).

Gloamin' and the Mirk (The). A drama by A. D. MONTGOMERY (q.v.), Princess's Theatre, Edinburgh, February 8, 1893.

Globe Theatre. See LONDON THEATRES.

Gloire (La), in G. COLMAN JUN.'S 'Surrender of Calais' (q.v.).

Gloriana; or, The Court of Augustus Cæsar. A tragedy in rhyme by NATHANIEL LEE (q.v.), founded (like Mrs. Behn's 'Young King') on Calprenède's 'Cléopâtre', and acted at the Theatre Royal in 1676, with Mrs. Marshall in the title part, Hart as Cæsar, Mohun as Augustus, Kynaston as Marcellus, Mrs. Corbet as Narcissa, etc. *Gloriana* (daughter of Pompey) is in love with Cæsar (son of Julius Cæsar and Cleopâtre), and essays to save him from Augustus (who is enamoured of *Gloriana*), but Cæsar is led to think her false with the emperor, and she kills herself. "This," says (relict), "is Lee's worst tragedy. It is quite contrary to history, and abounds in bombast." (2) 'Gloriana' a comedy in three acts, adapted by JAMES MONTIMER from 'Le Truc d'Arthur' of Chivot and Duru (a modern version of 'Le Feu de l'Amour du Harem', by Marivaux), and first performed at the Globe Theatre, London, November 10, 1891; acted first in America at Hermann's Theatre, New York, February 15, 1892. 'Le Truc d'Arthur' was produced at the Palais Royal, Paris, October 14, 1892.

"Glories of our blood and state (The)." First line of a song in MITCHELL'S 'Contention of Ajax and Ulysses' (q.v.).—

Replete and crown
Must tumble down
And in the dust be equal made
With the poor crooked rhyne and spade."

"Glories, pleasures, romps, delights, and ease." First line of a song in FORD'S 'Broken Heart' (q.v.).—

"Youth may revel, yet it must
Lie down in a bed of dust."

Glory. A serio-comic drama in one act, by H. P. GRATTAN (q.v.), founded on a story by John Hellinghead, and first performed at Halifax, January 2, 1871; produced at the Charing Cross Theatre, London, on June 16, 1873.

Glory of Columbia (The). See ANDRE (Dunlap).

Glory's Resurrection, "being the Triumphs of London Revived for the Inauguration of the Right Honourable Sir Francis Child, Knight, Lord Mayor of the City of London." By ELKANAH SETTLE (q.v.); printed in 1696.

Gloster, Duke of. See GLOUCESTER, DUKE OF.

Gloucester, The Duke of, who figures in SHAKESPEARE'S 'Henry VI.' (q.v.) and 'Richard III.' (q.v.), reappears in the 'Jane Shore' of N. ROWE (q.v.) and of W. H. WILLS (q.v.). Of his share in 'Henry VI.' Hazlitt says: "The character of Gloucester, afterwards King Richard, is here very powerfully commenced, and his dangerous designs and long-reaching ambition are fully

described in his colloquy in the third act, beginning, 'Ay, Edward will use woman humanely.'

Glover, Augustus, actor, was in the original casts of *Nehal's Life* (Adulphi, London, 1873), *Around the World in 80 Days* (Petersons, 1873), *England in the Days of Charles II* (Dewey Lane, 1873), etc.

Glover, Charles W. Musical composer and instrumentalist, born 1882, died 1955, became, in 1918, orchestral conductor at the Queen's Theatre, Tottenham Court Road, London.

Glover, Edmund. Actor and theatrical manager born 1812 (d. 18th October, 1900) son of Mrs Julia Glover (q.v.) went, after some opposition at the Haymarket Theatre in the A-street, Edinburgh opening there in May 1840, and maintaining his connection with the company till 1848. During this period he was seen as *Clayton* in *River and Partridge* (1840), as *Edinburgh* in *Osborne* (1851), *Madam* (1851), and *Joseph Surface* (1851). In 1848 he engaged *James* and to sing in Edinburgh (Glasgow and Perth) and cleared £2000 by the speculation (*W. F. Lloyd*). *Life of an Actor*. With this came as his capital he was led to convert into a play-house a large hall in West Nile Street, Glasgow, to which he gave the name of the Prince's Theatre. This he opened in January 1851, in which year to appear there as *My Heroine* in 'Guy Rannering'. To this, taking his *Stephano* and his *Stephan* place, and to 1851 his *Red Boy*. In October of the latter year Glover became manager and manager of the Theatre Royal, Dundee (*Edmund*). Glasgow a position which he held till his death. At this house he figured in a wide range of characters including *Scott* (1851), *Henry VIII* (1851), and *Bottom* (1851), the *Iron Princess* (1851), *Lamorne* and *Duke* (1851), *Andrew* (1851) in *The Lady of the Lake* (1851), and so forth. His last stage appearance was made at the Theatre Royal, Edinburgh in May 1859 as *Frederick* in *Macbeth* and *Fanny*. He was at one time the owner of theatres in Dumbarton, Paisley and Greenock. He was a man of exceptional talents—a sound capable actor—a capital dancer and pantomime, an able singer and swordman, and a first rate comedian. J. C. (Hindin) *The Edinburgh Stage* 1. 1850, also W. R. Graham. *The Glasgow Stage* (1857). Mrs. Edmund Glover's career was seen in Glasgow as *Lady Franks* (1855), *Edith* in *The Landlord of the Silver* (1855), *Henry* in *The Merchant* (1855), and *St. Stephen* in *Stephen* and *Co.* (1855), etc.—Three of Glover's children became connected with the stage—William (q.v.) son, and *Phyllis* (q.v.) daughter.

Glover, Frederick, actor, was the first representative of *Hamlet* in Robertson's 'defiant' 1888 and of *Dr. Jekyll* in the same writer's *M. P.* (1894). He played *Hamlet* in 'The School for Scandal' at the Prince of Wales's Theatre, London, in 1894.

Glover, James H. Mutual company

and orchestral ensembles: wrote the score of 'Ten Minutes for Reformation' (1991), 'Kittens' (1997), 'The Feet and the Puppets' (1997), 'The Kings' (members of 'Regina' 1998), 'The Rights' (1999), 'The Rights' (1999), and 'Loloh' (1999); also, additional numbers for 'The Little Garden' (1999) and 'The Telephone' (1999), besides writing and adapting the music for pantomime at Drury Lane.

Glover, Julia (née Butterant). Actress; born at Newry January 8, 1831 (Osbourn); died July 12, 1885; was the daughter of an actor of very considerable talent; who was said to be descended from the great Butterant and was last seen in London at Sadler's Wells under Howard Payne. Julia made her first professional appearance as a child on the York Circuit, her first speaking part being that of the Page in "The Taming." In 1848, as Miss Bonthorn, she was seen in Bath as *Dumfries*, *Lady Aconit*, *Wild Oats*, *Edith* in "George Barnwell," *Edith* in "Peveril of the Peak," &c. Her London debut was made at Covent Garden on October 12, 1850, as *Edith* in *Hamlet* (Mrs. Perry, &c.). This was followed at the same theatre by her *Christine* in *Peepshow*; *Wentworth*; *Lady Langham*; *Lady Hamilton*; *Douglas*; and *Lucius* in *Henry*; also by her creation of *Emily* in *Countess of Palm* (Impressions of 1851) and *Bona* in *T. Peveril* (1852 & 1853). In 1855 she married Samuel Glover and thereupon appeared on the stage as "Mrs. Glover." At Drury Lane in 1858 she appeared as *Mrs. Outry* ("London Whig"). Next came a four years' stay at Covent Garden with John Kemble followed by moments at the Lyceum (1862) and Drury Lane (1853-18). At the latter in 1873 she was the original *Alfreda* in *Coleridge's "Rime"*. In 1868 she was again at Covent Garden, where, besides playing *Alfreda* in *Coleridge's "Rime"* she was the first representative of *Mrs. Thompson* in *Peepshow* and (*c. 1875*). In this year finally writing of her *Mrs. Outry* said, "Her success both in grave or trivial parts, and her very little of the playful or delicate in her acting. If we were to hazard a general opinion for her style of performing, we should say that it amounts to the formidable her expenditure of passion is too hysterical, and habitually remains one of hysterical and vulgar. Her power is Wild Oats, &c. the contrary is an hourglass piece of quiet acting. The dramatics of the character which taken away all temptations to be hysterical, leaves the justness of her consumption to fall bare and the simplicity of her Quaker dress is most agreeably relieved by the enrichment of her person" (View of the English Stage). It is to this period of her career that belong her appearances as *Mrs. Harcourt* and the *Widow Harrow*. In June 1880, according to Walter Burnham (Novelist) in time of the Actor's Mrs. Glover played *Harriet* on her benefit night at the Lyceum, and Samuel Lane commented on her

the performance. At the Haymarket in 1837 she was the original *Widow Green* in 'The Love Chase,' and at the same theatre in 1840 the first *Lady Franklin* in 'Money.' Among other characters "created" by her were those of *Miss Tucker* in Jerrold's 'Time Works Wonders' (1845), the 'Maiden Aunt' in R. B. Knowles's comedy so named (*q.v.*), and *Mrs. Thompson* in Westland Marston's 'Borough Politics' (1846). Her last appearance on the stage was made at Drury Lane on July 12, 1850, as *Mrs. Malaprop*. Three days later she died. Of her daughters, one, named Phyllis, was an actress, to whose *Juliet* her mother played the *Nurse*. (See GLOVER, EDMUND, and GLOVER, HOWARD.) "Macready," says Lady Pollock, "spoke of Mrs. Glover as a rare thinking actress. She carefully thought out every part; she was very perfect; she had great powers" ('Macready as I knew him'). George Vandenhoff says, "Mrs. Glover was a great actress: good in everything, but greatest in a certain line of characters—the dashing, volatile widow (*Racket* or *Widow Green*), the affectedly good-natured but truly malignant ditto, *Mrs. Candour*, or the vulgar and ignorant ditto, as *Mrs. Malaprop* and *Mrs. Heidelberg*. . . . Her manner in daily life smacked of her profession: it was large, autocratic, oracular" ('An Actor's Notebook'). Immediately after Mrs. Glover's decease, George Henry Lewes wrote, "Her loss will be felt in our impoverished dramatic world, for to the last she retained one quality which belongs to all fine actors, but which now becomes rarer and rarer—that, namely, of *modulated elocution*" (*The Leader*, July 20, 1850). "Mrs. Glover," says Westland Marston, "had an instinct for seizing traits and humours, a moderation in displaying them as just as her perception of them was lively, a wide range of appreciation, and an apparent unconsciousness which gave wonderful reality to her delineations" ('Our Recent Actors'). See, also, 'Oxberry's Dramatic Biography' (1826) and Genest's 'English Stage' (1832).

Glover, Phyllis [Julia]. Actress; daughter of Edmund Glover (*q.v.*), played *Angelique* in the first cast of Reade's 'Robust Invalid' (1870). She was the wife of T. Powrie (*q.v.*).

Glover, Richard. Poet and dramatic writer, born 1712, died 1785; author of 'Boadicea' (*q.v.*), a tragedy, performed in 1753; of 'Medea,' a tragedy, published in 1761 and thrice acted (in 1767, 1768, and 1776); and of 'Jason,' a sequel to 'Medea,' published in 1799. See the collections by Anderson and Chalmers, and Genest's 'English Stage.'

Glover, William. Scenic artist and theatrical manager; son of Edmund Glover (*q.v.*); became lessee of the Theatre Royal, Glasgow, in June, 1869.

Glover, William Howard. Musical composer, conductor, instrumentalist, and critic; born, London, 1819; died, New York, 1875; son of Mrs. Glover, the actress (*q.v.*);

wrote the scores of 'Ruy Blas' (1861), 'Once Too Often' (1862), 'Aminta' (*q.v.*), 'Palomita,' and other operas and operettas; also an overture to 'Manfred' (*q.v.*).

Glumdalca. Queen of the giants in FIELDING'S 'Tom Thumb' (*q.v.*).

Glyde, Sir Percival, in COLLINS'S 'Woman in White' (*q.v.*).

Glyn, Isabella [*née* Gearn]. Actress and Shakespearean reader; born at Edinburgh, May, 1823; died May, 1889; after some experience as an amateur, went to Paris to study for the French stage under Michelot at the Conservatoire. Returning to England, she became, in 1846, a pupil of Charles Kemble. Her professional *début* (as Miss "Glyn," her mother's maiden name) took place at the Theatre Royal, Manchester, on November 8, 1847, when she appeared as the *Lady Constance* in 'King John.' "Her appearance," says a local playgoer, "was very striking; with a tall and somewhat voluptuous figure, rather irregular but expressive features, black hair and remarkable eyes, and something quite unconventional about her, she arrested attention at once." She was first seen in London at the Olympic Theatre on January 26, 1848, when she played *Lady Macbeth*, figuring next month as *Juliana* in 'The Honeymoon.' A few performances on the York Circuit followed, and then came an engagement with Phelps, at Sadler's Wells, which lasted from September, 1848, to August, 1851. Her first rôle at the Wells was that of *Volumnia*, which was followed in the same year by *Hermione*, *Belvidera*, and *Queen Katherine*. In 1849 she appeared as *Margaret of Anjou* ('Richard III.'), *Portia* ('Merchant of Venice'), *Isabella* ('Measure for Measure'), *Emilia* ('Othello'), *Cleopatra* ('Antony and Cleopatra'), and *Julia* ('Hunchback'), besides being the original *Countess* in Tomlins' 'Garcia' (*q.v.*). In 1850 she was the first *Alice Raby* in G. Bennett's 'Retribution' (*q.v.*), besides adding to her repertory *Mrs. Beverley*, *Donna Anna* ('Calaynos'), *Isabella* ('Fatal Marriage'), *Bianca* ('Fazio'), *Lady Randolph* ('Douglas'), *Ginevra* ('Legend of Florence'), *Beatrice* ('Much Ado'), *Eradne* ('The Bridal'), and the *Duchess* in 'The Duchess of Malfi.' To 1851 belongs her *Katherine* in 'The Taming of the Shrew.' In the same year Miss Glyn gave the first of those "readings" in Shakespeare which brought her so much popularity both in Great Britain and in America. Later in 1851 and early in 1852 she was "starred" at Drury Lane. In 1854 at the St. James's she was the original *Miss Stewart* in Reade and Taylor's 'The King's Rival' (*q.v.*). In 1855 she played at the Standard, in 1859 at Sadler's Wells, in 1867 at the Princess's, and in 1868 at the Standard again, making her chief successes as *Lady Macbeth* and *Cleopatra*. In 1870 she gave her first Shakespeare readings in America. From this date till her death she confined herself exclusively to platform appearances. In 1853 she had married E. S. Dallas, the literary critic, and in 1874 she divorced him. Edward Stirling

in his 'Old Drury Lane,' says of her: "Possessing a fine person, and a melodious voice, with the advantages of Charles Kemble's instruction, she could scarcely fail. Her *Cleopatra* won favour with critics and public alike. Antony might well lose the world for such a woman. Her performance of the *Duchess of Malfi* was much admired." See, also, Pascoe's 'Dramatic List' (1880), Phelps and Forbes-Robertson's 'Life of Samuel Phelps' (1886), and the *Manchester Courier* for March 23, 1868.

Gnatbrain, in DOUGLAS JERROLD'S 'Black-eyed Susan' (q.v.), is in love with *Dolly Mayflower*.

Gnome (The); or, Harlequin Underground. A pantomime by H. W. WITTEK, performed at the Haymarket Theatre in 1788.

Gnome Fly (The). (1) A piece produced at the Victoria Theatre, London, January, 1830, performed at New York in 1840, with Harvey Lane in the title part. (2) A pantomime by O. CONQUEST and H. SPYR, Grecian Theatre, London, December 24, 1869.

Gnome King (The); or, The Giant Mountains. A "dramatic legend" performed at Covent Garden in October, 1819, with Terry in the title part (*Umbriel*), Miss Maria Tre as the *Princess Stella* (whom *Umbriel* steals), and other parts by W. FARRER, DURAND, Mrs. Gibbs, etc. (3) 'The Gnome King, or, The Fairy of the Silver Mine' an extravaganza by WILLIAM BROTTON (q.v.) first performed at the Queen's Theatre, London, on December 26, 1868.

Go-Bang. A "musical farcical comedy" in two acts, written by "ADRIAN ROSS," and composed by Osmond Carr, first performed at the Trafalgar Square Theatre, London, on March 10, 1864, with a cast including Miss Jessie Bond, Miss Letty Lind, H. Gratian, J. L. Shino, A. Playfair, and U. Groomsmith, jun.

"Go, happy heart, for thou shalt lie." First line of a song in FLETCHER'S 'Mad Lover' (q.v.).

"I attended in bar for whom I die,
Example of her cruelty."

Go to Putney. A farce by HARRY LEMON, first performed at the Adelphi Theatre, London, April 6, 1808.

Gobbet on the Green. A person who is supposed to speak the prologue to the Chester play on the sacrifice of Isaac by Abraham. He is called "Præco" at the head of the scene.

Gobbo, Lancelot. Son of old Gobbo, and servant to Shylock, in 'The Merchant of Venice' (q.v.).

Goblin Bat (The). A pantomime by F. BOWEN, Britannia Theatre, London, December 27, 1868.

Goblins (The). A tragedy in five acts, by Sir JOHN RUCKLING (q.v.), acted at Black Fryars, and printed in 1616. It

was revived at the Theatre Royal in 1667. Dryden, in a preface to 'The Tempest,' pointed out that *Benincella* is "an open imitation" of Shakespeare's *Miranda*, and that Ruckling's "spirits, though counterfeited, yet are copies from *Ariel*." "The Goblins are *Tamora* and his friends, who, having been defeated in a battle, retreat to the woods, turn thieves, and disguise themselves as Devils" (Grenet). "The course of the action is utterly bewitching, but opportunity is found for much pretty writing—especially in the love scenes of the innocent little *Leguella*—and for some smart touches of literary and sexual criticism" (A. W. Ward).

Gobo. The Bailie's clerk, in *Plausquette's* 'Cloches de Cornetille' (q.v.).

Gobrias. Lord Protector, and father of *Archibald*, in BEATMONT and FLETCHER'S 'King and No King' (q.v.).

God, bys Promises. "A Tragedy or Interlude," by Bishop BALE (q.v.), "manifesting the chief Promises of God unto Man in all Ages, from the Begynnyngs of the Worlde to the Deathe of Jesus Christe, a Mystery" printed in 1578. *Pater Coelestis* holds a dialogue in successive "acts" with Adam, Promis, Homo, Justus, Noah, Moses, Sanctus, Paulus, Propheta, Abraham, Fidelis, David, Rex, Pilus, and Joannes Baptista. "Each of the seven 'acts' concludes with an Antiphon sung by the particular interlocutor, and a prologue and epilogue are spoken by the author *Helenus* himself." The aim of the play is to exhort the hearer or reader.

"To rejoice in God for your justifications,
And shewe in Christ to hope for your salvation."

See Dodale's 'Old Plays.'

God of War (The). A drama in four acts, by CHARLES WHITMAN K., Theatre Royal, Wigan, April 18, 1868. Theatre Royal, Stratford, London, February 27, 1869.

God save the Queen. A drama in five acts, by H. PALGRAVE and F. CLOKE, first performed on April 24, 1866, at Prince's Theatre, Bristol—produced at Sanger's Theatre, London, on September 12, 1866.

God speed the Plough. A play acted at the Rose Theatre by the Earl of Sussex's company in 1563.

"Goddess excellently bright."
See 'QUEEN AND HUNTERS.'

Goddess of Truth (The). A comic opera, words by SPANISH at STANGE, music by Julian Edwards, originally produced at Baltimore, Md., February 7, 1866, with Miss Follen Russell in the title part, first performed in New York at Abbey's Theatre, February 26, 1866.

Goddwyn. A tragedy "by Thomas Rowley" written by THOMAS CHATTEYTON, and printed in 1778.

Godefroi and Yolande. A play in one act, by LAWRENCE IRVING, first performed at Chicago in 1866, with Miss Ellen

Terry as *Yolande*, F. Cooper as *Godfrey*, Ben Webster as *Sir Nigel*, and other parts by Miss Mary Burke, Miss John Arthur, Miss May Whitty, Miss Allen Craig, M. Valentine and F. Tyers, Abbey Theatre, New York, May 4, 1900.

Godfrey, George William. Dramatic writer, born 1844, died April, 1897, author of the following plays—*Queen Mab* (1874), *The Queen's Shilling*, an adaptation (1877), *Carrie*, an adaptation (1881), *The Parvenu* (1883), *The Millionaire*, an adaptation (1885), *My Milliner's Bill* (1888), *The Opal Ring*, an adaptation (1888), *The Man that Hestates*, an adaptation (1888), *The Woman Hater* (afterwards *The Minstrel*) (1890), and *Vanity Fair* (1890), all of which see.

Godfrey, Thomas. Miscellaneous writer, born Philadelphia, 1736, died 1800, author of *The Prince of Parthia*, printed in 1765, and said to have been the first play written in America. See the method prefixed to his poems (1767), the *Biographic Dramatic*, and Appleton's *American Biography*.

Godfrey of Bulloigne. An interlude, entered on the stationers' book in June, 1501, a "second part" was performed at the Swan Theatre in the following month.

Godiva, or, Ye Ladye of Coventry and Ye Knyght Paynre. A "burlesque historic fancy" in one act by the authors of *The Princess in the Tower*, first performed at the Strand Theatre, London, July 7, 1851, with Miss Marshall as *Godiva*, Mrs. C. Newman as *Aditha*, Miss R. Rumer as *Ignatia*, Miss Marshall as *Dorinda*, Norriss as *Leoric*, W. Atwood as *Godwin*, J. Harve as *Our Own Reporter*, Rogers as *Hubert*, R. Rumer as *Ye Mayor of Coventry*, Marshall as *Grandfather*, and Craven as *Spangell*. See GIDDY (*Godiva*), *Lady Godiva*, and *LITTLE LADY GODIVA*.

Godmond, Christopher. Dramatic writer; author of two historical plays—*The Battle of Crecy* (printed in 1630), and *Vincennes, Prince of Mantua, or The Death of Crickton* (printed in 1640).

Godolphin, the Lion of the North. A play in five acts, by H. THOMAS, performed, with music by Horn, at Drury Lane in 1612.

Godpapa. A farcical comedy in three acts, by F. C. PHILLIPS and CHARLES BRONFELD, first performed at the Comedy Theatre, London, October 22, 1891, with a cast including C. H. Hawtrey, C. Brookfield, W. F. Hawtrey, W. Wynn, Miss Annie Irish, Miss V. Featherston, and Miss Lottie Venne.

"**Gods (The) and god-like kings can do no wrong.**" See GIBBER'S *CONQUEST*.

Godwin, Edward William, architect (born 1843, died 1885), devoted much time in his later years to the designing of scenery and costumes for the stage. In this con-

nection he published in 1881 *A Few Notes on the Architecture and Costume of the Period of the Play of "Clandian"*. He also adapted more than one play, e.g. Tomey's *Barbet* (q.v.), for open air representation, and in 1885 published *Fletcher's "Faithful Shepherdess"* as arranged by him for that purpose.

Godwin, William. Miscellaneous writer, born 1750, died 1826; author of two plays—*Antonio*, a tragedy in verse (Drury Lane, 1800), and *Faulstich*, a tragedy in prose (Drury Lane 1807). Hazlitt said of him: "His poetry is wholly adverse to the stage. His invention is not dramatic. He takes a character or a passion, and works it out to the utmost possible extravagance and palliates or urges it on by every resource of the understating, but in doing this he may be said to be only spinning a subtle theory, to be maintaining a wild paradox." Godwin's prose fiction, *Things as they are*, or *The Adventures of Caleb Williams*, was adapted to the stage by Colman, Jan., as *The Iron Chest* (q.v.). See *Keats* Paul's *William Godwin* (1876).

Goethe. See ROMNEY PATER, *GOETHE OF BERLINCHINGEN*, *MOORE'S FAULT*.

Goets of Berlichingen with the Iron Hand. A tragedy translated by William BROT from the German of Goethe, and printed in 1700. Another translation, made by ROSE D'ARVILLE, and entitled *Goets of Berlichingen*, was published in the same year.

Goffe, Thomas. Divine and dramatic writer, born 1591, died 1609, author of *The Raging Turk, or Bajazet the Second* (printed 1631), *The Courageous Turk, or Amurath the First* (printed 1637), *The Tragedy of Urbes* (printed 1633), and *The Caroline Shepherdess* (printed 1636). The first three of these (which had been acted before 1616 by the students of Christ Church, Oxford) were published together in 1608 under the title of *Three Excellent Tragedies*. See the *Athenian Oratorians*, Langhorne's *Dramatic Poets*, and the *Biographic Dramatic*.

Gog. A smutted in Pocock's *Alfred the Great* (q.v.). In one of the scenes his spouse of his wife as "Mrs. Gog"—a "modern expression," "very improper," says Gosses, "in each a place as this."

Goggles. A play adapted by C. A. BYRNE from *Les Petits Oiseaux*, and produced in U.S.A. in 1890. See *PAIR OF SPECTACLES*.

Going It. A farcical comedy in three acts by J. MADDOCK MORTON (q.v.), first performed at the Regency Theatre, Glasgow, November, 12, 1885, produced at Tudor's Theatre, London, December 7, 1885.

Going the Pace. A romantic drama in four acts, by ARTHUR SMITH and BEN LAROCK, Pavilion Theatre, London, October 24, 1890.

Going to Chobham; or, The Petticoat Captains. A farce in one act, by C. H. HAZLEWOOD, performed at the City of London and Grecian Theatres.

Going to the Bad. A comedy by TOM TAYLOR first performed at Olympic Theatre, London, June 1, 1888, with F. Robson as *Peter Pottle* and other parts by G. Vining, F. Vining, A. H. H. Cooke, Gaston Murray, H. Wigan, Miss Herbert, and Miss Wyndham. Produced in New York in the following November.

Going to the Derby. A farce by J. MARRIMON MORTON (q.v.), first performed at the Adelphi Theatre, London, in May, 1848, with Wright and Mrs. Woodgar as *Mr. and Mrs. Tuppitt*, F. Bedford and Mrs. F. Matthews as *Mr. and Mrs. Church*.

Going to the Dogs. A farce by W. BRIDGEMAN (q.v.) and A. HALLIDAY (q.v.), first performed at Drury Lane Theatre in March, 1865.

Gold. A drama in five acts, by CHARLES HEADLE (q.v.), first performed at Drury Lane on January 11, 1861, with E. L. Davenport as *George Sandford*, Moorhouse as *William Sandford*, H. Lee as *Meadows*, Edward Pritchard as *Isaac Levi*, Henry Wallace as *Tom Robinson*, Charles Selby as *Cromley*, Miss Fanny Vining as *Suzanne Martin*. It was on the basis of 'Gold' that Headle wrote his novel, 'It's Never too Late to Mend', on which, again, he founded his well-known drama, similarly entitled (q.v.).

Gold Beater (The). A play by JOHN BRIDGEMAN (q.v.).

Gold Bug (The). A musical farce, words by G. L. McBRIDE (q.v.) and music by Victor Herbert, Casino Theatre, New York, September, 1895.

Gold Craze (The). A play in four acts, by BRANDEN THOMAS (q.v.), first performed at the Princess Theatre, London, November, 30, 1890, with a cast including W. Herbert, J. H. Barnes, R. Pateman, J. Benvenuto, Sam Matthews, Miss Amy Rowell, Miss A. Dalroch, and Miss Fanny Brough.

Gold Diggers (The). A comic opera in three acts, written and composed by WALTER WADHAM PETRIE, Duchess Theatre, Balham, London, June 9, 1902.

Gold Dust. (1) A drama by J. RYMER, Montague Hall, Worthing, July 23, 1876. (2) A drama in five acts, by G. H. LANE, Winter Gardens, Blackpool, April 20, 1887.

Gold is Nothing Happiness is All. A drama by JOHN LEECH, Amphitheatre, Leeds, October 5, 1893, East London Theatre, November 20, 1898.

Gold Mine (The); or, The Miller of Oronoble. A drama in two acts, by EDWARD STIRLING, performed at Drury Lane Theatre in 1854. — 'A Gold Mine' a comedy in three acts, by BRANDEN THOMAS (q.v.) and G. H. JAMES (q.v.), first

performed at Memphis, U.S.A., in April, 1887, with J. T. Raymond in the principal part, that of *Silas K. Woodcutt*, an eccentric American speculator whose gold-mine gives the title to the drama. The play was produced at the Gaiety Theatre, London, on July 21, 1890, with Nat Goodwin as *Silas*, and other parts by W. Farren, C. Glenney, H. Everfield, Miss Carlotta Lesclercq, Miss Jennie McNulty, Miss Kate Forsyth, etc.

Gold Seekers (The); or, The Dying Gift. A play produced at the Victoria Theatre, London, in December, 1888, with David Hicks and Mrs. J. Barry in the cast. — 'The Gold Slave' a drama in five acts, by T. G. BARCLAY, Theatre Royal, London, July 8, 1890.

Goldberg, Max (nom-de-guerre). Dramatic writer, author of 'Kemilworth' (1870), 'Secrets of the Harem' (1888 revised in 1891), 'Soldiers of the Queen, or, Briton and Boer' (1898), 'The Three Musketeers' (1898), 'The Man in the Iron Mask' (1898), 'The Bank of England' (1900), 'Soll Cowynne' (1900), 'The Rich and Poor of London' (1900), 'The Hand of Justice' (1901), 'Divorce' (1902), 'Jane Shore', 'Westward Ho!' etc., joint author, with G. Comer, of 'The Tiger's Grip' (1898).

Golden, Richard. American actor and vocalist, born 1853, left the 'variety' for the 'regular' stage in 1872. In 1876 he appeared at Boston in 'Evangeline' (q.v.), in which he afterwards played the *Idemmen* and *Le Blanc*. In 1880 he figured for the first time in operatic pieces. He was the first representative in America of *Barcolina* in 'Madame Favart', *Gobbi* in 'Les Cloches de Corneville', *Rocco* in 'Mascotte', the *Prinze della Fata* in 'La Fille du Tambour Major'. Among his other parts were *Flowerston* in 'The Bohemian Girl', *Dick Dundergo* in 'H.M.S. Pinafore', the *Major General* in 'The Pirates of Penzance', *Bunthorne* in 'Patience', *Auba* in 'The Mikado', *Cyprien* in 'Olivette', *Just* in 'Manteaux Noirs', *Captain Flapper* in 'Little Taylor' and the *Prinze* in 'Estrella'. He seldom appeared in the English provinces in 1873, and just ten years later paid another professional visit to England, figuring in London at the Avenue Theatre as the 'dude' in 'A Dream'.

Golden Age (The), or, The Lives of Jupiter and Saturn, with the Defining of the Heavens Ode. A play by THOMAS HEYWOOD (q.v.), acted at the Red Bull, and first printed in 1611. It was the first of a 'singular series of plays' [including 'The Silver Age', 'The Brazen Age', and 'The Iron Age', all of which see] which covers much the same ground as Gaston's immortal and delightful chronicle of the 'Histories of 1777' — 'a design which aims at making popular and familiar to the citizens of Elizabethan London the whole cycle of heroic legend from the reign of Saturn to the death of Helen' (Swinnburne). It is 'a delightful example of dramatic poetry in its simplest and most primary stage' (Swinnburne). It

was edited by J. P. Collier in 1881.—"The Golden Age Restored" a masque by HENRY JONSON (q.v.), performed at Court in 1616, and printed in 1618. "This piece," says A. W. Ward, "has a real poetic afflatus. . . . The poet introduces Chaucer, Gower, Lydgate, and Spenser as representatives of the Golden Age, with which they are to return with their 'bet or names and larger light.'"—"The Golden Age, or, Pierrot's Sacrifice," a musical romance, libretto by HENRY BYATT, music by Florian Pascal, Savoy Theatre, London, July 5, 1897.

Golden Apple (The). A mythological opera by F. SILVERTER, Public Hall, Glaston, April 11, 1891.

Golden Ass (The). A play by HENRY CHITTLK, THOMAS DEXTER, and JOHN DAY, performed in 1800.

Golden Axe (The). A pantomime by G. L. FOX, performed in New York in 1881.

Golden Hair (The). A comedy in three acts, by H. C. LUNN, Kibbura Town Hall, April 6, 1891.

Golden Band (The). A drama in four acts, by HENRY HERMAN (q.v.) and BEN FREEMAN WILLS (q.v.), first performed at the Olympic Theatre, London, June 14, 1887, with a cast including J. G. Graham, Brandon Thomas, J. P. Barnett, G. Casalegry, George Barrett, P. Cunningham, F. M. Wood, Miss Eugenie Edwards, Miss Agnes Hewitt, Miss Maud Milton, and Miss Kate Kearney, performed in the same year in the English provinces. The "golden band" is the wedding ring which Captain Frank Weatherby has placed on the finger of Ellen Grandison.

Golden Bough (The). A comic opera, adapted by DAVID MCCRY from the Countess D'Aulnois' "Rameau d'Or," and performed by amateurs, with music by Janet Palmer, at Broughton Ferry, Scotland, January 27, 1897. See GOLDEN BRANCH.

Golden Branch (The). An extravaganza by J. R. PLANCHÉ, founded on "Le Rameau d'Or" of the Countess D'Aulnois, and produced at the Lyceum Theatre, London, at Christmas, 1847, with a cast including Mme Vestris, Miss Fitzwilliam, Miss Polly Marshall, Miss Louisa Howard, Mrs. Macnamara, Harley, and H. Holt. See GOLDEN BOUGH.

Golden Butterfly (The). See *ESOP AND DAWN OF LOVE*.

Golden Calf (The). A comedy in three acts, by DOUGLAS JENNOLD, first performed at the Strand Theatre, London, June 30, 1882, with Keesley as *Rags*, Bolly as *Megnet*, Mrs. Macnamara as *Mrs. Heartsease*, and other parts by W. L. Rede, Mrs. Waylett, etc., performed in the same year at New York, with Richings as *Lord Taree* and Mrs. Wallack as *Clara*.—"The Golden Calf, or, Dollars and Dimes," a drama in prologue and three acts, by O. H. COVETRY, Standard Theatre, London, June 18, 1883.

Golden Chance (The). A drama by ST. AUBIN MILLER, Theatre Royal, Gateshead, November 22, 1881, Standard Theatre, London, August 1, 1892.

Golden Cross (The). An opera in two acts, music by Ignaz Brüll, libretto by Herr Mosenthal. First performed, with English words by J. F. JACKSON, at the Adelphi Theatre, London, on March 2, 1878, with Joseph Maas as *H. Sessels*, Aynsley Cook, Miss Julia Gayford, and Miss Josephine Yorke in the cast.

Golden Daggers (The). A romantic drama in three acts, founded by CHARLES FRUTTER and EDMUND YATTA upon "Les Contes d'Or" of Paul Féval, and produced at the Prince's Theatre, London, on April 11, 1882, with Pechter as *George Lott*, and other parts by G. Jordan, Basil Potter, J. G. Shore, H. Widdicombe, Miss Elsworth, and Miss Carlotta Leclercq.

Golden Dream (The). A play by JOHN BROCKMAN (q.v.).

Golden Dustman (The). An adaptation by H. B. FARRIE of Dickens's "Our Mutual Friend," first performed at Sadler's Wells, London, on June 18, 1888, with T. Swinbourne as *John Harmon*, W. McIntyre as *Romeo Loderhood*, C. Warner as *Bradley Headstone*, G. Belmore as *Silas Wegg*, W. Holland as *Radfoot*, F. Barby as *Kyrene Woodburn*, Harriet as *Becky*, Miss Fanny Twynne as *Bella Wilfer*, Miss Ada Harland as *Lavinia Wilfer*, Mrs. Poynter as *Mrs. Wilfer*, and Miss Ada Dyer as *Lizzie Hexham*.

Golden Farmer (The). (1) A pantomime by J. C. CARR, printed in 1802. (2) A melodrama in two acts, by BENJAMIN WEBSTER, first performed at the Coburg Theatre, London, December 28, 1802, with C. Ham in the title-character—that of "a celebrated highwayman, who, under the guise of a corn chandler, whilst exhibiting his pockets of barley and oats, made himself acquainted with the contents of the pockets of farmers and corn dealers by day, of which he deprived them by night"—other parts being undertaken by Diddia Pitt, John Webster, H. Honner, and Miss Watson (the "farmer's wife"). The play was revived at the Queen's, Sadler's Wells, and the Pavilion in 1883, and was first performed in America at New York in 1834. John Haffton made a great success in the States as *Jermy Trencher*. Miss Ada Baban has played the role of the farmer's wife (*Elizabeth*).

Golden Fetter (A). The title under which WALTER PHILLIPS's drama, "Fetters" (q.v.), was first performed in America in 1871.

Gold Fiend (The); or, The Demon Gemmer. A drama in three acts, by W. T. TOWNSEND (q.v.), first performed at the Queen's Theatre, London, May, 1850.

Golden Fleece (The). An extravaganza by J. R. PLANCHÉ (q.v.), based on the narrative of Apollonius Rhodius and on the "Medea" of Euripides, and performed at the Haymarket at Easter, 1848. "The

Modes of Mme Vestris and the Chorus of Charles Mathews were "says Planché, 'simply perfect.' James Bland and Miss P. Horton were also in the cast. The work was revived at the Lyceum Theatre in October, 1852, with Mme Vestris and C. J. Mathews in their original parts, and Miss Julia St. George as Jeanne, and at Fifth Avenue Theatre, New York, May 29, 1871, with C. J. Mathews as Chorus, Mrs. Mathews as *Médecin*, and W. Davidge as the two kings.

Golden Fruit A drama in four acts, by HENRY PART 7, first performed at the East London Theatre on July 14, 1873.

Golden Giant (The) A play produced at the Fifth Avenue Theatre, New York, March, 1888, with Miss Dorothy Dorr as *Ethel Gray*.

Golden Goose (The) A play produced in U.S.A., with R. Golden as *Giovanni*.

Golden Gulch (The) An American drama, performed at Dover in April, 1879.

Golden Harvest (The) A drama by G. BELLAMY, Queen's Theatre, Hull August 17, 1868. A Golden Harvest a drama in four acts, by F. JARMAN, New Theatre Royal, Liverpool, May 26, 1890.

Golden Hearts A comedy-drama in four acts, by GEORGE ROY, Athenaeum, Shepherd's Bush, September 22, 1892.

Golden Ladder (The) A play by WILSON BARRITT and G. R. NIX, first performed at the Globe Theatre, London, December 22, 1887, with W. Barrett as the *Jer. Frank Farrhill*, Miss Eastlake as *Lillian Grant*, and other parts by George Barrett, Austin Melford, H. Cooper Cliffe, T. W. Perry, and C. Fulton. S. Murray Carson, H. Duns, J. Welch, Mrs. Henry Leigh, Miss Alice Helmore, Miss Lillie Helmore, and Miss Phoebe Carlo, first acted in America at the New Park Theatre, New York, April 4, 1892.

"Golden lads and girls all must." — ("Cymbeline," act iv sc 2. See "FRANK NO MORE.")

Golden Lock (The) A romantic operatic drama in four acts, by FRANK E. WADZ, Assembly Rooms, Tenby, March 5, 1891.

Golden Pippin (The) A burlesque in three acts, by KANA O'HARA (q.v.), first performed at Covent Garden in February, 1773, and afterwards reduced to the dimensions of an afterpiece. See OLYMPIA IN AN UPROAR.

Golden Plough (The) See GRACE ROYAL.

Golden Plume (The) An extravaganza by C. E. HOWKILL, Alexandra Theatre, Walsall, May 16, 1893.

Golden Ring (The) A fairy spectacular opera, words by G. R. NIX, music by Frederic Clay, first performed at the Alhambra Theatre, London on December 3, 1884, with a cast including F. Galiani, F. Mervin, Aynsley took J. G. Taylor, Miss Constance Lowrey, Miss Marion Head, Miss Adelaide Newton, Miss Irene Verona, and Miss Nellie Turner.

Golden Serpent (The) A drama in four acts, by T. C. WAITER, Theatre Royal, Stratford, November 15, 1897.

Golden Silence (The) A play in four acts, by C. HADDOCK CHAMBERS (q.v.), first performed at the Garrick Theatre, London, September 22, 1903, with a cast including Arthur Bourchier, Frank Miles, Miss Jessie Hateman, Miss Violet Vaubrugh, etc.

"Golden slumbers kiss your eyes." First line of a lullaby in 'The Pleasant Comedy of Patient Grissell' (q.v.)—

Sleep, pretty one, thou dost not cry,
And I will sing a lullaby."

Golden Sorrow (A) A drama in three acts, by ALBERT F. DRINKWATER, Victoria Hall, Ealing, February 2, 1891, Globe Theatre, London, June 16, 1891.

Golden Web (The) A comic opera in three acts, libretto by B. C. MURPHY and F. CORDER, music by A. Coring Thomas, first performed at the Court Theatre, Liverpool, February 15, 1903, Lyric Theatre, London, March 11, 1903, with Miss Alice Eady as *Amabel*, and other parts by Miss Emmeline Orford, Madame Amadi, Farnoux Cook, Richard Temple, etc.

Golden Wedding (A) A comedietta in one act, by ERIC PHILLIPPS and CHARLES GROVES, Haymarket Theatre, London, November 20, 1898, with Cyril Maude, Sydney Valentine, and Miss Adela Messer.

Golden Widow (The) A comedy in three acts, by AUGUSTIN DALY, adapted from Sardou's 'Marquise,' and first performed at Daly's Theatre, New York in October, 1899, with a cast including Miss Rehan (*Triphena Macmillan*), Mrs. Gilbert, J. Lewis, J. Drew, and Sidney Herbert.

Goldenbird A character in STIRLING COYNE'S 'Woman of the World.'

Goldfinch, Charles, who figures in HOLCROFT'S 'Road to Ruin' (q.v.) reappears in the same author's 'Vindictive Man' (q.v.). "It was to the character of *Goldfinch*," as Hazlitt relates, "and to the method of its interpretation by Lewis the comedian that the popularity of 'The Road to Ruin' was mainly due." Nine persons out of ten who went to see the play went for the sake of seeing *Goldfinch*, though the best scenes are those in which he has no concern. He is not intrusted with a line of wit or even of sense: his language consists of a few cant phrases constantly repeated, but he is required to be incessantly animated, voluble, and busy."

Goldfinch, Lady A character in C. J. RIBTON TURNER'S 'Handsome Is that Handsome Does' (q.v.).

Goldfish (The) A play in three acts, translated by A. TRIPIER DE MATTON from the Dutch of W. O. Van Nottuyse (opera Comique Theatre, London, July 8, 1892).

Golding, Arthur (died 1870), the author of Ovid's 'Metamorphoses,' was the

translator also, from Theodore Bess, of 'The Tragedie of Abraham's Sacrifice,' published in 1577.

Goldsmith, Francis (died 1655), published a translation of Hugo Grotius' 'Sophompaneas.'

Goldsmith, Oliver. Poet, dramatist, and miscellaneous writer, born 1728, died 1774; author of 'The Good Natured Man' (q.v.), a comedy (Covent Garden, 1766), 'The Stoops to Conquer' (q.v.), a comedy (Covent Garden, March, 1773), and 'The Grumbler' (q.v.), an adaptation (Covent Garden, May, 1773). See the Memoir prefixed to the Miscellaneous Works in 1801, and the biographies by James Prior (1837), John Forster (1848), Cunningham (1855), William Black (1874), and Austin Dobson (1888), also Boswell's 'Johnson,' Davies' 'Life of Garrick,' Colman's 'Random Records,' Genest's 'English Stage,' Macaulay's 'Biographical Essays,' etc. The 'Works' were published in 1780, and again in 1801; and they were edited by J. W. Gibbs in 1884-6. The plays have been reproduced in many forms (Goldsmith has figured on the stage as the leading character of plays written by Augustus Thomas (q.v.), Frankfort Moore (1862), and H. P. Pieskley-Greenwood (1898). See OLIVER GOLDSMITH.

Goldstrow, Sally. A character in DICKENS' and COLLINS' 'Nu Thoroughfare' (q.v.).

Goldthumb, Felix. A character in DOUGLAS JERROLD'S 'Time works Wonders' (q.v.).

Goldwire. A gentleman in MASSINGER'S 'City Madam' (q.v.). His son is apprenticed to Sir John Frugal.

Golightly, Mr. The principal figure in MORTON'S 'Lend me Five Shillings' (q.v.).

Gollancz, Israel. Miscellaneous writer, has published annotated editions of Lamb's 'Specimens of the Dramatic Poets' (1894), of the plays of Shakespeare (the 'Temple' edition, 1894-6), of Marlowe's 'Dr. Faustus' (1897), and of Otway's 'Venice Preserved' (1899). He also contributed the introductory essay to 'Hamlet in Ireland, being the Icelandic Romantic Ambles Saga' (1898).

Gomersal, Alexander Edward. Actor and theatrical manager, born at Gomersal near Leeds in 1783, died October 1862, son of an officer in the army; began life as a bank clerk, but speedily drifted on to the stage, his first role being that of *Gondibert* in 'The Battle of Hexham' (q.v.). He was afterwards at Newcastle-on-Tyne under the management of the older Macready, opening there as *Diamond* in 'Jane Shore' (q.v.). Among his other parts were *Romeo*, *Jaffier*, *Leicester* in 'The Gamester,' *Wiford* in 'The Iron Chest,' etc. But the assumption by which he was best known was that of *Napoleon I.* in 'The Battle of Waterloo' (q.v.), for which, it is said, he was selected on account of his personal resemblance to

the original. In this character he appeared not only at Astley's but at all the leading provincial playhouses. He was for many years co-manager, with B. O. Conquest, of the Garrick Theatre, E. See the 'Era' for October 26, 1862.

Gomersal, Actor, was seen in 1852 at Edinburgh, to which city, after a successful sojourn at Manchester, he returned in 1850, being engaged to fill the place in the stock company vacated by J. L. Toole (q.v.). He played such parts as *Jaguer* in 'The Honey-moon' and *Dougal* in 'It is Roy.' J. C. Dibdin says he was "a fairly humorous comedian" ('The Edinburgh Stage').

Gomersall, Robert. Divine and miscellaneous writer, born 1602, died 1646 (?); author of 'The Tragedie of Lodovick Sforza, Duke of Milan,' published in 1623. See Langhaine's 'Dramatic Poets.'

Gomes, Don. The hero of G. H. LEWIS'S 'Noble Heart' (q.v.).

Gondibert, in Mrs. COWLEY'S 'Albina' (q.v.), conspires with *Editha* against the heroine (q.v.). There is also a *Gondibert* in COLMAN'S 'Battle of Hexham' (q.v.).

Gondibert and Bertha. A tragedy by W. THOMSON, based on Davenant's poem of 'Gondibert,' and printed in 1751.

Gondolier (The); or, A Night in Venice. An opera in two acts, in prose and verse, printed in 'The New British Theatre,' 1814.

Gondoliers (The); or, The King of Barataria. A comic opera in two acts, written by W. S. GILBERT (q.v.), composed by Arthur Sullivan, and first performed at the Savoy Theatre, London, December 7, 1880, with Courtice Pounds and Rutland Barrington in the title parts (Wren and Giuseppe Palmieri), F. Wyatt as the *Duke of Plaza Toro*, W. H. Denny as *Don Alhambra del Rulero*, W. Brownlow as *Lord Miss G.*, A. Umar as *Gianetta*, Miss Jessie Bond as *Tessa*, Miss Decima Moore as *Cautila*, and Miss R. Brandram as the *Duchess of Plaza-Toro*; revived at the Savoy, July 15, 1893, with a cast including W. Elton, W. Passmore, H. Lytton, R. Evett, Miss Fannie Owen, Miss Ruth Vincent, and Miss R. Brandram.

Gone Away. A comedy in three acts, by EDWARD RICHTON (q.v.) and DALTON STONE, Comedy Theatre, Manchester, August 9, 1886.

Gong Jack. The factotum of *Master Grindwell* in HICKSTONE'S 'Green Bushes' (q.v.). See "I WILL BE YOU, MY BOY."

Gonzalvo de Peralta, Don. The "young gentleman" with whom DRYDEN'S "Rival Ladies" (q.v.) are in love.

Gonzaga. A knight of Malta, and general to the Duchess of Sienna, in MASSINGER'S 'Maid of Honour'—*Leonarda Gonzaga* is a character in S. KNOWLES' 'The Wife' (q.v.).

Consequences. *The Prince in 'The Duke's Motto' (q.v.).*

Conquies. (1) Favourite of *Manon in COMPTON'S 'Morning Bride' (q.v.).* (2) The scheming prime minister in *Ross' 'Loyal Love' (q.v.).*

Conscience. A drama in five acts, in prose and verse, printed in *'The New British Theatre,' 1814.*

Good as Gold. (1) A drama in three acts, by C. M. HALLWOOD, Britannia Theatre, London, September 12, 1880. (2) A comediopsis by C. F. COMPTON taken from the French, and produced at the Lyceum Theatre, London, on December 18, 1880. (3) A comediopsis in one act, by MATTHEW MOSS, Imperial Theatre, London, August 12, 1888.

Good-Bye. (1) A play by JOHN BRIDGMAN (q.v.). (2) A play in one act, by HENRIETTA HICKS, Court Theatre, London, November 20, 1888. (3) A play in one act, by HENRY T. JOHNSON, Strand Theatre, London, May 21, 1893.

Good Fight (The). A military drama of the Revolution, by NEWTON COTTWOLD and W. C. MATTIE, Opera House, Pittsburgh, U.S.A., April, 1871.

Good for Evil, or, A Wife's Trial. A "domestic lesson" in two acts, adapted from the French of Emile Augier, and published by T. H. Lacy. See *REMARKS*, TUE, and *HOMER THURMA*.

Good for Nothing. A comic drama in one act, by J. B. BUCKSTONE (q.v.), founded on 'La Gamine' of Deslandes (Paris Variétés, 1880, with Mlle Virginia Durlay as the heroine), and first performed at the Haymarket Theatre, London, on February 6, 1881, with Mrs. Fildes as Nan, J. B. Buckstone as Tom Dobbles, H. Howe as Harry Collier, and Farnelle as Charlie. First performed in America at New York in 1882, with Chippendale as Tom Dobbles, revived at the Adelphi, London, in December, 1888, with J. L. Toole as Tom, and Miss Woolgar as Nan; at the Globe in November 1888, with Miss Clara Thorne as Nan; at the Gaiety in July, 1888, and November 1871, at the Olympic in 1877, with Miss Gerard as Nan; at the Prince of Wales's in June, 1879, with Mrs. Bancroft as Nan; at the Gaiety in July, 1880, at the Haymarket in June 1881 with Mrs. Bancroft as before, J. B. Bancroft as Harry Collier, A. Cecil as Tom Dobbles and H. B. Cunney as Charlie at the Haymarket in May, 1888, with Mrs. Bancroft as before, A. Cecil as Tom, H. Ashley as Harry, G. Olden as Simpson, at the Olympic in January 1888, with Miss H. Leyton as Nan; at the Gaiety in April, 1891, with Miss K. Farren as Nan, at the Court in December, 1891, with Miss Rene Norreys as Nan, B. Thomas as Tom, and Wenden Greenhill as Simpson.

Good Fortune. A comedy adapted by C. F. COMPTON from the Roman *'An Jonne Homo Paupre'* of Petrus Paulus, and first performed at the St. James's Theatre, London, on December 4, 1888, with W. H. Kendal, J. Clayton, T. N. Wooman, W. Macintosh, W. H. Denny, Mrs. Kendal, Mrs. Gaston Murray Miss Linda Dista, and Mrs. Stephens in the chief parts.

Good Gracious! A comediopsis by JAMES HAWTREY (q.v.), first performed at the Court Theatre, London, January 21, 1888.

Good Hope (The). A play in four acts, by HENRY HENRIKSSON (q.v.), translated by CHRISTOPHER ST. JOHN from the original Dutch, and first performed at the Imperial Theatre, London, April 10, 1880, with Miss E. Filippi as *Enrico's* E. Lyall Webb and H. D'Amville Barker as *Geert and Baroud*, his sons; Miss M. Hainan as *Jo, Geert's* sweetheart, and other parts by Miss L. Heathcote, Miss Harry Palmer, Miss Irene Hoole, Miss Kath Craig, etc.

Good Husbands make Good Wives. A farical comedy in two acts, by J. B. BUCKSTONE, first performed at the Haymarket Theatre, London, in August, 1881, with the author and Mrs. Hamby as *Mr and Mrs. Faithful*, and Vining and Miss Taylor as *Mr and Mrs. Gadfly*.

Good Little Wife (A). A comedy in one act, translated and adapted from De Mowet's *'Un Caprice,'* and published by T. H. Lacy.

Good Luck. (1) A musical comedy in three acts, adapted by J. P. RUSSELL from 'La Cigale' of Mathur and Halsey, and first performed at the Strand Theatre, London, April 13, 1888. (2) A drama by G. SILVERSTONE, Horwich, February 10, 1888.

Good Mother (The). A comedy translated from Mmes de Oault's 'Theatre of Education,' and printed in 1781.

Good Mr. Best. A musical farce in three acts, by J. J. McNEILL, City Theatre, Brockton, Mass., April 17, 1887; Garrick Theatre, New York, August 26, 1887.

Good News. A drama in three acts, by HENRY J. HYNAN (q.v.), first performed at the Gaiety Theatre, London, on August 21, 1872, with J. L. Toole as Tom Larkin, Miss Fanny Brough as *Lilian*, Miss Anne Tremaine as *Madeline*, Miss F. Farren as *Sat. Slatery*, H. B. Toynale as *Captain Angley*, and other parts by J. Maclean, J. O. Taylor, N. Swater, etc. Tom is a grocer's shopman, who for a time thinks himself heir to a fortune, and neglects his sweetheart *Lilian*, an actress, for *Madeline*, daughter of a baronet. But it turns out that he is not the heir and he is glad to return to *Lilian*. *Sat* is a maid-of-all-work.

Good Night and Pleasant Dreams. See *TO KILL*.

Good Night, Signor Pantaloon. A musical farce in one act, adapted from a

French musical version of 'Twice Killed' (*q.v.*) (Opéra Comique, Paris, February 19, 1851), and first performed at the Adelphi Theatre, London, May 29, 1851, with G. Honey as *Signor Pantaloon*, Miss Woolgar as *Lelio* (his son), Miss K. Fitzwilliam as *Columbine*, and P. Bedford as *Dr. Tititofolo*. See *BON SOIR*.

Good Night's Rest (A); or, **Two in the Morning!** A farce in one act, by Mrs. CHARLES GORE, first performed at the Strand Theatre, July, 1839.

Good Old Times (The). A drama in four acts, by HALL CAINE and WILSON BARRETT, first performed at the Princess's Theatre, London, February 12, 1889, with W. Barrett as *John Langley, J.P.*, Miss Eastlake as *Mary Langley*, Lewis Waller as *Crosby Grainger*, S. Murray Carson as *Parson Langley*, Austin Melford as *Amos Barton*, George Barrett as *Coldbath Joe*, R. Pateman as *Spot*, H. Cooper-Cliffe as *Rev. W. Moore*, J. A. Welch as the *Oysterman*, Miss Webster as *Lucy*, Miss L. Belmore as *Biddy*, etc.

Good Queen Bess. A burlesque by C. J. COLLINS, produced at the Strand Theatre, London, March, 1856, with James Rogers in the title-part.—'Good Old Queen Bess': a burlesque in one act, words by WALPOLE LEWIN, music by William Robins, Vaudeville Theatre, London, June 3, 1891.—'Good Queen Bess': an opera-burlesque in two acts, libretto by LEO and HARRY TREVOR, music by Burnham Horner and Harry Trevor; Theatre Royal, Richmond, May 1, 1895.

Good Run for It (A). A farce in one act, by T. V. BRIDGMAN (*q.v.*), Sadler's Wells Theatre, February, 1854.

Good Time (A). See *GAY CITY, THE*.

Good Woman in the Wood (The). An extravaganza founded by J. R. PLANCHÉ (*q.v.*) on Mlle. de la Force's 'La Bonne Femme,' and produced at the Lyceum Theatre, London, in December, 1852, with Mme. Vestris in the title-part, and other rôles by Miss St. George, Miss Wyndham, Frank Matthews, etc.

Goodall. Father to *Valentine* in FIELDING's 'Intriguing Chambermaid' (*q.v.*).

Goodall, Annie. Actress, born 1847, died March, 1877; made her professional debut at the Surrey Theatre, London, December 26, 1865, as *Margery Daw* in 'Harlequin and King Chess'.—BELLA GOODALL, actress, born 1852, died February, 1884; made her first appearance at the Prince of Wales's Theatre, London, April 15, 1865, as *Coralie* in 'A Winning Hazard' (*q.v.*).

Goodall, Mrs. Charlotte. Actress; daughter of one Stanton, an itinerant actor-manager; appeared at Bath in 1784 as *Rosalind*, and acted for some time both in that city and in Bristol, where she married a merchant captain named Goodall, from whom she was divorced in 1813. Her London debut was made in 1788, once more as *Rosalind*, and at Drury Lane, at which

theatre she was afterwards seen as *Flora* in 'She Would and She Would Not,' *Charlotte Rusport* in 'The West Indian,' *Clarinda* in 'The Double Gallant,' *Jacintha* in 'The Suspicious Husband,' *Mrs. Sullen* in 'The Beaux' Stratagem,' *Angelica* in 'Love for Love,' *Millamant* in 'The Way of the World,' *Viola* in 'Twelfth Night,' *Clarissa* in 'The Confederacy,' etc. In 1789 she figured at the Haymarket as *Sir Harry Wildair* in 'The Constant Couple.' She was at the King's Theatre in 1791-2, and at Drury Lane again in 1794. She acted at the Haymarket as late as 1803. Among her original parts were *Marcella* in 'The Pannel' (1788) and *Adeline* in 'The Battle of Hexham' (1789). A contemporary satirist (1798) describes her as having "a pretty lifeless face" ('The Druriad'). See Genest's 'English Stage' and 'Dictionary of National Biography.'

Goodfellow, Robin. See *PUCK*.

Good-looking Fellow (The); or, **The Roman Nose**. A farce in one act, by GEORGE ALMAR, performed at Sadler's Wells Theatre, April, 1834.

Goodman, Cardell. Actor, died 1699; son of a clergyman; entered St. John's College, Cambridge, and took his degree of B.A. in 1670. Having been expelled from the University, he became page of the back staircase to Charles I., from which place, after five years' service, he was dismissed. Next, after having run through a small fortune which he had inherited, he joined the King's Company of Players at Drury Lane, where he was first seen, apparently, as *Polysperchon* in 'The Rival Queens' (1677), afterwards (as Downes records) appearing as *Alexas* in 'All for Love,' *Pharnaces* in 'Mithridates,' and *Valentinian* in the play so named (as adapted by Rochester, 1685). *Alexander the Great* and *Julius Cæsar* are said to have been his best parts. Convicted of having engaged in a highway robbery, he was pardoned by James II. In 1688 he left the stage, and got his living as a gamester. Latterly he was known and prosperous as the favourite of the Duchess of Cleveland. In 1696 he was concerned in a plot against the life of William III., but escaped to France, where he died. "By his enemies," we read, he was styled "Scum" Goodman, and under that name he forms one of the *personæ* in Tom Taylor's 'Lady Clancarty' (*q.v.*). See Bellchamber's edition of Colley Cibber's 'Apology' (1822), Doran's 'His Majesty's Servants,' etc.

Goodman. A character in MILNER'S 'Barmecide' (*q.v.*).

Goodman's Fields. See *LONDON THEATRES*.

Good-natured Man (The). A comedy in five acts, by OLIVER GOLDSMITH (*q.v.*), first performed at Covent Garden on January 29, 1768, with Powell in the title-part (*Honeywood*), Shuter as *Croaker*, Woodward as *Lofty*, Bensley as *Leontine* (*Croaker's* son), Clarke as *Sir William Honeywood*,

Dunstall as *Jarvis* (*Honeywood's* servant), R. Smith as a bailiff, Quick as a post-boy, Mrs. Bulkeley as *Miss Richland*, Mrs. Mattocks as *Olivia*, Mrs. Pitt as *Mrs. Croaker*, and Mrs. Green as *Garnet* (*Olivia's* maid). "*Honeywood* is good-natured to excess. His generosity to unworthy persons reduces him to pecuniary distress. . . . *Sir William Honeywood*, on his return from Italy, keeps himself a concealed spectator of his nephew's actions. He buys up a debt of *Honeywood's* and arrests him for it. *Miss Richland* rescues him from the arrest, but enjoins her agent to observe the strictest silence. . . . *Honeywood* is in love with her, but had never owned more than a great friendship for her. . . . At the conclusion, *Honeywood* becomes sensible of his folly; his uncle is reconciled to him; *Miss Richland* gives him her hand" (Genest). The sub-plot has to do with the loves of *Leontine* and *Olivia*. Goldsmith began the play in 1766, and completed it in the following year. It was offered first to Garrick, but accepted in the end by Colman. Johnson wrote a prologue for it, but this, says Austin Dobson, "turned out to be dispiriting. Powell was, as the hero, cold and unsympathetic. On the other hand, Shuter proved inimitable in the part of *Croaker*, while Woodward was almost equally good as the charlatan *Lofty*. The success of the piece, however, was only qualified, and one scene of 'low' humour, in which some bailiffs were introduced, gave so much offence that it was withdrawn after the first representation." The comedy was performed for ten consecutive nights, and Goldsmith made about £400 out of the three "author's nights," with a further £100 out of the publication of the play (to which the suppressed scene was restored). "When I undertook to write a comedy," said Goldsmith in his preface, "I confess I was strongly prepossessed in favour of the poets of the last age, and strove to imitate them." 'The Good-natured Man' was revived at the Haymarket on August 26, 1783, with Edwin as *Croaker*, Palmer as *Lofty*, Bannister, jun., as *Leontine*, and Mrs. Inchbald as *Olivia*; at Covent Garden on April 20, 1789, with Farren as *Honeywood*, Macready as *Leontine*, and Miss Brunton as *Miss Richland*; at the same theatre, April 22, 1800, with Pope as *Honeywood* and Munden as *Croaker* [in three acts]; at the Haymarket in 1804, with C. Mathews as *Croaker*, R. Palmer as *Lofty*, and Bartley as *Honeywood*; at Covent Garden in 1826, with Farren as *Croaker*, Warde as *Honeywood*, Jones as *Lofty*, Cooper as *Leontine*, Bartley as *Sir William*, Mrs. Chatterley as *Miss Richland*, and Mrs. Glover as *Mrs. Croaker*; at the Fifth Avenue Theatre, New York, on May 24, 1870, with W. Davidge as *Croaker*, J. Lewis as *Lofty*, D. H. Harkins as *Sir William*, G. Clarke as *Honeywood*, Miss F. Davenport as *Miss Richland*, and Mrs. Gilbert as *Mrs. Croaker* [D. H. Harkins spoke the prologue by Dr. Johnson, and a new epilogue by William Winter was spoken by the company. "One character, the immodest landlady, was omitted. The capital scene with the bailiffs

was restored. The incidents of act iv. were transposed so as to make *Croaker's* discovery of the letter, and characteristic misconstruction of its meaning, the climax"]; at the Gaiety Theatre, London, on February 2, 1881 (*matinée*), with Miss Litton as *Miss Richland*, Miss H. Cresswell as *Olivia*, J. H. Barnes as *Honeywood*, Lionel Brough as *Croaker*, F. Everill as *Lofty*, Clifford Cooper as *Sir William*, J. Y. Stephens as *Leontine*, J. Vollaire as *Jarvis*, E. F. Edgar as *Twitch*, Mrs. H. Leigh as *Mrs. Croaker*, and Miss M. Harris as *Garnet*; at the Vaudeville on the afternoon of November 16, 1886 [by the Dramatic Students], with Eric Lewis as *Honeywood*, W. Lugg as *Croaker*, Mark Ambient as *Lofty*, G. R. Foss as *Sir William*, Duncan Young as *Leontine*, H. H. Morell as *Twitch*, C. Dodsworth as *Flanigan*, Fuller Mellish as the post-boy, Bernard Gould as a servant, Miss Norreys as *Miss Richland*, Miss Neva Bond as *Olivia*, Miss M. Ayrton as *Mrs. Croaker*, etc. The comedy was played in the English provinces in 1882-3, with Edward Compton as *Croaker*.

Goodwill. Father of *Lucy* in FIELDING'S 'Virgin Unmasked' (q.v.).

Goodwin, J. Cheever. American dramatic writer; author of 'Aladdin, Jun.', 'The Bellman,' 'Blue Beard,' 'A Daughter of the Revolution,' 'The Devil's Deputy,' 'Don Quixote, Jun.,' 'Dr. Syntax,' 'Evangeline,' 'Fleur-de-Lis,' 'Jacquette,' 'The Lion Tamer,' 'The Little Trooper,' 'Lost, Stolen, or Strayed' (afterwards 'A Day in Paris'), 'The Merry Monarch,' 'The Monks of Malabar,' 'Panjandrum,' 'The Pretty Perfumer,' 'A Quiet Evening,' '34-21,' and 'The Violin-Maker of Cremona'; author, also, of "books" of 'Giroflé-Giroflá,' 'The Little Duke,' and 'The Princess of Trebizonde'; part-author (with J. Braham) of 'Pippins' and 'William Tell,' (with E. E. Rice) of 'The Corsair,' (with C. A. Byrne) of 'Papa Gou-Gou' (afterwards 'A Normandy Wedding') (1897-8), (with L. Harrison) of 'Who killed Cock Robin?' (1899), etc.

Goody Goose. (1) A pantomime by C. H. HAZLEWOOD (q.v.), performed at the Marylebone Theatre, London, at Christmas, 1858, with J. A. Cave as *Greenheart*. (2) A pantomime by J. B. JOHNSTONE, produced at the same theatre.

Goody Two-Shoes. (1) A pantomime by C. DIBDIN, jun., performed at Sadler's Wells. (2) A pantomime by J. STRACHAN, Sadler's Wells Theatre, December 26, 1872. (3) A pantomime by GEORGE CONQUEST and HENRY SPRY, Surrey Theatre, London, December 26, 1899. See LITTLE GOODY TWO-SHOES.

Goose, Mother, figures in PLANCHÉ'S 'Discreet Princess' (q.v.). See MOTHER GOOSE.

Goose with Golden Eggs (The). A farce by AUGUSTUS MAYHEW (q.v.) and SUTHERLAND EDWARDS (q.v.), first performed at the Strand Theatre on September

1, 1822, with J. Clark as *Flickster*, Rogers as *Turky*, W. Mowbray as *Bonnet*, and Miss Ella Wilton as *Clara Turky*, revived at the Criterion Theatre, London, 1876, with J. Clarke as *Turky* and E. Bighton as *Flickster*.

Gooseberry, Major. A character in *Daily's Lessons* (1900).

Goosequill. A character in C. SELBY'S *Behind the Scenes* (1900).

Gorboduc. The first regular tragedy in the English language, performed on January 15, 1562, as part of a "grand Christmas" in the Inner Temple, London, and "after shewed before her Majesty." We are told that it was "never intended by the authors thereof to be published," but, an unauthorized text appearing in 1564, an authentic text was issued in 1570. The unauthorized version (reprinted in 1590, 1571, and 1592) was reproduced by the Shakespeare Society in 1847. It states that the first three of the five acts were written by Thomas Norton, in the authorized edition we read that the work was the joint product of Norton and of Thomas Sackville afterwards Lord Buckhurst and Earl of Dorset, author of *The Induction to the Mirror for Magistrates* (1550-61). Warton, in his *History of English Poetry*, argues that Sackville wrote the whole. Sir Philip Sidney, in his *Apology for Poetry* (1595), describes *Gorboduc* (which is in blank verse throughout) as "full of stately speeches and well-sounding phrases, climbing to the height of Seneca by its style and as full of notable words, which I do not most delightfully teach, and so obtain the very end of poetry." Pope saw and praised in the work "a propriety in the sentiments, an unaffected perspicuity of style, and an easy flow in the numbers. In a word, that chastity, correctness, and gravity of style which are essential to tragedy." "As a work of genius," says Hazlitt, "it may be set down as nothing, for it contains hardly a memorable line or passage, as a work of art, and the first of its kind attempted in the language. It may be considered as a monument of the taste and skill of the authors. Its merit is confined to the regularity of the plot and metre, to its general good sense, and strict attention to common decorum." Charles Lamb wrote: "The style of this old play is stiff and cumber some, like the dresses of its time. There may be flesh and blood underneath, but we cannot get at it. I am a little to believe that Lord Buckhurst supplied the more vital parts." The play is in five acts, and there is a "chorus" of four ancient and sage men of Brittain. At the close of every act except the last. Each act opens with a masque or dumbshow, "shading with by an allegorical exhibition on the matter that was immediately to follow." The "argument of the tragedy" is thus set forth: "*Gorboduc*, King of Brittain, divided his realm, in his old time, to his sonnes, *Perres* and *Ferris*. The sonnes fell to disention. The younger killed the elder. The mother, that

more dearly loved the elder, for revenge killed the younger. The people, moved with the crueltie of the fact, rose in rebellion, and slew both father and mother. The nobilitie assembled and most terribly destroyed the rebels; and afterwards, for want of issue of the prince, whereby the succession of the Crowne became uncertain, they fell to civil warre, in which both they and many of their issues were slain, and the land for a long time almost desolate and miserably wasted." The Queen's name is *Eldena*; and among other "speakers" are the Dukes of Cornwall, Albany, Leinster, and Cumberland, and characters named *Eubulus*, Secretary to the King, *Arctus*, *Jordan*, *Philander*, *Hermion*, *Tyndar*, and *Marcella*. Here is a specimen of the versification, taken from a speech by *Eubulus*—

"With a new and more simple rule in hand
I should resolve to make divided hearted,
But, since perforce the sin cry and the prison . . .
I will draw remembrance from my prison . . .
The night is here, first prince, of all this land,
I should the moon and round it well to see,
No the king that the remembrance of
For he is so perforce on his knees one to make,
For he is so perforce on his knees one to make,
But he is so perforce on his knees one to make,
To perforce on his knees one to make.

"*Gorboduc*" is to be found in Haskins's *Origin of the English Drama* and in *The Ancient Drama*, see also, the texts edited by W. D. Cooper (1847), and by L. Toulmin Smith (1883). See, also, Fleay's *English Drama* (1901), and Ward's *English Dramatic Literature* (1900).

Gorbrias. Father of *Arctus* in *Beat*, 1901, and FLETCHER'S *A King and No King* (1900).

Gordian Knot (The). A play in three acts by CLAUDE LOWRY, first performed at His Majesty's Theatre, London, May 30, 1901, with H. Beerbaum Tree as *Joseph Martens*, R. Talor as the *Comte de Nivernais*, Miss Olga Netherfield as *Isabelle Martens*, and other parts by Lionel Brough (the Grand Duke), Milne de Nancose, Miss Helen Ferrers, Miss Lucy Franklin, etc.

Gordian Knot Unty'd (The). An anonymous comedy, performed in 1691.

Gordon, George Leach. Actor and dramatic writer, died March, 1898, author of *Wedded Bliss* (1873), *Hacking the Favourite* (1875), *The Brand of Cain* (1878), *A Heron's Nest* (1876), *Bachelor's Hall* (1877), *Salutans* (1877), *Millions in It* (1877), *And Lang Syne* (1877), *The Treaty of Peace* (1878), *Broken Hall* (1878), *Conspiracy* (1878), *Tit Bits* (1878), *Daughters and Crosses* (1878), *Faust and Co.* (1878), *The Grand Duke* (1878), etc. a part-author with G. W. Anson of *Hamlet a la Mode* (1876) (with Joseph Mackay) of *Night Birds* (1881) and *London Pride* (1882), (with H. Lannard and W. Mackay) of *The Delights of London* (1882), (with J. F. Mr. Anderton) of *FM* (1882), and (with H. Nash) of *The Billy Season* (1887).

Gordon, Harriett. Actress; played *Titania* in *A Midsummer Night's Dream*.

at the Gresham Theatre, London, in 1891; *Don Quixote* in *Robin's* burlesque at the Strand in 1894; *Wacziarg* in *The Haymarket* in 1895; *James* in *Black-eyed Woman* at *Covent Garden*, *Don Quixote* in *The Invisible Prince* at *Sadler's Wells*, and *Time* *Chorus* in *Brough's* *Pardita* at the *Lycium*, in 1898.

Gordon, L. S. Author of *'Keeper of the Seal'*.

Gordon, Walter (real name, William Aymer Goring). Actor and dramatic writer born 1851, died 1901; made his London debut at *Ivory Lane*, November 10, 1865, as *Captain Littlepage* in *'Little Tiddlers'*. He was in the original casts of *'The Light-house'* (1867), *'The Red Veil'* (1868), *'The Porter's Knot'* (1868), *'Payable on Demand'* (1869), *'The Chimney Corner'* (1871), *'A Wild Goose Chase'* (1877), etc. Among his contributions to stage literature were *'Dearest Madman'*, *'Duchess or Nothing'*, *'Home for a Holiday'*, *'My Wife's Relations'*, *'An Odd Lot'*, *'Old Trudy'*, *'Pay to the Bearer—a Kiss'*, and *'Through Fire and Water'*.

Gordon the Ojczy. A melodrama produced at the *Lycium Theatre*, London, in August, 1872. "In this the very unusual expedient was adopted of leaving the heroine at the end of the play without either lover or husband."

Gore, Catherine Grace Francis (née Moody). Novelist and dramatic writer, born 1799, died 1881; author of the following stage pieces: *'The School for Coquettes'* (Haymarket, 1831), *'Loriel and Company'* (Ivory Lane, 1837), *'The King's Seal'* (1838), *'King of Noth'* (1838), *'The Queen's Champion'* (1838), *'The Maid of Crotoy'* (1838), *'Dance of the South or The Olden Time'* (1840), and *'Quid pro Quo, or The Day of Dopes'* (Haymarket, 1844), all of which are now also in *'Dictionary of National Biography'*.

Gore, Mrs. Charles. See *GOVE, THE*, and *GOVE NIGHT'S EAST*.

Goring, Mrs. and John. Mother and son to *ALBERT'S CRUISE* (q.v.).

Gorner. See *BOYER'S SAM*, also *H. MARLEY'S* *'Journal of a London Playgoer'*.

Gorts of Bertingen. See *GOETS OF BERTINGEN*.

Goshawk. A character in *MIDDLETON'S* *'Bearing Girl'* (q.v.).

Gosling, Jack. A character in *'Fox versus Goose'* (q.v.). A *How Jack Gosling* figure in *'The Cynic'* (q.v.), and there is a *Not Gosling* in *ROBERTS' CAVALIER'S* *'Flying Dutch'* (q.v.).

Gospel Shop (The). A comedy in five acts, by R. HILL, intended as a satire on the Methodists, and printed in 1778.

Gossamer. A character in *RAYNOLD'S* *'Laugh when you Can'* (q.v.).

Gosse, Edmund. Poet, critic, and miscellaneous writer; author of *'King Erith'* a tragedy in verse (1878), *'The Unknown Lover'* a drama in verse for private acting, with an essay on the Chamber Drama in England (1879), a *Memorial of Thomas Lodge*, prefixed to his *Works* (1883), *'The Masque of Palsters'* (q.v.) (1883), an essay prefatory to *'Love's Graduate'*, a comedy extracted by R. Gosse from Webster and Rowley's *'Cure for a Cuckold'* (1885), a monograph on *Congreve* (in *'Great Writers'* series) (1885), an introduction to the plays of Shirley (1885), an introduction to *'The Lady of the Sea'* (1889), translations of poems by Deen contributed to Jaeger's *'Life of Deen'* (1889), a translation of Deen's *'Madde Gahier'* (1891), and a translation (with William Archer) of Deen's *'Master-Builders'* (1893). See, also, the essays and passages on dramatic subjects in *'Northern Studies'* (1879), *'Seventeenth-Century Studies'* (1883), *'From Shakespeare to Pope'* (1883), *'A History of Eighteenth-Century Literature'* (1889), *'Gossip in a Library'* (1891), *'Questions at Issue'* (1891), *'Critical Kit-Boat'* (1891), *'A History of Modern English Literature'* (1897), and *'English Literature as Untranslated Record'* (1898). See *LIBR. RE-ALIA*.

Gossip. (1) A comedietta in two acts, adapted by AUGUSTUS HARRIS and T. J. WILLIAMS (q.v.) from *'L'Enfant Terrible'*, and first performed at the Princess's Theatre, London, in November 1836, with a cast including J. Ryder, Meadows, J. O. Moore, E. Gordon, and Mrs. C. Young. (2) A play adapted from the French of SCRIBE, and first performed in America at the Park Theatre, Philadelphia, February 13, 1837. (3) A comedy in four acts, adapted by T. H. PITT and LEO DITTMAN (q.v.) from J. H. CHATELAIN's story, *'Monsieur le Ministre'*, and first performed at Palmer's Theatre, New York, in March, 1866, with Mrs. Langtry as *Mrs. Barry*, and other parts by Miss Kille, Miss E. Pympton, W. T. Lovell, J. W. Pigott, etc.; first performed in England at the Grand Theatre, Islington, in June, 1866, with Mrs. Langtry as before, Miss B. McGowan as *Mrs. Stanford*, J. W. Pigott as *Barry*, Miss Adge as *Stanford*, and H. Flaming as *Count Barry*, produced at the Comedy Theatre in February, 1866, with Mrs. Langtry as before.

Gossip, Dinkey. A character in *PRINCE HOOPER'S* *'My Grandmother'* (q.v.).

Gosson, Stephen. Actor, cleric, and miscellaneous writer, born 1853, died 1911; took his B.A. at Oxford in 1873, and, going to London, became "noted for his admirable penning of pastoral" (*'Morning Palladium'* Tamar). According to Lodge (*'Reference of Poetry'*), he had experience as an actor, and we know that he wrote for the stage several pieces, such as *'Madame's Conspirators'*, *'The Comedies of Captain Marie'*, and *'Fables at Parting'*. His experience of the theatre must have been unfortunate, for in 1896 he attacked it in *'The Schools of Abuse'* (q.v.).

which was followed by two replies to his critics—'A Short Apologie of the Schoole of Abuse' (1579) and 'Plays Confuted in Five Actions' (1582) (*q.v.*). By 1584 he had taken orders and been appointed lecturer at Stepney; he was afterwards rector of Great Wigborough, Essex, and of St. Botolph's, Bishopsgate. See Wood's 'Athens Oxienses,' Collier's 'History of English Dramatic Poetry,' Ward's 'English Dramatic Literature,' and the reprints of 'The Schoole of Abuse.'

Gossoon (The). A play by E. E. KIDDER, Opera House, Detroit, Mich., August 17, 1891; People's Theatre, New York, November 30, 1891.

Goswin, in BEAUMONT and FLETCHER'S 'Beggars' Bush' (*q.v.*), is the son of *Clause*.

Gotham Election (A). A farce in one act, by Mrs. CENTLIVRE (*q.v.*), printed in 1715, but never acted. It was "a dramatic illustration of a phase of English life to which the political events of the time were giving unprecedented prominence" (A. W. Ward).

Gotobed Tom! A farce in one act, by THOMAS MORTON, first performed at the Olympic Theatre, London, in November, 1852, with Compton in the title-part.

Gougenheim, Josephine. American actress; appeared at the Broadway Theatre, New York, in August, 1850. She made her English *début* at the Lyceum Theatre, London, in October, 1860, as *Norah Merriam* in Boucicault's 'Irish Heiress' (*q.v.*). She afterwards appeared as *Constance* in 'The Love Chase' (*q.v.*). J. N. Ireland says she "possessed both beauty and talent." See Morley's 'Journal of a London Playgoer.'

Goughe [or Goffe], Robert. Actor, died 1624; figures in the list of players given in the 1623 folio edition of Shakespeare's plays. Among his recorded parts are those of *Aspatia* in 'Sardanapalus' (1581) and the *Usurping Tyrant* in 'The Second Maiden's Tragedy' (1611). See Wright's 'Historia Histrionica,' Collier's 'English Dramatic Poetry,' and 'Dictionary of National Biography.'

Goujet. A character in CHARLES READE'S 'Drink' (*q.v.*).

Gould, Bernard [J. Bernard Partridge]. Actor; appeared in 1886 in revivals of Dryden's 'Secret Love' and White's 'King of the Commons' by the Dramatic Students (*q.v.*). He was the original representative of *Sesostris* in 'Nitocris' (1887), *Clement Hale* in 'Sweet Lavender' (1888), *Edwin Honeydew* in 'New Lamps for Old' (1890), *Victor Broughton* in 'Linda Grey' (1891), the title character in 'Richard Savage' (1891), *Guasconti* in 'The Poison Flower' (1891), *Pierrot* in 'The Kiss' (1892), *Major Saranoff* in 'Arms and the Man' (1894), *Rivers* in 'Thyrza Fleming' (1895), and Sir *Douglas Thorburn* in 'The Squire of Dames' (1895). He was also in the first cast of

'The Pointsman' (1887), 'The Strike at Arlingford' (1893), 'A Comedy of Sighs' (1894), and 'Under the Red Robe' (1896). At the Opéra Comique in 1893 he played *Ulric Brendel* in 'Rosmersholm' (*q.v.*).

Gould, James Nutcombe. Actor, born 1849, died 1899; in 1884 joined T. C. King's Shakespearean company. His London *début* was made in 1887, at the Comedy, as the original *Rheinveck* in 'The Red Lamp' (*q.v.*). He was afterwards in the first cast of 'Brantingham Hall' (*Lord Saxmundham*) (1888), 'The Struggle for Life' (1890), 'Sunlight and Shadow' (1890), 'The Idler' (1891), 'Lady Windermere's Fan' (*Lord Darlington*) (1892), 'Liberty Hall' (1892), 'The Second Mrs. Tanqueray' (*Frank Misquith*), 'A Bunch of Violets' (*Viscount Mountsorrel*) (1894), 'John à Dreams' (*Rev. Stephen Wynne*) (1894), etc. Among his other parts were *Maleotti* in 'Forget Me Not' (1889) and *Philip Curzon* in 'The Greatest of These' (1896). At the Olympic in 1897 he appeared as *Hamlet* and *Shylock*.

Gould, Mrs. See GIOVANNI.

Gourlay, William. Actor, died 1892; made his professional *début* at the Adelphi Theatre, Edinburgh, in April, 1836, as *Young Norval*. Twelve years later he was the director of the Victoria Temple (afterwards "Theatre") in the same city, and figured there as the *Dougal* to Webster's *Bailie Nicol Jarvie*. He himself played the *Bailie* at the Adelphi, Edinburgh, in January, 1852, and was seen in that part for the last time at the Princess's, Edinburgh, just thirty years later. "Gourlay," says J. C. Dibdin, "was probably the best in the part after Mackay (*q.v.*). He had been trained, indeed, under the veteran" ('The Edinburgh Stage'). "Gourlay," says Walter Baynham, "was an imitator of Mackay, quaint, dry, and funny; but his *Bailie* was wanting in the delicacy of touch of his model" ('The Glasgow Stage'). Among other characters essayed by him were *Bauldy* in 'The Gentle Shepherd' and *Triplet* in 'Masks and Faces'—both at Edinburgh in 1853.

Governess (The). (1) A "comic opera," produced at the Crow Street Theatre, Dublin, in 1777, with men in the female and women in the male characters, Mrs. Jordan figuring as *Lopez*. It proved to be a pirated version of SHERIDAN'S 'Duenna' (*q.v.*), the dialogue having been taken down in shorthand, the names of the characters being changed, and the music being performed from the published copies. (2) A play printed in 1785. (3) A domestic drama, in a prologue and four acts, adapted from the 'Miss Multon' of Adolphe Belot, and produced at the Olympic Theatre, London, on October 21, 1886. See MISS MULTON.

Governor (The). A tragedy by Sir CORNELIUS FORMIDO, entered on the book of the Stationers' Company in September, 1653.

Governor of Cyprus (The). A tragedy by JOHN DUNNIXON founded on a contemporary novel, performed at Lincoln's Inn Fields, and printed in 1703.

Governor of Kentucky (The). A play by FRANKLYN FYLE, Alhambra Lyceum Theatre, Baltimore, Md., January 18, 1896; Fifth Avenue Theatre, New York, January 21, 1896, with W. H. Crane in the title part.

Governor's Wife (The). A comedy in two acts by THOMAS MILDENHALL, performed at the Lyceum Theatre, London, with a cast including Dudgeon, Keeley, F. Matthews, F. Maling, and Mrs. Keeley.

Governors. A farcical comedy in three acts, by FRED GIBBS, Port H Iron, Mich., September 1, 1907. Hoyt's Theatre, New York, January 3, 1908.

Goward, Miss. See KERLEY, MRS.

Gowing, W. A. See GORDON, WALTER.

Gowrie Plot (The). See JAMES VI.

Gowry. A tragedy which appears to have been performed in London "by the King's Players" in 1604.

Grab. An attorney in G. ARBOTT & BECKETT'S 'Man with the Carpet Bag' (q.v.).

Grace. A comedy in three acts, by J. B. DUTCH, Theatre Royal, Sale, March 5, 1890; Prince's, Manchester, April 24, 1894.

Grace Darling; or, The Wreck at Sea. A drama in two acts, by EDWARD STRALING, first performed at Adelphi Theatre, London, on December 7, 1848, with Mrs. Yates as the heroine Mrs. Keeley as *Dolly Dixon*, Wright as *Jack the Prisoner* (a dandy valet), H. Beverly as *Timothy Seagull* (a cockney traveller), Lyon as *Old Darling* (the Fern lighthouse keeper), Saville as *Robert Darling*, J. Webster as *Harry Stannum*, and Wilkinson as *Sandy Doubleknock* (a postman).

Grace Holden. A drama by C. B. CHELTNAM, Theatre Royal, Belfast, August 23, 1890.

Grace Huntley. A domestic drama in three acts, by HENRY HULL (q.v.), first performed at the Adelphi Theatre, London, in 1838, with Mrs. Yates in the title part, Yates as *Joseph Huntley*, J. Reeve as *Simon Huntley*, O. Smith as *Sandy Smith*, and J. B. Buckstone as *Toby Cracko*.

Grace Royal. A drama in four acts, by PAUL MERITT (q.v.), first performed at the Princess's Theatre, Edinburgh, on May 21, 1878, first performed in London under the name of 'The Golden Plough', at the Adelphi Theatre on August 11, 1877, with Miss Louise Willes as *Grace Royal*, and other parts by Miss Alma Murray, Miss Elizabeth Knery, J. G. Shore, J. Dickinson, M. Intyre, and W. Terriss, played in the English provinces in 1881, with Miss Dolores Drummond as the heroine.

Graceful. The king's minstrel in PLANCHÉ'S 'Fair One with the Golden Locks' (q.v.).

Graceless, Gregory. A character in LUTON'S 'All for Money' (q.v.).

Graciosa and Percinet. An extravaganza adapted by J. R. PLANCHÉ from the French and produced at the Haymarket at Christmas, 1844, with Miss Julia Bennett as the *Princess Graciosa*, Miss P. Horton as the *Princess Percinet*, and J. Bland as the *King Unxious*.

Gradenigo. A senator of Venice, in FALCONER'S 'Francesca' (q.v.).

Gradus. A peasant in Mrs. COWLEY'S 'Who's the Dupe?' (2) The peasant son of *Sir Samuel Sordani* in BOUTCHER'S 'Alma Mater' (q.v.).

Grange, Malcolm. figures in the dramatizations of Scott's 'The Lady of the Lake'.

Grafton, Sir Woodbine. A character in 'Peril' (q.v.).

Graham, E. See COUNTY COUNCIL-LOR.

Graham, J. M. See MARIANA.

Graham, Mrs. See YATES, MRS. RICHARD.

Grahame, Clara. Actress; made her professional debut at Hull in 1875. Her first appearance in London took place on January 4, 1876, when she played *Lory Franklin* in 'A Scrap of Paper' at the Court Theatre, where she appeared subsequently as *Leone* in 'The Ladies' Battle'. Her first original part was that of *Marguerite* in Val Frénesse's 'Monsieur Le Duc' (St. James's, 1879). She was afterwards the first representative of *Margaret Curt* in Wingfield's 'Mary Stuart' (1880), *Lise* in 'Annie Mite' (1880), *Nellie Forrester* in 'The Colonel' (1881), *Eve Treherne* in 'Odette' (1882), *Lottie Fletcher* in 'Saints and Sinners' (1884), *Caroline Forcham* in 'Under Fire' (1885), *Mrs. Cayley* in 'Open House' (1885), *Mrs. Hogg* in 'The Pockpocket' (1886), the title character in *Barham* (1886), *Mrs. Hogg* in 'The Amber Heart' (1887), *Elizabeth Janeth* in 'The Doctor' (1887), *Kate Conliffe* in 'Lady Fortune' (1887), *Lise* in 'Sunset' (1888), *Sally Marley* in 'Uncles and Aunts' (1888), and *Mrs. Vaughan* in 'The Bungalow' (1889). In 1890 Miss Grahame became the lessee of Terry's Theatre, producing there 'New Lamps for Old' (in which she played *Mrs. Honeydew*) and 'The Judge' in which she was the *baggage*. In 1891 she played *Clara Dexter* in 'The Master of Wadsworth' (Woodborough Farm, q.v.), in the English provinces, where, between 1882 and 1884, she had been seen as *Almida* in 'Caulian', *Agnes Dexter* in 'The Silver King' and *Ben Marks* in 'The Lights of London'.

Grahame, J. G. Actor first figured on the boards at the Prince of Wales's Theatre, Liverpool, in 1870 as *Danby* in Robertson's 'Progress' (q.v.). After some provincial

experience, he made his London *début* in 1873 at the Charing Cross Theatre as *Arthur Wilson* in H. J. Byron's 'Time's Triumph' (*q.v.*), then first produced. He was afterwards in the first casts of 'Weak Woman' (1875), 'A Bridal Tour' (1880), 'Divorce' (1881), 'Punch' (1881), and 'The Half-Way House' (1881). His later original parts have included *Paul de Vigne* in 'Human Nature' (1885), *Percival Glenn* in 'Enemies' (1886), *Harry Copsley* in 'A Run of Luck' (1886), *Frank Weatherley* in 'The Golden Band' (1887), *Tom Lidstone* in 'The Pointsman' (1887), *Johan Tønnesen* in 'The Pillars of Society' (1889), *Captain Sylvester* in 'The New Woman' (1894), *Alex. Fraser* in 'The Benefit of the Doubt' (1895), *Jack Uniacke* in 'The Late Mr. Costello' (1895), *Reginald Temple* in 'The Purser' (1897), etc. J. G. Grahame has also been seen in London as *Jack Fortinbras* in 'As in a Looking-Glass' (Opéra Comique, 1889), the title character in 'Dr. Bill' (Avenue, 1890), the butler in 'The Admirable Crichton' (suburban theatres, 1903), etc. He was the original *Marcus* in 'The Woman in the Law' (*q.v.*). He also supported Mrs. Langtry as "leading man" during her first American tour, and was for a time a member of the Madison Square Theatre company.

Grain, Richard Corney. Actor, vocalist, pianist, musical composer, born at Teversham, Cambs., October, 1844; died March, 1895; studied for the bar, to which he was called in 1866. He was, however, in much request as an amateur entertainer, and in May, 1870, appeared at the Gallery of Illustration, Regent Street, London, as a professional performer, his contribution to the programme ["Mr. and Mrs. German Reed's Entertainment"] being a musical sketch written and composed by himself, and called 'The School Feast.' In 1873 he went with the Reeds to St. George's Hall, Langham Place, and in 1877 became Alfred German Reed's partner in the management, which lasted till 1895. In the twenty-five years of his connection with the entertainment, Corney Grain prepared and interpreted about sixty-five musical sketches, besides figuring as actor and vocalist in many of the musical comediettas of which the performance mainly consisted. The last of these in which he performed was 'Melodramania' (1894); his last musical sketch was entitled 'Music à la Mode.' He, Alfred Reed, and Mrs. German Reed all died within a few days of each other. Corney Grain wrote the music for two burlettas—'That Dreadful Boy' (1882) and 'Carnival Time' (1890). See 'Corney Grain: by Himself' (1888), 'The German Reeds and Corney Grain' (1895), and GERMAN REED ENTERTAINMENT.

Grainger, Ethel. The heroine of BYRON'S 'Married in Haste' (*q.v.*).

Gramont. Younger son of Count Roquelaur in Mrs. Cockburn's 'Fatal Friendship' (*q.v.*).

Grampus, The Widow. The leading character in PILON'S 'Ærostation' (*q.v.*).—

Grampus is the name of an alderman and family in E. STIRLING'S 'Dandolo.'

Gran Galeoto (El). A play by Jose Echegaray, adapted to modern English life and character by MALCOLM WATSON, and performed under the title of 'Calumny' at the Shaftesbury Theatre, London, April 4, 1889. Translated by MAUDE BANKS, it was performed at the Berkeley Lyceum, New York, February 28, 1898. A translation by HANNAH LYNCH was published in 1895.

Grand Army (The); or, The Attack on Monterrean. A play performed at the City of London Theatre in October, 1838.

Grand Duchess of Gerolstein (The). An opera, music by Offenbach, produced (for the first time in England) with an English libretto by CHARLES LAMB KENNEY, at Covent Garden Theatre, November 18, 1867, with Miss Julia Mathews in the title-part, W. Harrison as *Fritz*, Aynsley Cook as *General Boom*, J. D. Stoye as *Prince Paul*, Frank Matthews as *Baron Puck*, E. J. Odell as *Baron Grog*, F. Payne as *Nepomuc*, and Miss Augusta Thomson as *Wanda*; revived at the Gaiety Theatre, London, in April, 1871 (with Beverley as *Fritz*), and in August, 1871 (with Miss Loseby as *Wanda*, C. Lyall as *Fritz*, and Furneaux Cook as *Puck*); revived at the Savoy Theatre, London, on December 4, 1897, with a new libretto by C. H. E. Brookfield and "Adrian Ross," and with a cast including Miss Florence St. John as the *Duchess*, Miss Florence Perry as *Wanda*, C. Kenningham as *Fritz*, H. A. Lytton as *Prince Paul*, W. Elton as *Puck*, W. Passmore as *Boom*, C. Brookfield as *Grog*, and other parts by Scott Fishe, Jones Hewson, and Miss Ruth Vincent.

Grand Duke (The). (1) A musical extravaganza, libretto by G. L. GORDON, music by J. Gregory, Her Majesty's Theatre, Dundee, August 7, 1886. (2) 'The Grand Duke; or, The Statutory Duel:' a comic opera in two acts, written by W. S. GILBERT, composed by Arthur Sullivan, and produced at the Savoy Theatre, March 7, 1896, with Walter Passmore as *Rudolph*, C. Kenningham as *Ernest Dumkopf*, R. Barrington as *Ludwig*, Miss E. Owen as the *Princess of Monte Carlo*, Miss R. Brandram as the *Baroness von Krakenfeldt*, Mdlle. Ilka von Palmay as *Julia Jellicoe*, Miss Ruth Vincent as *Gretchen*, and other parts by Jones Hewson, Scott Russell, Scott Fishe, Miss Florence Perry, etc.

Grand Mogul (The). A comic opera in three acts, music by Audran, libretto (after MM. Chivot and Duru) by H. B. FARNIE, first performed in London at the Comedy Theatre on November 17, 1884, with Miss Florence St. John as *Djemina*, Frederick Leslie as *Ayala*, Henry Bracy as *Prince Mignapour*, Frank Wyatt as *Capitaine Coquelouche*, and Arthur Roberts as *Jugginsee-Lal*. See GREAT MOGUL.

Grand National (The); or, The Sporting Youth from the Counting

House to the Hulks. A drama by JAMES ELPHINSTONE, Colosseum Theatre, Liverpool, March 29, 1869.

Grandfather Whitehead. A drama in two acts, by MARK LEMON (*q.v.*), first performed at the Haymarket Theatre, September 27, 1842, with W. Farren in the title-part, B. Webster as *Bob Lincoln*, and other parts by Tilbury, Stuart, Strickland, Mrs. E. Yarnold, and Mrs. Stanley; revived at the Aquarium Theatre, London, in November, 1878, with W. Farren in the title-part.

Grandfather's Clock. (1) A drama in three acts, by E. C. BERTRAND, Pavilion Theatre, London, August 30, 1879. (2) A farce by J. BARON, Sadler's Wells Theatre, December 17, 1883.

Grandison, Weathersby. An old fop in 'The Great Divorce Case' (*q.v.*).

Grandtête, Duke and Duchess, in BUCKSTONE'S 'Child of the Regiment' (*q.v.*).

Granna Waile and the Bridal Eve. An Irish drama by J. ARCHER, East London Theatre, December 26, 1874.

Grannet, Miss Pamela, in H. J. BYRON'S 'Cyril's Success' (*q.v.*), is the wife of *Matthew Pincher* (*q.v.*), but separated from him. On the subject of the separation she is made to say: "When it comes to the question of the man wanting more than his fair share of the thin part of the salmon, it is time to part. Share and share alike, thick and thin, say I—and I said it—and we parted upon a question of incompatibility."

Grant, Digby. Father of *Lottie* and *Ida* in ALBERY'S 'Two Roses' (*q.v.*).

Granuffo. Lord-in-waiting in MARSTON'S 'Parasitaster' (*q.v.*). "The wit of this character," says Hazlitt, "consists in his not speaking a word through the whole play; he never contradicts what is said, and only assents by implication. He is a most infallible courtier, and follows the prince like his shadow."

Granville, Charlotte. Actress; made her professional *début* at the Avenue Theatre, London, in 1890, as *Mdme. de Quincampoix* in 'The Struggle for Life' (*q.v.*). At the St. James's, in 1891, she figured in 'The Gay Lothario,' and played *Mrs. Glynn Stanmore* in 'The Idler' during the latter part of its run. Later in the same year she appeared at the Criterion in a revival of 'Brighton.' At the St. James's in 1893 she was seen, on occasion, as *Paula Tanqueray*, and, following Miss Amy Roselle, as *Mrs. Cortelyou* in 'The Second Mrs. Tanqueray.' Since then she has been the original representative of the following (and other) characters: *Helen Larondie* in 'The Masqueraders' (1894), *Viscountess Chokeblaney* in Godfrey's 'Vanity Fair' (1895), *Mrs. Doyle* in 'The Squire of Dames' (1895), *Lady Sybil* in 'The Sorrows of Satan' (1897), *Mrs. Alleyn* in 'Settled out of Court' (1897), *Mrs. St. Roche* in 'The Princess and the Butterfly'

(1897), *Gertrude Fairfax* in 'The Other Man's Wife' (1898), *Mrs. Portman* in 'The Man of Forty' (1898), the *Princess Vendramini* in 'The Ambassador' (1899), *Ada Wuthering* in 'The Wisdom of the Wise' (1900), *Dr. Arabella Walker* in 'The Bishop's Eye' (1900), *Mollie Prescott* in 'The Awakening' (1901), *Lady Sylvia* in 'A Country Mouse' (1902), *Lady Duncan* in 'Billy's Little Love-Affair' (1903). She appeared as the *Queen* in 'Hamlet' at the Lyceum in 1897.

Granville, George. See LANSDOWNE, LORD.

Granville, H. Such. Dramatic writer; author of 'Saved' (1868), 'Sardanapalus,' burlesque (1868), 'Æneas, or Dido Done' (1863), 'Twas All for Love' (1877), 'That's why she Loved him' (1878), 'Falsely Judged' (1880).

Grasping a Shadow. A comedietta in one act, by TOM CRAVEN, Theatre Royal, West Hartlepool, July 20, 1895.

Graspus. See GRIPUS.

Grass Widows. A comedy by J. L. WHITTAKER, Queen's Theatre, Dublin, September 19, 1879. This is also the title of an operetta for which Virginia Gabriel wrote the music.—'A Grass Widow:' a play by C. T. VINCENT, produced in U.S.A. in 1887.—'The Grass Widow:' a comedy in two acts, by FAWNEY FANE, Theatre Royal, Worthing, May 9, 1898.—'The Grass Widow:' a farce in three acts, by MADELINE LUCETTE RYLEY, first performed at Devonshire Park Theatre, Eastbourne, May 26, 1902; produced at the Shaftesbury Theatre, London, June 3, 1902.

Grasshopper (The). (1) A dramatization of GEORGE SAND'S story 'La Petite Fadette,' first performed in America in three acts; adapted by B. WEBSTER, jun., and produced at the Olympic Theatre, London, on August 14, 1867, with Horace Wigan as *Barbeau*, J. Clayton as *Landry Barbeau*, Dominick Murray as *Beaucadet*, Miss Emma Webb as *Mère Fadet*, Miss Sheridan as *Madelon*, and Miss Ada Webb as *Fanchon*. (2) A comic drama in three acts, adapted by JOHN HOLLINGSHEAD from Meilhac and Halévy's 'La Cigale,' and first performed at the Gaiety Theatre, London, December 9, 1877, with Miss E. Farren in the title-part, Edward Terry as *Pygmalion Flippit*, J. H. Barnes as *Adonis Stipple*, R. Soutar as *Gyngall*, Mrs. H. Leigh as *Lady Buckram*, J. Maclean as the *Earl of Bogland*, and E. W. Royce as the *Hon. Sidney Morass*. The 'Grasshopper' is a persecuted circus girl who turns out to be a heiress, and in the end pairs off with *Flippit* (a painter); *Gyngall* is a showman; *Morass* is the girl's aristocratic suitor. (3) A duologue by WILTON HERIOT, Princess's Theatre, London, January 14, 1902. See FANCHETTE, FANCHON, and FANCHONETTE.

Grateful Fair (The); or, A Trip to Cambridge. A comedy by CHRISTOPHER SMART (*q.v.*), acted at Pembroke College, Cambridge, in 1747. See the 'Biographia Dramatica.'

Grateful Father (A). A farce by T. KIDAR PEMBERTON, Prince of Wales Theatre, Birmingham, April 15, 1958.

Grateful Servant (The). A comedy by JAMES SMITH, acted at Drury Lane, and printed in 1821. "The theme of the action," says Mr. Ward, "is a noble one, the unselfishness of true love. *Francis*, the lover of *Clara*, when he finds that the Duke is a suitor for her hand, declares himself ready to renounce his aspirations to it. He has given himself out for dead, when a happier turn occurs in his fortunes. *Leonora*, the Duke's former love who has assumed the disguise of a page in order to escape from another marriage, and has entered the service of *Francis*, reveals her identity to him. The relations between *Francis* & *Clara*, the Duke, and *Leonora*, recall *Twelfth Night* and its several analogues. One of two features of *Maiden Trappist* in *Clara's* (such ambitious steward *Jacomo*) ('English Dramatic Literature'). See, also the Biographical Dramatics."

Gratiano. (1) Friend to Antonio and Bassanio in 'The Merchant of Venice' (2) Brother to Sebastian in 'The Two Gentlemen of Verona'

Gratitude, or, A Battle for Gold.
A drama in three acts by W. H. PITT,
Britannia Theatre, London, June 17, 1864.

Grattan, Henry. Actor, son of H. P. Grattan. played juvenile parts at the Adelphi and Princess's Theatres. He long, in 1875-77 and at Drury Lane in 1879 was in the original casts of 'His belov'd Quarters' (1864), 'Blue Eyed Susan' and 'In Town' (1862) and 'Go Bang' and 'All my Eye-balls' in 1865. has since played numerous parts at the old and new Valety Theatres. He is the author of 'A Silent Vengeance' (1901) and 'The M.C. (1905) and part author, with F. H. Paterson, of 'Merry Mr Martin' (1888)—His sister Emily appeared at the Adelphi in juvenile parts in 1876-77 and was in the first cast of 'Jacqueline' (1866).

Grattan, H. P. (Henry Willoughby Grattan Plunkett). Actor and dramatic writer, born 1860, died 1940. author of 'Cory' (1870), 'Nobody's Fortune' (1872), 'The Claimant' (1872), 'The White Days of Kerry' (1872), 'My Uncle's Cart' (1873), 'O'Brien' (1876), 'The Emerald Isle' (1877), 'Seven Years Ago' (1879), 'The Death Warrant' (1880), 'Follies of the Day' (1882), 'Ye Lagen' (1883) (with J. Keble) 'Follies of the Night' (1884) 'Lady Lisle' (1884), 'Wanted an Enemy' (1886), 'The Rake's Well' (1890). Grattan was one of the earliest members of the staff of 'Punch'—Mrs. H. P. Grattan (nee Birkbeck) being an early writer in 'East End Times', played in burlesque at the Princess about 1912. She died in New York in 1916.

Grave Burst (The), or, The Ghost's Piteous Tale of Horror. by W. Shakspeare, Esqr. The title under which this Hamlet was presented at New York, Pennsylvania, in 1822, with Laurence

Barrett in the leading role. "The elaborate title," says Lauren & Hutton, "was supposed to be more taking with the theatre-going population of this particular form than the simple name by which it was usually known to 'Shakespearean students.'"

Graveyard, Lady A woman of intrigue in CINEMA'S 'Caroleen Husband' (Graveyard is a deacon in 'The Americans Round') (q.v.).

Graves, Alfred Percival. Miscellaneous writer, born 1846, author of 'Out of the Frying Pan' (y c) and 'The Pusthag' (libretto, 12 s.).

Graves, Clotilde. Dramatic and miscellaneous writer, author of the following plays: *Sinners* (1883), with York Stephens; *The Skeleton* (1885) (with C. Rose and W. Sidney); *She* (1889), *Death and Rachel* (1890), *Katherine Kavanagh* (with Mrs. Beringer, 1901), *The Knave* (1901), *Dr and Mrs Snell* (1904), *A Mother of Three* (1906), with Miss Gertrude Kingston; *A Match-Maker* (1906), *The Bishop's Eye* (1909), *The Forest Lovers* (1901), (with Lady Colin Campbell), *St. Martin's Summer* (1907), *A Maker of Games* (1907), *The Rape of the Lock* (1908), *The Mistress of the Robes* (1908).

Graves. A middle-aged widower in Lord LITTON's 'Money' (p. 1).

Gray, John. Dramatic and miscellaneous writer, author of 'The Kiss, adaptation (1927), 'Merry Wives,' libretto (1934), and (with Andre Raffalovich), 'The Blackmailers' (1934).

Gray - Lady Elizabeth Gray figures in 'The Earl of Warwick' (p. r). Julian Gray is the clerical hero of 'Wilkie's Confessions' (New Magda on p. r). Michael Gray is the drunkard in F. Monnet's 'Drunkard's Alliance' (p. r). John Gray figures in Arnold's 'Auld Robin Gray' (p. r).

Gray Lady of Fernlea (The). (1) A drama by F. TOWERS, City of London Theatre August 31, 1967. (2) A drama by C. H. HAZLEWOOD, Britannia Theatre, London, September 9, 1967.

Grazebrook, Hester. The heroine of Tom Taylor's 'An Unequal Match' (1773).

Grziella. An opera, founded upon Sir Julius Benedict's cantata of that name (Birmingham Festival August 21, 1892) and first performed (with libretto by HENRY HARRIS) at the Crystal Palace Theatre, London September 29 1893.

Great Bank Robbery (The). A drama in five acts by EDWARD BANNER, Queen's Theatre, Keithley March 2, 1905.

Great Caesar. A burlesque in two acts, written by LEONARD TROSCHEWITZ, jun., PAUL HENESSY and HAROLD FELLS, composed by PAUL and WALTER RUBENS, and first performed at the Gaiety Theatre, London, April 1912, with W. F. LOUTH as *Caesar*, F. FINNEY as *Brutus*, T. TROSCHEWITZ, jun. as *Marc Anthony*, MISS BECKINA MOORE as *Lucia*, MISS ADA BOWEN as *Clodia*, etc.

C. J. Mathews, J. Rogers, and Tibbary in the cast. Mathews played a part in which he parodied certain sleight of hand tricks for which Anderson, the Wizard of the North, had obtained celebrity. Anderson retorted by producing at Covent Garden a farce announced as 'Twenty Minutes with an Impudent Puppy, but brought out under the title of 'What does he Want'. In this piece Leigh Murray burlesqued Mathews. It was followed at the Strand Theatre by a farce entitled 'A Plague on both your Houses,' ridiculing both Mathews and Anderson.

Great Illusion (The). A play in one act, by Mrs. HUGH BELL, West Theatre, Albert Hall, London, June 24, 1905.

Great Metropolis (The). (1) An extravaganza by F. C. BURNARD, first performed at the Gaiety Theatre, London, on April 6, 1874, with a cast including Miss K. Parren, Miss C. Loseby, Mrs. Leigh, J. G. Taylor, G. Honey etc. (2) A melodrama in six acts, by L. H. JAMESON and B. TEAL, first performed at Proctor's Theatre, New York, on August 31, 1899, re-written by WILLIAM TERRILL and HENRY NORTON, and produced in five acts at the Princess's Theatre, London, February 11, 1902.

Great Millionaire (The). A drama in five acts, by CECIL RALPH, first performed at Drury Lane Theatre, September 19, 1901, with a cast including C. Fulton in the title-part, F. Montar, C. Allan, C. M. Lowe, A. Backlaw, Mrs. Henry Leigh, Miss D. Drummond, Miss M. Ordlestone, Miss F. Wilkinson, and Miss V. Featherston.

Great Mogul (The). A comic opera in two acts, libretto by EDWARD DEVEREUX, music by William W. Meadows, first performed at the Royalty Theatre, London, June 22, 1881, with Arthur Williams in the title-part, and other roles by Cecyl Raleigh, W. H. Fisher, Miss H. Coveney, and Miss A. Lawler. See GRAND MOGUL.

Great Northwest (The). A melodrama in five acts, by H. H. WINSLOW and W. R. WILSON, produced at the American Theatre, New York, August 31, 1906.

Great Pearl Case (The). A comedy-drama in three acts, by "S. X. COURT," Theatre Royal, Birmingham, August 27, 1894, with Miss Olga Brandon as Mrs. Van Ducoat. See WIFE OF DIVES.

Great Pickwick Case (The). An operetta, founded on the trial scene in 'Pickwick,' words of the songs by ROBERT POLLITT, music by Thomas Hawdon, published in 1894. See BARRELL & PICKWICK.

Great Pink Pearl (The). A play in three acts, by R. C. CARTON (p. r.) and CECIL RALPH (p. r.), first performed at the Olympic Theatre, London, May 7, 1885, with C. D. Martin as Prince Paul Periwinkle, G. Golding as Anthony Steen, C. Groves as Patience Goodman, Miss Compton as Princess Periwinkle, Miss Girdlestone as Nora Turner, and other parts by A. M. Denison,

R. Caffrey, S. Harcourt, Miss C. Jacks, and Miss L. Claremont, afterwards played in the English provinces, with Mlme. de Nancasse, A. M. Denison (the Prince), and Edgar Bruce (Steen), performed in America in 1887-8, with the chief parts by Mlme. de Nancasse and W. Gillette. R. H. Southern also appeared in this piece in the States.

Great Ruby The. A drama in four acts, by CECIL RALPH (p. r.) and HENRY HAMILTON (p. r.), first performed at Drury Lane Theatre, September 14, 1896, with Mrs. John Wood as Lady Garnett, and other roles by Mrs. C. Raleigh, Miss Pateman, Miss Hoffmann, H. Loralie, R. Pateman, etc.; produced at Daly's Theatre, New York, February 8, 1899, with Miss Ada Rehan as Lady Garnett, and other parts by Miss R. Bates (followed by Miss M. Vandrouer), Mrs. G. H. Gilbert, etc.

Great Sensation (A). A drama in four acts, by ARTHUR SHIRLEY and BEN LAMBECK, Pavilion Theatre, London, August 31, 1903.

Great Sensation Trial (The); or, **Circumstantial Evidence.** A burlesque by WILLIAM BROUEN of 'The Heart of Midlothian,' produced at the St James's Theatre, London, in 1864, with Miss Marie Wilton as the title Robertson.

Great Silence (The). An episode of Red Indian life, by BASIL HODG, Coronet Theatre, London, July 23, 1900.

Great Success (A). A farcical comedy in one act, by J. JAMES HEWSON, Theatre Royal, Birkenhead, September 19, 1894.

Great Taykin (The). A "Japananza," words by ARTHUR LAW, music by George Grossmith, first performed at Toodle's Theatre, London, April 30, 1855, with J. L. Toodle as Jonah Tandy, and other roles by E. D. Ward, G. Shelton, Miss E. Thorne, Miss M. Linden, etc.

Great Temptation (The). A farce, produced at the East London Theatre, May 25, 1874. 'A Great Temptation' a drama in four acts, by ARTHUR SHIRLEY and BENJAMIN LAMBECK, Lyric Opera House, Hammer-smith, February 20, 1899, produced originally as 'The Eve of Marriage' (p. r.).

Great Tichborne Case (The). A farce by WILLIAM MCKAY, Theatre Royal, Leicester, May 20, 1872.

Great Tom-Tom (The). A comic opera, written by RUDOLPH STANHOPE, music arranged and composed by J. R. Reid, Theatre Royal, Birkenhead, June, 1900.

Great Train Robbery (The). A play by SCOTT MARBLE, Alhambra Theatre, Chicago, Ill., September 24, 1896, People's Palace, New York, October 19, 1896.

Great Unknown (The). (1) A farce performed at the Haymarket on September 15, with Terry, Liston, Miss Love, and Mrs. Gibbs in the cast. (2) An "eccentric" comedy in three acts, adapted by

AUGUSTIN DALY from 'Die Berühmte Frau' of Franz von Schönthan and Gustav Kadelberg, and first produced at Daly's Theatre, New York, on October 22, 1889, with a cast including J. Lewis, J. Drew, Wilton Lackaye, Miss Ada Rehan, Miss Isabel Irving, and Mrs. G. H. Gilbert; produced on August 5, 1890, at the Lyceum Theatre, London.

Great Unpaid (The). A farcical comedy in three acts, adapted by FRED HORNER from Bisson's 'La Famille Pont-Biquet,' and first performed at the Comedy Theatre, London, May 9, 1893, with a cast including W. H. Vernon, Cyril Maude, H. V. Esmond, E. W. Gardiner, H. de Lange, Miss M. A. Victor, etc.

Great World of London (The). A drama in four acts, by GEORGE LANDER and WALTER MELVILLE, Standard Theatre, London, October 31, 1898.

Greater Love (The). A play in four acts, by VINCENT BROWN, Theatre Royal, Brighton, June 10, 1901.

Greatest of These (The). A play in four acts, by SYDNEY GRUNDY, first performed at the Grand Theatre, Hull, September 13, 1895, with W. H. Kendal as *Armytage*, Mrs. Kendal as *Mrs. Armytage*, J. F. Graham as the *Rev. Mr. Dormer*, Miss Nellie Campbell as *Grace Armytage*, etc.; produced at the Garrick Theatre, London, June 10, 1896, with W. H. Kendal, Mrs. Kendal, and Miss Campbell as before, H. Kemble as *Dormer*, and Nutcombe Gould as *Philip Curzon*; first performed in America at Chicago, February 12, 1900, with W. H. Kendal and Mrs. Kendal as before.

Greatest Scoundrel Living (The). A melodrama in five acts, by M'LEOD LOADER, Theatre Royal, St. Helen's, March 2, 1903; Lyric Theatre, Hammersmith, November 2, 1903.

Greatest Thing in the World (The). A play by HARRIET FORD and Mrs. H. C. DE MILLE, first performed at New Haven in February, 1900, with Mrs. Le Moyne in the leading female rôle; produced at Wallack's, New York, October, 1900.

Greathed, Bertie, born 1759, died 1826, was the author of a tragedy in verse called 'The Regent' (1789) (*q.v.*).

Grecian Daughter (The). A tragedy by ARTHUR MURPHY, founded on a passage in the 'De Pietate in Parentes' of Valerius Maximus, and first performed at Drury Lane on February 28, 1772, with Mrs. Barry in the title-part (*Euphrasia*), Barry as *Evander* (King of Sicily), Palmer as *Dionysius*, Reddish as *Philotas*, Aikin as *Melanthon*, J. Aikin as *Phocion*. It was revived at Covent Garden in 1774, at the Haymarket in 1780, at Covent Garden in October, 1782 (with Mrs. Yates as *Euphrasia* and Henderson as *Evander*), at Drury Lane later in the same month and year (with Mrs. Siddons as *Euphrasia*), at Covent Garden in 1792, 1793, and 1804 (in this last year with J. P. Kemble as *Evander* and C. Kemble as *Philotas*), at

Drury Lane in 1813, at Covent Garden in 1815 (with Miss O'Neill as *Euphrasia*), and at the same theatre in 1830 (with Miss Fanny Kemble as the heroine and C. Kemble as *Evander*).

Grecian Heroine (The); or, The Fate of Tyranny. A tragedy in blank verse, by T. D'URFEY, written in 1718, and published in D'Urfe's 'New Operas' (1721).

Grecian Theatre. See LONDON THEATRES.

Greed of Gold (The). A drama in four acts, by H. R. SILVA (originally produced in the provinces); Surrey Theatre, London, July 6, 1896.

Greedy, Justice, in MASSINGER'S 'New Way to Pay Old Debts,' "has but one idea or subject in his head throughout. He is always eating, or talking of eating. His belly is always in his mouth, and we know nothing of him but his appetite. He is a very amusing personage" (Hazlitt).

Greek Boy (The). A musical drama in two acts, written by SAMUEL LOVER, and first performed at Covent Garden on September 26, 1840, with Mme. Vestris as *Hylas* (the title character), Miss Cooper as *Benedetta*, and other parts by Miss Agnes Taylor, Alfred Wigan, Keeley, Granby, Diddear, F. Matthews, C. J. Smith, W. H. Payne, etc.

Greek Family (The). A melodrama, produced at Drury Lane in October, 1829.

Greek Slave (A). A musical extravaganza, libretto by OWEN HALL (with lyrics by Harry Greenbank and Adrian Ross), music by Sidney Jones and Lionel Monckton; first performed at Daly's Theatre, London, June 8, 1898, with Miss Marie Tempest as *Maia*, C. Hayden Coffin as *Diomed*, Huntley Wright as *Heliodorus*, R. Barrington as *Marcus Pomponius*, and other rôles by Miss Hilda Moody, Miss Letty Lind, Scott Russell, etc.; produced for the first time in America at the Herald Square Theatre, New York, November 28, 1899.

Greek Slave (The). See HUMOROUS LIEUTENANT.

Green. (1) Enemy to *Arden* in LILLO'S 'Arden of Feversham' (*q.v.*). (2) A character in 'Tom and Jerry' (*q.v.*). (3) *Sir Fitful Green* is the hero of F. L. HOME'S 'Baronet Abroad' (*q.v.*). (4) *The Widow Green* figures in S. KNOWLES'S 'Love Chase' (*q.v.*).

Green, Frank W. Dramatic writer, died 1884; author of the following burlesques:—'Cinderella in Quite Another Pair of Shoes' (1871), 'Cherry and Fair Star' (1874), 'Aladdin' (1874), (with W. Swanborough) 'The Lying Dutchman' (1877), 'Blue Beard and Fat Emma' (1877), 'Sindbad the Sailor' (1879), 'Conn, or Out of Sight, out of 'Erin' (1879); also of 'Carrot and Pa-Snips,' extravaganza (1872), the libretto of 'Mullihalloo' (1874), the libretto (with F. Hay) of 'Flamingo' (1875), 'The Dress Coat,' farce (1876), and numerous pantomimes.

Green, Mrs. [Jane Hippisley]. Actress; daughter of John Hippisley, the actor (*q.v.*); died 1791; is said to have made her professional *début* at Drury Lane in January, 1740. She went thence to Goodman's Fields, and was at Covent Garden from 1742 to 1747. As Mrs. Green, she acted at Drury Lane from 1747 to 1751, and at Covent Garden from 1754 to 1780. She was the original representative, successively, of *Kitty Pry* in 'The Lying Valet,' *Miss Biddy* in 'Miss in her Teens,' *Mrs. Hardcastle* in 'She Stoops to Conquer,' *Mrs. Malaprop* in 'The Rivals,' and the title character in 'The Duenna.' She was also seen in her time as *Miss Prue*, *Anne Page*, *Perdita*, *Ophelia*, *Miss Hoyden*, *Nerissa*, *Maria* (in 'Twelfth Night'), *Lady Froth*, *Emilia* ('Othello'), *Doll Tearsheet*, *Mrs. Heidelberg*, *Flippanta*, the Mother-in-law in 'The Chances,' etc. Dibdin says: "Mrs. Green had humour even to drollery. She had something of Shuter and something of her father." She was "an excellent actress," says Genest; "correctness and vivacity distinguished her performance." Among her best rôles were *Mrs. Hardcastle*, *Mrs. Malaprop*, and the *Duenna*.

Green, Peggy. See PEGGY GREEN.

Green, Richard. Actor and vocalist; was the original representative (at the English Opera House in 1891) of *Prince John* in Sullivan's 'Ivanhoe,' in which he afterwards figured as the *Templar*. At the same theatre, he followed D. Bispham as the *Duc de Longueville* in 'La Basoche' (*q.v.*). In the revival of 'The Vicar of Bray' at the Savoy in 1892, he represented *Thomas Merton*, and later in the year, at the same theatre, was the original *Sir George Vernon* in Sullivan's 'Haddon Hall' (*q.v.*). In 1895 he was in the first cast (as *Malet*) of F. H. Cowen's 'Harold' (*q.v.*), in 1896 was the original *Fred Dorian* in 'Monte Carlo' (*q.v.*), and in 1897 appeared at Terry's as *Harry Fyfe* in 'The French Maid' (*q.v.*). Among his more recent rôles has been that of *Harry Romney* in 'My Lady Molly' (Terry's, 1903). Richard Green has played numerous parts in grand opera, in London and elsewhere.

Green, Thomas. Actor, born 1786, died 1859; known familiarly as "Gentleman Green." He was a favourite comedian at such houses as the City Theatre, Milton Street, London (1833), and the City of London Theatre (1838).

Green Bushes (The); or, A Hundred Years Ago. A play in three acts, by J. B. BUCKSTONE (*q.v.*), first performed (with incidental music by E. F. Fitzwilliam) at the Adelphi Theatre, London, on January 27, 1845, with Mdme. Celeste as *Miami*, Mrs. Fitzwilliam as *Nelly O'Neil*, Mrs. Yates as *Geraldine*, O. Smith as *Wild Murtagh*, Selby as *Connor O'Kennedy*, Wright as *Master Grinnidge*, and Paul Bedford as *Jack Gong*; revived at the Adelphi in October, 1870, with Mdme. Celeste, who reappeared at the same theatre in September, 1872, and in October, 1874; revived at the same theatre in November, 1880,

with a cast including H. Neville as *O'Kennedy*, Sheil Barry as *Murtagh*, J. G. Taylor as *Grinnidge*, R. Pateman as *Gong*, E. Compton as *George*, Miss Bella Pateman as *Miami*, Miss Lydia Foote as *Nelly*, and Mrs. Bernard Beere as *Geraldine*; at the same theatre, in April, 1890, with F. Cooper as *O'Kennedy*, W. L. Abingdon as *George*, J. D. Beveridge as *Murtagh*, J. L. Shine as *Grinnidge*, L. Rignold as *Gong*, Miss Mary Rorke as *Miami*, Miss Ada Ferrar as *Geraldine*, Miss Kate James as *Nelly*, and Miss Clara Jecks as *Tigertail*; revived (in a revised state) at the Grand Theatre, Islington, in 1903. 'Green Bushes' was travestied by H. J. BYRON under the name of 'Grin Bushes' (*q.v.*), and turned into an opera by J. HOLLINGSHEAD and W. ST. LEGER under the title of 'Miami' (*q.v.*).

Green Goddess (The). A drama in four acts, by RUSSELL VAUN, Metropole Theatre, Camberwell, December 16, 1901.

Green Hills of the Far West (The). A drama by JOHN WILKINS (*q.v.*), produced at the City of London Theatre in 1861.

Green Isle of the Sea (The). An opera bouffe in three acts, Princess's Theatre, Edinburgh, September 21, 1874.

Green Lanes of England (The). A drama in four acts, by GEORGE CONQUEST and HENRY PETTITT, Grecian Theatre, London, August 5, 1878.

Green Man (The). A comedy in three acts, adapted by RICHARD JONES (*q.v.*) from the French, and first performed at the Haymarket Theatre on August 15, 1818, with Terry in the title character—that of a man calling himself *Green*, dressing himself in clothes of that colour, and carrying a green watch and a green handkerchief. This *Green* ("a benevolent, blunt-spoken, friendly cynic") proves to be the possessor of a secret which enables him to force Lord Rowcroft (Foote) to forgive his nephew, Sir George Squander, who has "married beneath him." Mrs. Glover played *Lady Squander*, and Mrs. Gibbs was *Tucket* (her maid). The adapter was also in the cast as *Crackley*. Among other characters are *Fungus*, *Close-fist*, *Major Dumpling*, and *Captain Bibber*. See Hazlitt's 'Criticisms and Dramatic Essays' (1854).

Green Old Age (A). A musical "improbability" by ROBERT REECE, first performed at the Vaudeville Theatre, London, on October 31, 1874, with a cast including Miss Amy Roselle, Miss Kate Bishop, Miss Cicely Richards, David James, T. Thorne, W. Lestocq, etc.

Green Room. "The term 'Green Room,'" writes George Vandenhoff, in his 'Leaves from an Actor's Note-book' (1860), "arose originally from the fact of that room being carpeted in green (baize, probably), and the covering of the divans being green—stuff. But the first Green-Room in Covent Garden Theatre was a withdrawing-room, carpeted and papered elegantly; with a

handsome chandelier in the centre, several globe lights at the sides, a comfortable divan covered in figured damask, running round the whole room, large pier and mantel glasses on the walls, and a full length movable swing glass, so that, on entering from the dressing room, an actor could see himself from head to foot at one view, and get back, front and side views by reflection, all round. This is the first point to attend to on entering the Green Room to see if one's dress is in perfect order, well put on by the dresser, hanging well, and perfectly becoming if *faux*. Having satisfied him or herself on these interesting points, even to the graceful draping of a feather, the actor or actress sits down, and enters into conversation with those around, which is interrupted every now and then by the shrill voice of the call boy "making his calls." Vandenhoff adds "It must be understood that in Covent Garden and Drury Lane Theatres there were a first and second Green Room: the first, exclusively set apart for the *corps dramatique* proper, the actors and actresses of a certain position: the second, belonging to the *corps de ballet*, the pantomimists, and all engaged in that line of business: what are called the 'little people'—except the principal male and female dancer, who had the privilege of the first Green Room." On the subject of the origin of the phrase "Green Room," O. A. Sala writes "I am bold enough to express my conviction that the dramatic retiring room got its name from the circumstance that in the old days of the legitimate drama, when, during the performance of a tragedy the stage was always laid with a dark green cloth or carpet, this cloth, when plays other than tragic were being acted, used for convenience sake to be rolled up, set on end, and kept in the *foyer*, where it was easily accessible and was put in the way of the scene shifters and the carpenters. The 'Green Room' suggested the title of the following publications: 'The Green Room Mirror' clearly delineating our present theatrical performers (1786), 'The Secret History of the Green Rooms' containing authentic and entertaining memoirs of the actors and actresses in the three Theatres Royal (1781-82), 'Authentic Memoirs of the Green Rooms' (1808-16), and 'Green Room Gossip' a trifling history, consisting of theatrical anecdotes (1798).

Green Room (The). (1) A prelude acted at the Haymarket in 1783. (2) A comedy in two acts (translated by KINGS) and first performed at Covent Garden Theatre, London in October, 1826 with W. Barrett as *S. J. Cyrine Quixote*, C. Kemble as *Torrid*, Power as *Starling*, Mrs. Gibbs as *Caroline*, and other parts by Bartley, Jones, etc.

Green-Eyed Monster (The). (1) A farce in two acts, by JOHN PHOENIX, first performed at the Lyceum on October 16, 1811 with Dutton as *Don Quixote*, Miss Melton as *Mrs. Jaudon*, Lovegrove as *Compass*, etc. (2) A comedy in two acts, by J. E.

PLANCHÉ, produced at the Haymarket Theatre on August 28, 1826 with W. Barrett as the *Baron Sprockenhoven* who is very jealous of his young wife (Mrs. Fawcett), but is cured of his infirmity by a little plot concocted by his servant *Marcus* (Vining). Among other characters are *Arant*, a gardener (Wilkinson), *Luisa*, a servant (Mrs. Humby), and *Amelia*, a niece of the *Baroness* (Miss F. H. Kelly), in love with *Colonel Arndorff* (Cooper).

Green's Tu Quoque; or, The City Gallant. A comedy by JOHN CONK, printed in 1800. It appears to have been produced at the Adel Hall as 'The City Gallant', but the success of *Green*, the actor in the part of *Bubble* (whose answer to every compliment is 'Tu quoque') caused the title to be changed as above. Hazlitt calls the piece "very lively and elegant."

Greenbank, Harry Hewatson. Dramatic writer, born 1806, died 1899; author of 'Captain Bully' (1861), 'The Director' (1861), the lyrics of 'Incognita' (1862), the libretto of 'Beet Tea' (1862), the lyrics of 'Poor Jonathan' (1863) and 'A Gaiety Girl' (1863), the libretto of 'Mr. Jericho' (1863) the dialogue of 'Mirette' (1864), the libretto of 'Monte Carlo' (1864), lyrics for 'An Artist's Model' (1866), lyrics for 'The Gelash' (1866), the libretto of 'Old Sarah' (1867), the libretto of 'The Scarlet Feather' (1867), lyrics for 'A Greek Slave' (1868), lyrics for 'San Toy' (1868), etc. PERCY GREENBANK has contributed lyrics to 'The Tormentor' (1861), 'The Gay Adieu' (1861), 'Three Little Maids' (1862), 'My Lady Molly' (1862), 'The Archid' (1863), 'The Earl and the Girl' (1863), 'The Love Birds' (1864), etc.

Greendragon, Mrs. A character in 'Belles without Bones' (q.v.).

Greens, Clay M. American dramatic writer, author of the following, and other, pieces:—'Africa', 'The Blackberry Farm', 'Carl's Folly', 'Chips', 'Christmas Fiddling', 'The Deadwood Stage', 'Divorced by Telegraph', 'Forgiveness', 'For Her Dear Sake', 'For Money', 'Freaks of Fortune', 'The Golden Grout', 'The Great Frank Mystery', 'Hans the Batman' (q.v.), 'The Last Days of Pompeii', 'The Little Desperado', 'Little Boy Blue', 'The Little Trooper', 'The Maid of Plymouth' (libretto), 'The Man from the West', 'M. L. M., A Musical Discard', 'On Broadway', 'Our Jennie', 'The Regatta Girl', 'Sybil', 'A Wandering Minstrel', part-author of 'Bluebird, Jankie', 'The New South', 'Paw Ticket No. 1', 'Sharps and Flats', 'Wang'.

Greene, Evis. Actress and vocalist. has been seen in London as *Frances Carter* in 'L'Amour Moulin' (Lyric Theatre, 1829), *Dolores* in 'Floradora' (Lyric, 1900), the title character in 'Billy Grey' (Apollo, 1901), *Nan* in 'A Country Girl' (Daly's, 1902, and *Marianne Sans Pitié* in 'The Decades of Dantes' (Lyric, 1903).

Greene, Gibson. A witty, good-natured man of the world, in *HYMN'S* 'Married in Haste' (q.v.).

Greene, Robert. Dramatist, novelist, and poet, born at Norwich circa 1560, died 1602 entered St John's College, Cambridge, as a scholar in 1575, took his B.A. degree in 1579-80, his M.A. degree in 1583. Between the two last named dates he travelled on the Continent and engaged in literary work in London. In 1586-8 he married, in his own showing he led a life of low debauchery, of which, however, he repented. His plays (q.v.) were printed posthumously as follows:

'The Historie of Orlando Furioso' (1594), 'A Looking Glass for London and England' (1594), 'The Honourable Historie of Frier Bacon and Frier Bungay' (1594), 'The Scottish Historie of James the Fourth' (1596), and 'The Comicall Historie of Alphonsus, King of Aragon' (1599). The following plays also are ascribed to him: 'The first Part of the Tragicall Revenge of Selimus' (1594), and 'A Pleasant Conceited Comedie of George a Greene, the Pinner of Wakefield' (licensed 1595). See Greene's autobiographical 'Groat's Worth of Wit' (1592), Merce 'Palladis Tamia' (1596), Cooper's 'Athens' (antiquarianism), and Simpson's 'School of Shakespeare'; W. Bernhardt's 'Leben und Schriften' of Greene also the editions of the 'Plays and Poems', with introduction, by A. Dyce (1838), and of the 'Complete Works' (with memoir from the *Reverend of Stratford-upon-Avon*) by Dr A. B. Grosart (1861-6). "In Greene's plays," says J. A. Kingdon, "we can always trace the hand of the novelist. He did not aim at unity of plot, or at firm definition of character. Yet he manages to sustain attention by his power of telling a story inventing an inexhaustible variety of motives, combining several threads of interest with facility, and so arranging his incongruous materials as to produce a pleasing general effect. He has the merit of simplicity in details, and avoids the pompous circumlocution in vogue among contemporary authors. His main stylistic defect is the employment of cheap Latin mythology in and out of season. But his scenes abound in vivid incidents, which divert criticism from the threadbare thinness of the main conception. Greene's plays, intermediate between comedy, tragedy, and history illustrate a step in the development of the Romantic Drama, which had been taken before Shakespeare set his own final seal upon that form of art." ('Shakespeare's Predecessors in the English Drama').

Greengaby, Narcissus. A young squire in J. J. RINTON TURNER'S 'Handsome is that Hand some does' (q.v.).

Greengoose, George. Squire in BRANTON and FLETCHER'S 'Knight of the Burning Pestle' (q.v.).

Greenheart. A character in HAZLEWOOD'S 'Goody Goose' (q.v.).

Greenlanes, Henry. in ALFRED'S 'Pink Domino' (q.v.).

Greenleaf, Adam. in BROTHMAN'S 'While there's Life there's Hope' (q.v.).

Greenleaf the Graceful; or, The Palace of Vengeance. A burlesque by W. B. OSWALD, Royalty Theatre, London, February 20, 1872.

Greenwich Park. A comedy by WILLIAM MONTFORT, acted at the Theatre Royal in 1661 with Leigh as *Sir Thomas Reveller*, Mountfort as young *Reveller* (his son), Nokes as *Raison*, Underhill as *Sassafras*, Mrs Knight as *Mrs Raison*, Mrs. Barry as *Dorinda*, Mrs. Mountfort as *Florella*, etc. *Raison* and *Sassafras* are drunken companions of *Sir Thomas*. *Mrs. Raison*, *Dorinda*, and *Florella* are all in love with young *Reveller*, who ends by marrying the last named.

Greenwich Pensioner (The). A comic drama in two acts, by J. H. CUNNINGHAM, Adelphi Theatre, London, July 21, 1866.

Greenwit. A character in MIDDLETON'S 'Roaring Girl' (q.v.).

Greenwood, in DOUGLASS'S 'Mr John Cockle at Court. Is attached to *Miss Kitty*.

Greenwood, Thomas. Scene artist; most notable for his work at the Olympic Theatre, London, where he painted the scenery for such productions as 'Tom and Jerry' and 'Don Giovanni' in London (1827). Greenwood's father, a still more distinguished scene painter, was long connected with Drury Lane, and his "gay designs" are referred to by Byron in 'English Bards and Scotch Reviewers'.

Greenwood, Thomas Longdon. Theatrical manager and dramatic writer, born 1768, died 1828, son of Thomas Greenwood (q.v.), and by profession a chemist; was lessee of Sadler's Wells Theatre from 1842 to 1844 and, with Samuel Phelps, Mrs. Warner, and her husband, from 1844 to 1850, he was afterwards connected with the management of Antley's and the Princess's. He was the author of 'Is it the King?' (1801), 'Paul the Phil.' 'Jack Sheppard' various pantomimes, and other stage pieces. He and E. L. Blanchard were 'The Brothers Grimm' (q.v.). See 'The Firm' for May 18, 1879, and M. Williams's 'Some London Theatres' (1883).

Greet, Mrs. William. Dramatic writer, author of 'Jackson's Boy' (1801), 'A Folded Page' (1801), 'A Real Prince' (1804).

Greet, Philip Ben. Actor and theatrical manager made his debut in the former capacity in 1879. In 1883 he was the first English representative in the country and in London of *Dudley Harcourt* in 'My Sweetheart' (q.v.). Since then he has been seen in London as *Master Woodford* in 'York's Love' (1884), *Dr. Pellicious* in 'Jim the Penman' (1886), *Joe Jernail* in 'Hard Hit' (1887), *Captain Bell* in 'Her Own Withers' (1888), *Marc* in 'A Buried Talent' (1889),

Archibald in 'Lady Browne's Story' (1882), and *Sammy* in 'Nelson's Enchantress' (1887), also as *De Berghen* in 'Richardson' (Lyceum, 1884), the *Apothecary* in 'Romeo and Juliet' (Lyceum, 1884), *George Small* in 'The King of the Commons' (1885), and *Polonius* (Olympic, 1887). In 1888 he gave the first of a series of annual performances of drama in the open air called *Pastoral Plays*. He has also, of late years, been the director of many travelling companies of players both in the United Kingdom and in America.

Gregory, (1) The "Moth Doctor" in *FIELDING'S FAME* (q.v.). **(2)** The Yorkshire groom in *KEATS'S 'GUY RIM'* (q.v.).

Gregory, Bernard. Journalist and amateur actor, born 1788, died 1851, engaged to play *Hamlet* at Covent Garden in 1848 and at the Haymarket in 1849, but, on account of the illiberal nature of his newspaper, 'The Patriot', was refused a hearing. He was received, however, in 1850 at the Victoria and Albert Theatre. Dutton took one him play *For Edward Mortimer* in 'The Iron Chest' at the St. James's. See the 'Theatre' magazine for September, 1878.

Gregory, Lady. See *STILLING, Mrs.*

Gregory, Lady. See *TWENTY FIVE.*

Grein, J. T. Dramatic author and theoretical critic, born 1801, has (alone or in collaboration) written, adapted, or translated the following pieces, all produced in London, and all of which are—'A Man's Love' (1820), 'Spring Leaves' (1821), 'Reparation' (1827), 'Make Believe' (1828), 'The Conjuror's Tale' (1828), 'Mischance' (1828), 'The Last Plunder' (1831), 'A Happy Nook' (1831), 'Plumtree' (1832), 'The Mouse' (1833). In 1831 he founded the Independent Theatre Society (q.v.), of which he remained sole or co-director until 1835. Since then he has initiated more than one enterprise for introducing the Continental drama to the English public. He has also adapted many modern English plays to the Dutch stage. In 1830 he founded 'the German Theatre' in London. Since 1837 he has been the dramatic critic successively of the London 'Sunday Spectator' and 'Sunday Times' and 'Punch', having previously contributed theatrical notices to many London and foreign periodicals. He has published 'Premieres of the Year' (1839), and, since 1847, several volumes of collected *Dramatic Criticism*.

Greilley's Henry. A play in four acts, by *ERIC HIND, Prince of Wales's Theatre, Hartford, October 20, 1888*. *Mary Labone Theatre, London, August 1, 1887*.

Greichen, the wife of *Rep.* figures in all dramatizations of the story of *Rip Van Winkle* and in *Planquette's* opera on that subject (q.v.).

Greichen. A drama in four acts, by *W. R. GILBERT* (q.v.), based on the *Fantasia-Marguerite* story, and first performed

at the Olympic Theatre, London, on March, 24, 1878, with *Miss Marion Terry* as *Greichen*, *Mrs. Bernard Moore* as *Loon*, *Miss Browne* as *Martha*, *F. Archer* as *Nephews*, *M. B. Conway* as *Fantasia*, *J. Hillington* as *Goffried*, and *J. Follis* as *Amos*.

Gretna Green. (1) A musical farce in two acts, words by *CHARLES STUART* and *J. O'KEAR*, music by *Samuel Arnold*, performed at the Haymarket Theatre in 1768, with *Banister* and his wife as *Captain Grogg* and *Mrs. Pedigree*. (2) A farce produced originally at the Lyceum, and revived at Covent Garden in 1857, with *Miss Kelly* as *Betty Pinnock*, *Wrench* as *Johnnie*, *Power* as *Larry*, and *Darwin* as *Lord Lowmell*. (3) A comedy opera in three acts, written by *J. McBRAY FORD*, composed by *Dr. J. Storer*, first performed at the Comedy Theatre on the afternoon of December 4, 1880, revived at the Opera Comique on May 12, 1880.

Greville, Edouard. Dramatic writer; author of 'Shakespeare' (1881), 'He loves me, loves me not' (1891), 'The Prophet' (1893).

Greville, Fulk. First Lord Brooke, born 1554, died 1603, poet and dramatist; author of 'The Tragedy of Mustapha' (q.v.), printed in 1603, and of 'The Tragedy of Alibon' (q.v.), printed among his 'Works' in 1603. The 'Works' also included the *Mustapha*, much revised. Greville explained, in his 'Life of Sir Philip Sidney,' that he did not write his tragedy for representation. See the edition of the 'Works' produced by *Dr. A. B. Grosart* in 1870, also Langhorne's 'Dramatic Poets, Philip's 'Theatrum Poeticum, Walpole's 'Royal and Noble Authors, and Lamb's 'Specimens of the Dramatic Poets.'

Greville, Lady (Violet). Dramatic and miscellaneous writer; author of 'Old Friends' (1890), 'The Baby' (1890), 'Nadia' (1891), 'An Aristocratic Alliance,' adaptation (1894).

Grey, Sylvia. Actress and dancer; began her career as a performer of juvenile roles, and later, after some provincial experience in comic opera, appeared successively as baroque at the Royalty and in the 'legitimate' at Sadler's Wells. Her comedy work in the country preceded her long engagement at the London Gaiety, where she first figured in August, 1888, in 'The Vicar of Wickenvalde' (q.v.). After this came her *Polly Monmore* in 'Little Jack Sheppard' (1888), *Victoria* in 'Monte Cristo, Jun' (1888), *Tomburra* in 'Frankenstein' (1887), *Diana Christian* in 'Ray Biss and the Black Horse' (1889), *Louisa* in 'Under the Sun up too Late' (1891), *Flora Peacham* in 'In Town' (1892), and *Diana Jones* in 'Dun Juan' (1893). Miss Grey was also in the first casts of 'Pedigree' at Toole's, 'The Gavotte' at Swanway Hall, and 'Certs and Co.' at the Prince of Wales's in 1890, and in that of 'Sophy' at the Avenue in 1891.

Grey. (1) *Lady Constance de Grey* figures in 'The Field of the Cloth of Gold' (q.v.). (2) *Lady Jane Grey* is the heroine of HARRIS'S 'Innocent Yearper' (q.v.). 'Karl's Revenge' (q.v.). BUCHANAN'S 'Nine Days' Queen' (q.v.) and HAMILTON'S 'Shadow Empire' (q.v.). (3) *Sir Valentine de Grey* is in KNOWLES'S 'Woman's Wit' (q.v.).

Grey Doublet (The). A burlesque in one act, by MARK LEMON (q.v.), first performed at the English Opera House, London, in August, 1883, with Baker as King Charles II.

Grey Mare (The). A farcical comedy in three acts, by GEORGE H. SIMS and CECIL BALESTON, founded partly on Roderich Benedix's comedy 'Das Lager,' and first performed at the Comedy Theatre, London, January 28, 1892, with C. Hawtrey as John Marston, and other parts by Eric Lewis, C. Brookfield, W. Wynn, Miss Adrienne Dainton, Miss Annie Irish, and Miss Lottie Vennor, produced at the Lyceum, New York, April 25, 1892.

Grey Parrot (The). A comedieta by W. W. JACOBS and CHARLES HOCK, Strand Theatre, London, November 6, 1899.

Greymare, Queen, figures in BULLOCK'S 'Black-and-White' (q.v.).

Greythorne, Charles, and Mrs., are characters in 'Fak Dominos' (q.v.).

Grichard, The "Grumbler" in SEDLEY'S comedy so named (q.v.).

Griereson, Jane, The "Orange Girl" in LITTLE and BOWEN'S drama of that name (q.v.).

Griereson's Way, A play in four acts, by H. V. EMMONS, first performed at the Haymarket Theatre, February 7, 1888, with G. S. Titherage as George Griereson, Miss Lena Ashwell as Fawcett Bell, J. H. Barnum as her father (Captain Bell), Miss Pattie Bell as her aunt (Anne Bell), Fred Terry as Captain Murray, and H. V. EMMONS as Philip Keen. Fawcett has been seduced by Murray, she is beloved by Griereson, whose "way" of getting her out of her trouble is to marry her (nominally) and father her child. Afterwards, in the hope that she and Murray may come together again, he commits suicide.

"Grieve not, fond man, nor let one tear." First line of a song in COFFEY'S 'Carousal Rhaphordian' (q.v.).

"Love turns love, as flames expire
If not increased by gentle fire."

Grieve, John Henderson, Scene-painter, born 1770, died 1845; had two sons, Thomas and William Grieve, also scene-painters. THOMAS, born 1790, died 1862, became in 1820 principal scenic artist at Covent Garden, from which he migrated in 1844 to Drury Lane. He was for a long time assisted by his son, Thomas Walford Grieve (born 1841). WILLIAM GRIEVE, born 1800, died 1844, was employed as scene-painter at Drury Lane and His Majesty's.

"His moonlight scenes," says Lionel Cuck, "were especially notable." See the Dictionary of National Biography, and the 'Era,' April 22, 1862.

Grieving's a Polly. A comedy in five acts, by RICHARD LEMON, produced at the Lyceum Theatre, London, in April 1860, with a cast including Dawson De Camp, Banister Johnson, H. Siddons Mathews, Powell, Mrs. H. Siddons, Mrs. Powell, &c. The author presented this piece to the actors, who had been thrown out of work by the destruction of Drury Lane Theatre.

Grif. A novel by R. L. FANSTON, published in 1870, the basis of two dramas: (1) by FRANK TOWERS, Theatre Royal, South Shields, April 9, 1877. (2) by W. LESTON, Harry Theatre, London, October 3, 1881, first performed in America at Philadelphia in October, 1882.

Griffin, Benjamin. Actor and playwright, born at Farnmouth 1680, died 1740; was the son of a clergyman and apprenticed to a glazier. In 1712, however, he joined some strolling players, and within two years found himself a member of the company with which Rich. opened a theatre in Lincoln's Inn Fields in 1714. With that he remained connected till 1721, when he went to Drury Lane, where he was employed till 1740. He was the original representative of Simon Pure in 'A Bold Stroke for a Wife,' of Leopold in 'The Miser,' and of other characters less noteworthy. Among his other ideas were *Polonius Shylock*, *Sir Hugh Evans Justice Silence*, *Cassius in The Merchant of Venice*, *Sir Pindick Would-be in Volpone*, *Trinculo in The Alchemist*, *Scotch Barnaby Rattle*, *Fondlewife*, and *Sir Paul Pivant*. He adapted Massinger's *Virgin Martyr* under the title of 'Injured Virtue,' and himself played *Sejourn* therein. He was also the author of 'Love in a Rack' (1715), 'The Humours of Forgiveness' (1716), and 'Whig and Tory' (1720), in which he was the original performer of *Sir Arthur Adleygate*, *Don Lopez*, and *Sir John Indolent* respectively. See Victor's 'History of the Theatres of London,' Davies' 'Dramatic Miscellanies,' the 'Biograph Dramatic,' and Gifford's 'English Stage.'

Griffin, Gerald. A poet and dramatist, born 1800, died 1860; author of 'Gisippus,' &c., a tragedy produced in 1841 and included in Griffin's 'Poetical and Dramatic Works' (1841 and 1842). See the memoir by his brother, prefixed to an edition of his novels and poems (1842); also T. Davies' 'Prime Writings' (1890). See COLLETT BARNES.

Griffin, Sir Temple, figures in STEPHENS and SOLOMONS'S 'Lord Bateman' (q.v.).

Griffinhoof, Arthur. The name of a quack under which ALFRED COLMAN, jun., produced four of his dramatic pieces, namely, 'The Battle of Marston,' 'The

Review,' 'Gay Deceivers,' and 'Love laughs at Locksmiths,' all of which see.

Griffith Gaunt. (1) A drama adapted by ALISTAIR DALY from the novel by Charles Reade, and produced at the New York Theatre, N.Y. on November 7, 1888, with Miss Rose Eyttinger as *Katherine Peyton*, John K. Murtimer in the title part, Mark Heath as the *Chief Justice*, O. W. Jamieson as *Brother Leonard*, Mrs. Gomerall as *Mercy Pirt*, and Mrs. Wilkins as *Caroline Ryder*. "Daly wrote the play in four days; it held the stage for six weeks." It was revived for a benefit, at the Theatre Francaise, New York in April 18, 1889, with D. H. Harbison as *Griffith Gaunt*. (2) A drama, in prologue and four acts, based by CHARLES READE upon his own story, and first performed at Newcastle-on-Tyne in 1868 with Henry Mincliar as *Gaunt*, George Rignold as *Tom Leicester*, and Miss Atonia Jones as *Katherine*, at Leicester in October, 1871, with C. F. Leicester as *Gaunt*, Miss Herenger as *Katherine*, W. Elton as *Tom Leicester*, F. N. Hallows as *Leonard*, Miss H. Edwards as *Caroline*, and Miss Kemmerton as *Rose Gaunt*. The piece was produced under the title of 'Kate Peyton's Lover' (q.v.), at the Queens Theatre, London, in December, 1873.

Griffith, Mrs. Elizabeth Dramatic and miscellaneous writer, born in Glamorganshire, 1750(?), died 1793, wife of Richard Griffith (q.v.) was in early life an actress, and appeared in Dublin and at Covent Garden (1753-4). She was the author of two plays 'A Double Mistake' and 'A Wife in the Night'—produced at Covent Garden in 1766 and 1772 respectively; also of the following dramatic adaptations: 'The Platonic Wife,' 'The School for Rakes,' and 'The Times,' all of which see. She translated into English Beaumarchais' 'Barber of Seville' (1776, and wrote a volume on 'The Morality of Shakespeare's Drama' (1778). See Garrick's Correspondence, the 'Biographia Dramatica' (1812), Victor's 'History of the Theatres of London' (1761-71), Comstock's 'English Stage' (1832).

Griffith, Richard Died 1758, author of a play called 'Variety' (q.v.), produced at Drury Lane in 1742.

Grigg. The bridegroom in COLLET'S *Beggar's Wedding*, *Peter and Dolly Triggs* are characters in BLISS and Sullivan's 'The Chieftain' (q.v.).

Griggs, Mr. The hero of MORTON'S 'English Times' (q.v.).

Grignon, Gustave de. A character in 'The Ladies' Battle' (q.v.).

Grille, Die. See FASCINETTE.

Grim Goblin. A pantomime by H. SPRET and H. CONQUEST, first performed at the Grecian Theatre, London, December 22, 1816.

Grim Griffin Hotel (The). A farce by JOHN OXFORD and Professor FARRIN,

first performed at the Holborn Amphitheatre, London, May 25, 1867.

Grim, the Collier of Croydon; or, The Devil and his Dame, with the Devil and St. Dunstan. A comedy by "J. T." printed in 1682, probably a modernized version of 'The Devil and his Dame' (q.v.).

Grimacier. A French tragedian; one of the disguises assumed by *Musette* (q.v.) in 'Cosening' (q.v.).

Grimaldi, Nicholas. Cleric, poet, and playwright, born in Huntingdonshire, 1619, died 1683, author of a play in Latin called 'Archipropheta' (q.v.). Other plays in Latin—'Christus Redivivus' (1643), 'Iamais,' 'Troilus or Chaucer's'—have been ascribed to him, the two last named being mentioned by Bale.

Grimaldi. A tragedy in five acts, in prose and verse, by WILLIAM BAILLY, printed in 1822.—('Grimaldi, or, The Life of an Actress' a drama in five acts, by BION BOLICHAULT (q.v.), performed at New Orleans, U.S.A., in 1865 at the Adelphi Theatre, London, March 1, 1862, as 'The Life of an Actress.' See DÉMONTANT, THE, FIRST NIGHT, THE, and LIFE OF AN ACTRESS.

Grimaldi, Guiseppe. Dancer and pantomimist, born 1713, died 1788, after performing at fairs in Italy and France, came to England, and was for a time employed in the ballet at the King's Theatre Haymarket. In 1745 he began at Drury Lane Theatre an engagement which lasted for thirty years, during which he was seen as clown, harlequin, pantaloon, etc. In the summer months up to 1767, he appeared in the pantomimes at Sadler's Wells, to whose audience he afterwards introduced his famous son Joseph (q.v.).

Grimaldi, Joseph. Actor, vocalist, and pantomimist, born December 15, 1776, died May 31, 1837; son of Guiseppe Grimaldi (q.v.). made his professional debut at Sadler's Wells Theatre on April 10, 1781, as a juvenile dancer. In the following year he figured at Drury Lane in 'The Triumph of Mirth.' In 1788 at the Wells he was first announced as "Mr. Grimaldi." His first appearance at Covent Garden was made in October 1800, as *Orson* in 'T. Diddis'—'Valentine and Orson,' and in the following December at the same theatre he was the clown in 'Mother Goose.' From this time onwards he divided his time between Covent Garden and the Wells, of which, in 1828, he became part proprietor. It was at the Wells, in 1819, and in the pantomime of 'The Talking Bird' that he first sang Whitaker's famous song, 'Hot Toddlie.' In 1822 he ceased to appear at Covent Garden, and thereafter he confined his energies to the Wells, of which he was latterly assistant manager. On March 24, 1828, he bade farewell to Islington audiences in the character of *Hook* in 'The Sixties,' a further 'benefit' being accorded to him at Covent

Garden on June 17, 1834, which was the occasion of his last appearance. "Rising from small beginnings, he by his industry, perseverance, and attention to his professional duties reached a supremacy in his own peculiar line, which old players assert to have never since been equalled or even approached. (Grimaldi, we have been assured, was no mere clown, he was a great comedian hors, and in this lay the secret of his superiority over all his rivals. (M. Williams.) Button Cook says: "It was Grimaldi 'the Garrick of clowns, as Theodore Hook called him, who in great part devised the eccentric attire still worn by our clowns—a sort of blending of the costumes of the French Pierrot and the Old English jester, the flower face and the white dress of Pierrot being treated as a greenwork upon which to paint variegated spots, stars, and patches, while to Grimaldi is due nearly all the comic business of modern harlequinade. Grimaldi as clown seems sometimes to have assumed a mask—that peculiar property of the harlequin (the Theatre for January, 1831). Geoffrey Turner has a reference to the clown work of Grimaldi, "whose utterance," he says, "few and far between, never failed to provoke laughter, and whose habitual silence heightened the effect of his songs. The general droll, the grinning, blushing, irresistible clown," says Dickens, "left the stage with Grimaldi." See the 'Memoirs of Grimaldi' as edited by 'Bos,' and published in 1834. See also his 'Life' by H. D. Miles issued in the same year, Williams's 'Home London Theatres,' and the *Theatre* magazine for January, 1833, and April, 1834.

Grimaldi, Joseph Samuel William. Pantomimist, born 1827 died 1887, son of Joseph Grimaldi (q.v.), made his first appearance at Sadler's Wells Theatre in 1846 as *Man Friday* to his father's *Crusoe* in a pantomime version of Defoe's story. In the following year he was at Covent Garden, playing *Chittique* "a little-funneled Chinese Empress with a big body," afterwards *Clunyship* in the pantomime of 'Harlequin and Fortunio.' He also figured as *Adonis Pribble* in 'Harlequin and Friar Bacon.' He was first seen as clown in 1853. "During some years," says Button Cook "the father and son played together in various pantomimes. But it soon became apparent that young Joe had entered upon a desperately vicious course. It was supposed that in some drunken brawl he had received a severe blow on the head from a constable's staff, and that he had never really recovered from the effects of the wound. As a pantomimist he was most ingenious and accomplished and his clown was received with extraordinary applause. But his dissolute habits led to his forfeiting engagement after engagement. He is said to have died in a public-house during an attack of dementia. See the *Theatre* magazine for January, 1883.

Grimalkin; or, A Woman changed into a Cat. A "metamorphosis"

sketch" by G. R. ROTWELL, first performed at the Adelphi Theatre, London, November, 1827.

Grimalkin the Great; or, Harlequin Fuss in Boots and the Miller's Sons. A pantomime by F. L. BLANCHARD, Drury Lane Theatre, London, December 26, 1834, with Miss H. Coventry and Miss K. Harcourt in the cast.

Grime, in Holcroft's 'Deserted Daughter' (q.v.) is the partner of *Ivan*, the hunter.

Grimes. The "Man with the Carpet Bag" in G. ARNOTT A BRACKETT's farce of that name (q.v.).

Grimeshaw, Bagshaw, and Bradshaw. A farce in one act, by J. MADDISON MORTON first performed at the Haymarket, July 1, 1831 with J. B. Buckstone II, Bedford, and A. Brindal in the title parts, and Melly, Mrs. Buckingham, and Miss Vining in the other roles.

Grimstone Grange. A vaudeville, words by GILBERT and ARTHUR A. BECKETT, music by King Hall, first performed at St. George's Hall, London, in 1873, by a company including Mrs. Norman Reed (Miss P. Horton), Alfred G. Reed, Alfred H. Hop, Corney Grain, and Miss Edith Brandon.

'Grin' Bushes (The). A travesty by H. J. BYRON (q.v.) of 'The Green Bushes' (q.v.), first performed at the Strand Theatre, London, in December, 1834 with Miss Raynham as *Conner*, Miss Maria Simpson as *Murphy*, Miss A. Swanborough as *Gertrude*, Miss E. Johnston as *Nelly O'Neil*, and J. D. Stoye as *Miami*.

Grindoff, the miller in 'The Miller and his Men' (q.v.), reappears in BYRON and TALBOT'S travesty of that piece.

Grindrod, Jabez. A miser in H. J. BYRON'S 'An English Gentleman.'

Gringoire. A drama in one act, by THOMAS DE BANVILLE, first performed at the Theatre Francaise, Paris, in June 1868, with Coquelin in the title part, and Mline, Lafontaine as the heroine. The play has been several times adapted to the English stage under its original title. (1) by W. G. WILLS, first performed at the Prince's Theatre, London, June 22, 1865, with Norman Forbes as Gringoire, R. Mansfield as *Louis XI*, and Miss Dorothy Dene as *Louise*, revived at the Globe Theatre, January, 1891, with Norman Forbes as before, Ian Robert as *Louis XI*, F. H. De Lange as *Quier*, and Miss Mary Ansell as *Louise*. (2) by ELIZABETH BEALE and SIDNEY HERBERT BERING, Park Town Hall, Battersea, London, February 4, 1900, and (3) by B. C. STEPHENSON, Haymarket Theatre, June 28, 1900, with Alan Mackinnon in the title part, Charles Allan as *Louis XI*, and Miss Lily Hanbury as *Louise*. See also HASTARD-MONROE, THE KING'S PLEASURE TURF, and PITT. The role of Gringoire has been played in America by Laurence Harrott and

Nat Goodwin, jun. Coquelin played it in London in 1887 and 1889.

Gringoire, Pierre, figures in the various dramatizations and burlesques of 'Notre Dame' (q.v.).

Grinn, The Brothers. The nom-de-guerre used by E. L. BLANCHARD and T. L. GREENWOOD, when collaborating in the writing of pantomimes, e.g. 'Beauty and the Beast' at the Princess's, London, in 1874-5, 'Sindbad the Sailor' at the Crystal Palace in 1876-7, and 'Aladdin' at the Aquarium in 1878-9.

Grinnidge, Master. A showman in BUCKSTONE'S 'Green Bushes' (q.v.).

Griquet. The drummer in 'La Fille du Tambour Major' (q.v.).

Grip. A drama, Tyne Theatre, Newcastle-on-Tyne, April 3, 1871.

Grip of Iron (The). A play by ARTHUR SHIRLEY, adapted from 'Les Étrangleurs de Paris' of Adolphe Belot (Porte St. Martin, March, 1880), and first performed at the Surrey Theatre, London, October 17, 1887; revived at the Princess's Theatre, London, June, 1896.

Grip of Steel (The). A melodrama in four acts, by ARTHUR SHIRLEY and BENJAMIN LANDECK, first acted under this title at the Columbia Theatre, Boston, Mass., September 5, 1898; at the Star Theatre, New York, November, 1898; originally produced at the Surrey Theatre, London, December 19, 1892, as 'A King of Crime.'

Gripe. (1) Father to *Leander* and *Clara* in OTWAY'S 'Cheats of Scapin' (q.v.). (2) An alderman, "seemingly precise, but a covetous, lecherous old usurer of the City," in WYCHERLEY'S 'Love in a Wood' (q.v.). (3) Husband of *Clarissa* in VANBRUGH'S 'Confederacy' (q.v.). (4) A character in 'The Cornish Comedy' (q.v.). (5) A character in 'The Two Misers' (q.v.).—*Sir Francis Gripe*, in Mrs. CENTLIVRE'S 'Busybody' (q.v.), is the guardian of *Miranda*.

Gripus. A judge, uncle of *Alcmena*, in DRYDEN'S 'Amphitryon' (q.v.).

Gripus and Hegio; or, The Passionate Lovers. A pastoral in three acts, by ROBERT BARON, "mostly borrowed from Waller's Poems and Webster's 'Duchess of Malfy,'" and printed in 1647.

Grisboulle. The taciturn servant in TOM TAYLOR'S 'Plot and Passion' (q.v.).

Griselda. (1) An operetta produced at the Adelphi Theatre, London, in 1850-52, with Miss Fitzwilliam. (2) A drama, in four acts and blank verse, by M. E. BRADON (q.v.), founded on the story told by Boccaccio, and first performed at the Princess's Theatre, London, on November 13, 1873, with Mrs. Rousby in the title part, her husband as *Cosmo*, and W. Rignold as *Gualtiero*. Dutton Cook wrote of the play: "There is great lack of incident and movement, and the fable is set forth with inferior

skill. 'Griselda' contains many forcible lines, although rhythm is too often secured by resorting to diffuseness" ('Nights at the Play'). See WOMAN'S LOVE and PATIENT GRIZZEL.

Griskinissa. Wife of *Artaxaminous* in 'Bombastes Furioso' (q.v.).

Grist, William. Dramatic writer, born 1840; died November, 1896. Author of the libretti of 'The Impresario' (1877), 'Fadette' (1886), 'Ruy Blas' (1886).

Grist to the Mill. A comic drama in two acts, by J. R. PLANCHÉ (q.v.), first performed at the Haymarket Theatre on February 22, 1844, with C. J. Mathews as the *Marquis de Richeville*, Mdme. Vestris as *Francine*, and other parts by H. Holl, H. Howe, Strickland, and Mrs. W. Clifford; revived at the Lyceum Theatre, London, in October, 1860.

Grizzle, Lord, in FIELDING'S 'Tom Thumb' (q.v.), is in love with *Huncamunca*.—A *Humphrey Grizzle* figures in PRINCE HOARE'S 'The Three and the Deuce' (q.v.).

Grobe Hemd (Das). See RICH MAN'S SON, A.

Groom, Squire, in MACKLIN'S 'Love à la Mode' is "a stable-bred gentleman-jockey," who desires to marry a heiress (*Charlotte Goodchild*).

Grossmith, George. Dramatic and miscellaneous writer; died 1880; author of 'No Thoroughfare,' a burlesque (1869).

Grossmith, George. Vocalist, actor, dramatic writer, and musician; born 1847; son of the above; began his career as an entertainer, making his *début* in that character at the London Polytechnic in 1869. In 1877 he was invited to join the company at the Opéra Comique, London, where he was the original *John Wellington Wells* in Gilbert and Sullivan's 'Sorcerer' (q.v.). He was afterwards, at the same theatre, the first representative of *Sir Joseph Porter* in 'H.M.S. Pinafore' (1878), of (in London) *Major-General Stanley* in 'The Pirates of Penzance' (1880), and of *Reginald Bunthorne* in 'Patience' (1881). At the Savoy Theatre he "created" the *Lord Chancellor* in 'Iolanthe' (1882), *King Gama* in 'Princess Ida' (1884), *Ko-Ko* in 'The Mikado' (1885), *Robin Oakapple* in 'Ruddigore' (1887), *Jack Point* in 'The Yeomen of the Guard' (1888). Leaving the Savoy in August, 1889, he resumed his career as an entertainer, returning to the London stage in 1894, to be the original *Governor Griffenfeld* in Gilbert and Carr's 'His Excellency' (q.v.) at the Lyric. In 1898 he figured at the Royalty as *Scoones* in Ellis and Rubens' 'Young Mr. Yarde' (q.v.), and in 1900 he was *Lambert Simnel* in his son's burlesque, 'The Gay Pretenders' (q.v.), at the Globe. George Grossmith is the author of 'Cups and Saucers' adaptation (1878), of 'The Real Case of Hide and Seekyll' (1888), (with Arthur Law) of 'Mr. Guffin's Elopement' (1882), and (with A. R. Rogers) of "Two"

Mark Alife' (1870), he also composed the music for 'Tups and Mancers', 'The Great Tashin' (1885), and 'Haste to the Wedding' (1887); see his autobiographical sketch, 'A Society' (1898).

Groesmith, George, jun. Actor, vocalist, and dramatic writer, son of the above. Began at the Criterion Theatre, London, in 1897, as *Cowan Puddie* in 'Haste to the Wedding' (q.v.). He has since been in the first casts of 'The Shop' (1904), 'The Vagabond King' (1897), 'Great Fear' (1899), 'The Gay Pretenders' (1900), 'The Yerkator' (1901), 'The Linkman' (1903), and 'The Orchid' (1904). He is the author of 'The Gay Pretenders', 'The Linkman', 'Belliver's Travels' (1911), and 'The Love Birds' (1904), and part author of 'Great Fear' (q.v.).

Groesmith, Woodson. Actor and dramatic writer. Made his stage debut at Liverpool as *Yorkshire* in 'Time will Tell', and as member of a company which Miss Estlin Vokes (Mrs Cecil Gray) was taking to America. With Miss Vokes he remained for two years, playing a variety of parts. His first appearance in London was made at the Gaiety in September 1887, as the hero in 'Woodcock's Little Game' (q.v.). He was next engaged at the Lyceum in 1888, as *Jacques Semp* in Robert Maraire, and in the same year was seen at the Globe as *Howard Algernon Briggs* in 'Prince Karl' (q.v.). Since then he has figured in the original casts of the following pieces: 'Wealth' (1890), 'Aunt Jack' (1890), 'The Cabinet Minister' (Joseph Latham, 1890), 'The Volcano' (1891), 'A Pantomime Rehearsal' (Lord Arthur Power, 1901), 'The Guardsman' (1901), 'The Amazons' (Lord Tennyson, 1903), 'The Other Fellow' (1903), 'The New Boy' (Archibald Kennet, 1904), 'The Ladies' Idol' (1905), 'Poor Mr. Pottin' (1905), 'The Shopwalker' (1906), 'His Little Dodge' (1906), 'The MacHaggie' (1907), 'Belle Belair' (1907), 'Miss Francis of Yale' (Frank Sawyer, 1907), 'Jack Sheppard' in Joseph Hutton's drama (1898), 'Young Mr. Yarde' (1898), 'The Lady of the Land' (1899), and 'The Duke of Kilmorankie' (Mr Pitt Neill, 1904). Woodson Groesmith has also figured in the first cast of his own plays (q.v.): 'A Commission' (1901), 'The Night of the Party' (1901), and 'The Cure' (1903).

Grovenor, Archibald. The Myllie part in GILBERT and Sullivan's 'Patience' (q.v.).

Grotesque. A character in F. MORRIS'S 'False Colours' (q.v.).

Grotto on the Stream (The). A drama in two acts, by EDWARD SMITH (q.v.), printed in DICKENS'S 'British Drama'.

Grove, Florence C. Dramatic writer, author, with Herman Merivale, of 'Forgotten' (1875), 'As in a Looking Glass' (adaptation, 1887), (with H. Hamilton) 'La Traviata' (1892), and 'The Big L' (1900).

Grove The, or, Love's Paradise. An opera, words by J. H. PARSONS, music by PERCELL, performed at Drury Lane in 1769.

Grover, J. Holmes. Dramatic writer; author of 'Jumbo the Dwarf', 'Dun Paddy de Nazan', 'That Rascal Pat', etc.

Groves, Charles. Actor, born at Limerick, 1843, after much experience as a juvenile performer made his debut as a mature actor at the Theatre Royal, Worcester in 1854. For the next thirteen years he was employed at various provincial theatres, making his first appearance in London on December 26, 1871, as *Lovers* in 'The Lost Letter' and *Sister Anne* in 'Blue Beard'. An engagement at the Royalty followed, after which he returned to the country, joining in succession the companies at the Theatre Royal, Plymouth, and the Gaiety Theatre, Glasgow. During twenty years he had enacted a large variety of parts in low and eccentric comedy. In 1878 he was again in London where he has been the original representative of the following (and other) characters—*Chamberlain* in 'Over Proof' (1878), *Alfred Jones* in 'Crutch and Toothpick' (1879), *Augustus Smith* in 'Hallucination' (1879), *Bulger* in 'Put Asunder' (1883), *Christopher Buzzard* in 'Confusion' (1883), *Patience* in 'The Great Pink Pearl' (1884), *Dudman* in 'The Silver Shield' (1885), *Uncle Robert* in 'Uncles and Aunts' (1886), *Captain Cochrane* in 'Mamma' (1888), *Audrey Fitzalan* in 'The Balloon' (1888), *Gregory and Finch* in 'A Pair of Spectacles' (1890), *Don Lopez* in 'The Planter' (1891), the title part in 'Uncle John' (1893), *John Frodo* in 'Lady Mountiful' (1893), *Perkin Patter* in 'An Antiquarian Alliance' (1894), *Major Cotton* in 'The Founding' (1894), *Lord Waterbury* in 'Secret and Confidential' (1897), and *Sir John Bellagie* in 'The Wisdom of Folly' (1897). Charles Groves has also been seen in London as *Touchstone* (1883), *Nor Hart* away in 'London Assurance' (1883), *Sir Peter Lund* in 'A Fool's Paradise' (1892), *Shattuck* in 'The Hobby-Horse' (1897), and *Christopher Blomson* in 'The Elder Miss Blomson' (1898).

Groves of Blarney (The). A drama in three acts, by Mrs B. C. HALL, founded on a story in her 'Lights and Shadows of Irish Life', and first performed at the Gaiety Theatre, London, on April 16, 1884, with Power as *Conner O'Garra*, and other characters by Yates, Saville Denzil, and Miss A. Taylor.

Growler. A character in G. A. A. BRIDGETT'S 'Diamonds and Hearts'.

Grub. A butterfly fancier in G. S. CARLISLE'S 'Duper of Fancy' (q.v.).

Grub Street Opera (The). A musical piece in three acts, written by HENRY FIELDING (q.v.), and acted at the Little Theatre in the Haymarket (on July 1731), with Mullart and Mrs. Nicks as *Rita* and *Overdone*, a pair of young lovers who are parted for a time by a mischief maker, but eventually reconciled.

Grudge, Gregory. A character in E. L. BLACKBURN'S 'Artful Dodge' (q.v.).

Guardian Sylph (The); or, The Magic Rose! A musical fairy interlude in one act, by C. SELBY, first performed at the Queen's Theatre, London, in 1835, with Mrs. Honey in the title part (*Moonbeam*), and other rôles by John Reeve, Mrs. Weston, Mrs. Brindal, etc.; revived at the Strand Theatre in 1844.

Guardians (The). A comedy in five acts, by J. TOBIN, first performed at Drury Lane in November, 1816, with Downton and Mrs. Harlowe as *Barton* and *Lady Nightshade*, who are guardians to *Miss Sedgemore* (Mrs. Horn); Wallack as *Sedgemore*, to whom *Barton* is guardian; Rae as *Waverly* (*Barton's* nephew); Mrs. Davison as *Lady Wellgrove* (in love with *Waverly*); Harley as *Hint*, Oxberry as *Sapling*, and G. Penley as *Lord Filigree*. The piece was originally announced as 'The Faro Table,' was printed with that title, and was produced under that name at Bath. The allusion was to *Lady Nightshade's* attempt to sell *Miss Sedgemore's* jewels, in order to have the wherewithal to set up a faro table.

Guards (The). A drama in five acts, by C. E. DERING and JOHN HOLLOWAY, Theatre Royal, Plymouth, October 8, 1883.

Guardsmen (The). A farcical play in three acts, by G. R. SIMS and CECIL RALEIGH, Court Theatre, London, October 20, 1892, with a cast including A. Cecil, W. G. Elliott, W. Grossmith, Miss Caroline Hill, Miss Ellissen (Mrs. Raleigh), and Miss E. Terriss; produced at the Lyceum Theatre, New York, in 1893, with H. Kelcey in the title part, M. Le Moyne as the judge, and Miss G. Cayvan as the American girl.

Gubbin, Sir Harry, in STEELE'S 'Tender Husband' (*q.v.*), is brother-in-law to *Mr. Tipkin*; his son *Humphrey* is suitor to *Biddy Tipkin*.—*Gregory Gubbin* figures in G. COLMAN jun.'s 'Battle of Hexham.'

Gubbins, Gaffer, in CAREY'S 'Dragon of Wantley' (*q.v.*), is the father of the heroine, *Margery*.—*Phineas Gubbins* is a character in H. J. BYRON'S 'Courtship' (*q.v.*).

Gudgeons. A play in three acts, by LOUIS N. PARKER and "THORNTON CLARK" (Murray Carson), first performed at Terry's Theatre, London, November 10, 1893, with H. Waring as *James Treherne*, M. Carson as *Silas B. Hooper*, Miss Janette Steer as *Mrs. Treherne*, and Miss Sybil Carlisle, W. T. Lovell, C. Fulton, and J. Welch in other parts; first acted in America at the Empire Theatre, New York, May 14, 1894.

Gudgeons and Sharks; or, Pie-crust Promises. A comic piece in two acts, Haymarket Theatre, July 28, 1827.

Guerilla Chief (The). A play performed at the English Opera House, London, in 1825, with Miss Goward (Mrs. Keeley) as a nervous lady's-maid.

Guamara. Wife of *Alvarez de Castilla*, but disguised as the mother of the gipsies,

and called by the name of *Eugenia*, in MIDDLETON'S 'Spanish Gipsy' (*q.v.*).

Guibert. A courtier in BROWNING'S 'Colombe's Birthday' (*q.v.*).

Guichard, Madame, in CAMPBELL CLARKE'S 'Love and Honour' (*q.v.*).

Guiding Star (The). (1) A drama in three acts, by W. E. SUTER (*q.v.*), East London Theatre, February 1, 1868. (2) A melodrama in five acts, by CARR ELKINGTON, Prince of Wales's Theatre, Great Grimsby, July 17, 1899.

Guido and Imilda. A drama in three acts, by REGINALD MOORE, Theatre Royal, Nottingham, February 24, 1869.

Guido Fawkes; or, The Prophetess of Ordsall Cave! A melodrama in two acts, by EDWARD STIRLING, first performed at the Queen's Theatre, Manchester, in June, 1840; afterwards played in London at the English Opera and the Queen's.

Guido Ferranti. A tragedy in five acts and blank verse, by OSCAR WILDE (*q.v.*), first performed at the Broadway Theatre, New York, on January 26, 1891, with Laurence Barrett as *Guido* and Miss Minnie Gale as *Beatrice* (Duchess of Padua). *Guido* and *Beatrice* are in love, and, in order that they may marry, *Beatrice* kills the Duke. *Guido*, horrified, spurns *Beatrice*, who, in revenge, has him tried and condemned for the murder. *Guido* pretends in public that the verdict is just; and *Beatrice*, conquered by his magnanimity, would fain pardon him. This, however, being legally impossible, the lovers take poison and die together. The play, which was written in 1883, was originally entitled 'The Duchess of Padua.'

Guilbert, Sir Brian de Bois, figures in various adaptations and burlesques of SCOTT'S 'Ivanhoe.'

Guldenstern. A courtier in 'Hamlet' (*q.v.*).

Guiliom. The 'False Count' in Mrs. BEHN'S farce so named (*q.v.*).

Guillot. (1) A character in General BURGONYNE'S 'Richard Cœur de Lion' (*q.v.*). (2) A peasant in BUCKSTONE'S 'Child of the Regiment' (*q.v.*).

Guiltless. A drama in four acts, by ARTHUR SHIRLEY (*q.v.*), adapted from D'Ennery's 'Martyre,' and first performed at New Cross Public Hall, London, on January 8, 1887. See WIFE'S SACRIFICE.

Guilty Man (The). A drama in four acts, by St. AUBYN MILLER, Britannia Theatre, London, July 23, 1900.

Guilty Mother (A). A drama in five acts, by BENJAMIN LANDECK, Theatre Royal, Hull, January 8, 1894; Pavilion Theatre, London, April 9, 1894.

Guilty, or Not Guilty. (1) A comedy in five acts, by THOMAS DIBDIN (*q.v.*),

founded on a German novel called 'The Reprobate,' and first performed at the Haymarket in May, 1804, with Elliston as *Edmond Rigid* (a supposed reprobate, whose character is triumphantly vindicated before the end), and other parts by Mathews, De Camp, Miss Grimani, Mrs. Gibbs, etc. (2) A drama by CHARLES F. HILDER, Grecian Theatre, London, July 24, 1882.

Guilty Shadows. A comedy-drama by EMILIE DE WITT. Imperial Theatre, London, February 6, 1885.

Guilty without Crime. A dramatization, by V. DE NOIS and C. YOUNG, of Miss Braddon's, 'Aurora Floyd,' performed in U.S.A. in 1890.

Guinea Gold; or, Lights and Shadows of London Life. A drama in four acts, by H. J. BYRON (*q.v.*), first performed at the Princess's Theatre, London, on September 10, 1877, with Miss Lydia Foote as *Guinea Gold* (an orphan), Miss M. Illington as *Polly Dobbs*, Mrs. R. Power as *Mrs. Medlicott* (who adopts *Guinea*), C. Warner as *John Rawlinson*, W. Rignold as *Richard Rawlinson*, H. Jackson as *Tweezer*, and other rôles by W. H. Stephens, T. P. Haynes, and Miss Fannie Leslie.

Guinea-Pigs (The). A play of modern life, in four acts, by FLORENCE WARDEN, Prince of Wales's Theatre, Kennington, London, July 24, 1899.

Guinea Stamp (The). (1) A drama, first performed at the Globe Theatre, London, on March 27, 1875. (2) A piece in one act, by CYRIL HALLWARD, Comedy Theatre, London, April 8, 1896.

Guinevere, wife of *King Arthur*, figures in the various dramatizations of the Tennysonian idyll. See ARTHUR, KING.

Guiscard, Robert. Husband of *Adelgitha* in M. G. LEWIS's play so named (*q.v.*).

Guise, The Duke and Duchess of, figure in MARLOWE's 'Massacre at Paris' (*q.v.*).—*The Duchess of Guise* is the heroine of Lord F. LEVESON-GOWER's 'Catherine of Cleves' (*q.v.*).

Gulf. A character in MIDDLETON's 'Trick to Catch the Old One' (*q.v.*).

Gull. Page to *Jack Dapper* in MIDDLETON's 'Roaring Girl' (*q.v.*).

Gulliver's Travels. Swift's famous work has furnished the basis of several dramatic pieces. For example: (1) 'Gulliver's Travels; or, Harlequin Lilliput and the Merry Elf of the Stalactite Caves:' a pantomime by ROBERT SOUTAR (*q.v.*), Alfred (Marylebone) Theatre, London, December 27, 1869. (2) 'Gulliver; or, Harlequin Brobdignag:' a pantomime by H. B. FARNIE (*q.v.*), Crystal Palace Theatre, December 21, 1870. (3) 'Gulliver and the Fair Persian:' a pantomime by FRANK W. GREEN (*q.v.*), Victoria Theatre, London, December 24, 1872. (4) 'Gulliver on his Travels:' a pantomime by W. M. AKHURST (*q.v.*), Sanger's Amphitheatre, London, December

26, 1876. (5) 'Gulliver's Travels:' a pantomime by HARRY PAULTON (*q.v.*), Pavilion Theatre, London, December 26, 1876. (6) 'Gulliver's Travels:' a spectacular piece by HENRY J. BYRON (*q.v.*), Gaiety Theatre, London, December 26, 1879, with Miss E. Farren as *Gulliver*, Miss K. Vaughan as *Pretty Poll*, Miss C. Gilchrist as *Tiddywiddi*, Miss Wadman as *Princess Tralalala*, Miss Carrie Coote as *Field-Marshal Littlemite*, Edward Terry as *Scowley Growley*, E. W. Royce as *Smuggins*, W. Elton as the "mutinous mate," T. Squire as the *Crier*, etc. (7) 'Gulliver's Travels:' a children's Christmas musical play, book by GEORGE GROSSMITH, jun., music by Augustus Barrett and Oscar Eve, Avenue Theatre, London, December 23, 1901. See LILLIPUT.

Gulp. A character in H. J. BYRON's 'Spur of the Moment' (*q.v.*).

Gulzara; or, The Persian Slave. A drama by Mrs. MOWATT (*q.v.*); "a play without heroes, the scenes of which were laid within the walls of a Turkish harem, and which was chiefly remarkable from the fact that the only male character was a boy of ten years" (Laurence Hutton).

Gun Plot (The). A melodrama in three acts, printed in 1874.

Gundy, Solomon, in COLMAN jun.'s 'Who wants a Guinea?' (*q.v.*), shows "a continual anxiety to display his knowledge of French and of high-sounding words, which he mars by frequent absurd misapplications."

Gunilda. A tragedy by Dr. DELAP, adapted from the 'Trachinise' of Sophocles, and printed in 1803. *Gunilda* is the wife of *Ælla*, King of Bernicia, who is in love with *Elgiva*. In the end, *Ælla* is murdered.

Gunmaker of Moscow (The). A melodrama in three acts, included in French's 'Standard Drama.'

Gunn, Captain, is a character in DOUGLAS JERROLD's 'Retired from Business' (*q.v.*).—A *Mrs. Gunn* figures in H. J. BYRON's 'Weak Woman' (*q.v.*).

Gunnion, in PINERO's 'Squire' (*q.v.*), is an old rustic, with a daughter named *Felicity*.

Gunpowder Plot (A). (1) A play by JOHN OXENFORD (*q.v.*), produced at the Lyceum Theatre, London, in May, 1836. (2) A farce by SYDNEY HODGES, Olympic Theatre, London, May 12, 1873. See GUY FAWKES.

Gunter, Archibald C. Author of the following plays, all first produced in U.S.A.:—'After the Opera,' 'Courage,' 'Crazy Patch,' 'D. A. M.,' 'The Deacon's Daughter,' 'The Dime Novel,' 'Florida Enchantment,' 'Fresh the American,' 'Little Puck,' 'Mr. Barnes of New York,' 'Mr. Potter of Texas,' 'My Official Wife,' 'One against Many,' 'Polly Middles,' 'Prince Karl,' 'The Soul of an Actress,' 'Strictly Business,' 'Two Nights in Rome,' 'A Wall Street Bandit.'

Gurney, in MARLOWE'S 'Edward the Second,' is one of the king's murderers.

Gushington, Matilda. A character in 'Marriage at any Price' (q.v.).

Gust, Sir Fitful, R.N., figures in J. M. MORTON and T. J. WILLIAMS' 'Change Partners.'

Gustava. Sister to *Gustavus*, and prisoner in *Christiern's* camp, in BROOKE'S 'Gustavus Vasa' (q.v.).

Gustave. A drama by E. H. BROOKE (q.v.), Alexandra Theatre, Liverpool, May 26, 1873.

Gustavus the Third; or, The Masked Ball. (1) An historical drama in three acts, by H. M. MILNER, first performed at the Victoria Theatre, London, on November 11, 1833, with Abbott as *Gustavus*, Butler as *Ankarstrom*, Miss P. Horton as *Oscar*, and Miss Mason as *Mdme. Ankarstrom*; at the Garrick, by Gomersal as *Gustavus*, Freer as *Ankarstrom*, Mrs. Conquest as *Oscar*, and Mrs. Pope as *Mdme. Ankarstrom*, supported by Denvil and Widdicombe. (2) An opera, music by Auber, performed, with libretto by J. B. PLANCHÉ (q.v.), at Covent Garden, November 18, 1833, with Warde as *Gustavus*, H. Phillips as *Ankarstrom*, Miss Shirreff as *Oscar*, Miss Inverarity as *Mdme. Ankarstrom*, and Mrs. Fitzwilliam as *Arvedson*. The work had been produced originally, with libretto by Scribe, at the Paris Académie, in February, 1833.

Gustavus Vasa, the Swedish patriot, is one of the characters in MRS. TROTTER'S 'Revolution of Sweden' (1706) (q.v.). He is the hero of two other dramas:—(1) 'Gustavus Vasa; or, The Deliverer of his Country:' an historical tragedy by HENRY BROOKE (q.v.), put in rehearsal in 1739 at Drury Lane Theatre, but refused a licence by the Lord Chamberlain "on account of some strokes of liberty which breathe through several parts of it." The author thereupon published it, and received over £1000 from the sale. It was also acted on the Irish stage under the title of 'The Patriot,' and, at last, the necessary permission having been obtained, was performed in England for the first and only time, at Covent Garden on December 28, 1805, with Master Betty as *Gustavus*, H. Johnstone as *Arvida*, Murray as *Christiern*, Mrs. H. Johnstone as *Christina*, and Mrs. St. Leger as *Augusta*. *Arvida* is a friend of *Gustavus*, *Augusta* is his mother. *Christiern* is King of Denmark, and has usurped the throne of Sweden. *Christina*, his daughter, is in love with *Gustavus*. *Gustavus* leads the Swedes against the Danes, and is triumphant. "All the important characters in this tragedy are real persons, except *Christina*" (Genest). (2) 'The Hero of the North' (q.v.), an historical play (with songs) by W. DIMOND (1803).

Guthrum. Chief of the Danes in POCOCK'S 'Alfred the Great' (q.v.).

Guttle, Justice, figures in GARRICK'S 'Lying Valet' (q.v.).

Guv'nor (The). A farcical comedy in three acts, announced as "by E. G. Lankester," and first performed at the Vaudeville Theatre, London, on June 24, 1880, with J. Maclean as *Butterscotch, sen.*, T. Thorne as *Butterscotch, jun.*, David James as *Macclesfield, sen.*, W. Herbert as *Macclesfield, jun.*, W. Hargreaves as *Jellicoe*, J. W. Bradbury as *Gregory*, D. B. Stuart as the *Mac-Toddy*, Miss Mary Illington as *Mrs. Butterscotch*, Miss Abington as *Kate Butterscotch*, Miss Sophie Larkin as *Mrs. Macclesfield*, Miss Kate Bishop as *Carrie Macclesfield*, and Miss Cicely Richards as *Barbara*; revived at the same theatre in January, 1893, with D. James, Miss Abington, and Miss Larkin as before, and other parts by W. Farren, E. W. Gardiner, Reeves Smith, Miss Annie Hughes, and Miss May Whitty. In a private letter ROBERT REECE (q.v.) wrote: "Mr. Lankester's comedy, 'The Guv'nor,' was of Dutch origin, but for the version which was played at the Vaudeville, I admit myself responsible." The comedy was played in the English provinces with J. F. Young as *Macclesfield, sen.*, Miss Fanny Robertson as *Mrs. Macclesfield*, R. Dalton as *Butterscotch, sen.*, Miss E. Brunton as *Mrs. Butterscotch*, George Alexander as *Butterscotch, jun.*, and J. W. Bradbury and Miss C. Richards in their original parts. On a later tour, Mrs. J. F. Young was *Mrs. Macclesfield*, Miss Cora Stuart *Mrs. Butterscotch*, T. W. Robertson *Gregory*, etc. The piece was played at Wallack's Theatre, New York, in January, 1886, with John Gilbert, W. Elton (*Macclesfield*), Mdme. Ponisi, and Miss Annie Robe (*Carrie*) in the cast.

Guy, Earl of Warwick. A tragical history, by "B. J.," printed in 1661. DAY and DEKKER are known to have collaborated in a play on this subject in 1619.

Guy Domville. A play in three acts, by HENRY JAMES, first performed at the St. James's Theatre, London, January 5, 1895, with George Alexander in the title part, Miss Marion Terry as *Mrs. Peverel*, Miss Evelyn Millard as *Mary Brasier*, Miss Irene Vanbrugh as *Fanny*, W. G. Elliott as *Lord Devenish*, H. Waring as *Frank Humber*, H. V. Esmond as *George Round*, etc.

Guy Fawkes. The promoter of the Gunpowder Plot is the central figure of several dramatic pieces:—(1) 'Guy Fawkes; or, The Fifth of November:' a play produced at the Haymarket on November 5, 1793. (2) 'Guy Fawkes; or, The Gunpowder Plot:' a play in two acts, by GEORGE MACFARREN, produced at the Coburg in 1826, with "O." Smith in the title character and H. Beverley as *King James*. (3) 'Guy Fawkes:' a burlesque by ALBERT SMITH, brought out at the Marylebone Theatre at Easter, 1849, with Miss Charlotte Saunders in the title part. (4) 'Guy Fawkes' Day:' a burlesque by F. C. BURNAND (q.v.), written at Eton about 1854 or 1855, printed at Windsor, and performed a few times in the provinces. (5) 'Harlequin Guy Fawkes:' an "amateur pantomime,"

produced for the benefit of Angus Reach at the Olympic Theatre, London, on March 31, 1855, with a cast including T. K. Holmes as *Faukes*, Albert Smith as *Catesby*, Arthur Smith as *Pantaloon*, J. Robins as *Clown*, Edmund Yates as "the lover," Miss Rosina Wright as *Columbine*, etc. The pantomime was repeated at Drury Lane shortly afterwards in aid of the Royal Naval Female School, with Samuel Brandram as *Faukes*. (6) 'Guy Fawkes:' a burlesque by HENRY J. BYRON, first performed at the Gaiety Theatre, London, on January 14, 1874, with J. L. Toole as *Guy Fawkes*, Miss E. Farren as *Lord Monteagle*, Miss C. Loseby as *Tresham*, W. Maclean as *James I.*, R. Soutar as *Catesby*, Lionel Brough as *Patentleatherby*, etc. (7) 'Guy Fawkes; or, A New Way to Blow up a King:' an opera-bouffe in three acts, by JOHN THOMAS DOUGLAS, Standard Theatre, London, April 16, 1870. (8) 'Guy Fawkes, Esq.:' a burlesque in three acts, by "A. C. TORR" (Fred Leslie) and HERBERT CLARKE, music by G. W. Byng; first performed at Theatre Royal, Nottingham, April 7, 1890; produced at Gaiety Theatre, London, on the afternoon of July 26, 1890, with Arthur Roberts in the title part, Miss Fanny Marriott as *Catesby*, etc. (9) 'Guy Fawkes the Traitor:' drama in four acts by CHARLES WHITLOCK, North Shields, July 15, 1901. See GUIDO FAWKES and GUNPOWDER PLOT.

Guy Mannering; or, The Gipsy's Prophecy. A musical play in three acts, adapted by DANIEL TERRY (q.v.) from the novel by Sir Walter Scott (1815), and first played at Covent Garden on March 12, 1816, with Liston as *Dominie Sampson*, Emery as *Dandie Dinmont*, Sinclair as *Henry Bertram*, Abbott as *Colonel Mannering*, Tokely as *Dirk Hatteraick*, Blanchard as *Gilbert Glossin*, Simmons as *Bailie Mucklethrift*, Mrs. Egerton as *Meg Merrilees*, Miss Stephens as *Lucy Bertram*, Miss Matthews as *Julia Mannering*, Mrs Gibbs as *Flora*, and Mrs. Davenport as *Mrs. MacCandlish*. The overture and some incidental songs were by Sir Henry Bishop, other numbers being contributed by T. Attwood and Whittaker. Hazlitt wrote of the play: "It is a very pleasing romantic drama. The scenes between Miss Stephens, Miss Matthews, and Mr. Abbott as *Lucy*, *Julia*, and *Colonel Mannering*, have a high degree of elegance and interest." The piece was first represented in Scotland at the Theatre Royal, Edinburgh, February 25, 1817, with Mrs. H. Siddons as *Meg*, and W. H. Murray as *Hatteraick* [soon after, the *Dominie* was played by Mackay, *Dinmont* by Alexander, *Bertram* by Benson, and *Meg* by Mrs. Renaud]. The adaptation was revived at Drury Lane in October, 1819, with Mrs. Egerton again as *Meg*, Oxberry as the *Dominie*, Butler as *Dinmont*, Braham as *Bertram*, and S. Penley as *Colonel Mannering*. Among later revivals were those at Baltimore, U.S.A., in May, 1823, with Mrs. Duff as *Meg*; at Covent Garden in 1826, with W. Farren as the *Dominie*, and G.

Bentley as *Hatteraick*; at Boston, U.S.A., in 1835, with Miss Charlotte Cushman as *Lucy*; at the Park Theatre, New York, on the afternoon of January 25, 1839, with Mrs. Richardson (Elizabeth Jefferson) as *Lucy*; at the Park Theatre, New York, in 1840-41, with Miss Charlotte Cushman as *Meg*; at the Adelphi, Edinburgh, in 1842, with Sims Reeves as *Bertram*, Power as *Dinmont*, Sam Cowell as *Glossin*, H. Corri as *Gabriel*, Miss Woolgar as *Lucy*, and Mrs. Brookes as *Meg*; at the Adelphi, Edinburgh, in 1847, with W. Harrison as *Bertram*, R. H. Wyndham as *Colonel Mannering*, J. W. Ray as the *Dominie*, Miss Cleaver as *Meg*, Miss Coveney as *Lucy*, and Miss H. Coveney as *Julia*; at the Adelphi, Edinburgh, in 1849, with Donald King as *Bertram*; at Glasgow in 1849, with Edmund Glover as *Meg*; at Glasgow in 1852, with Miss Louisa Pyne as *Julia*, and H. Corri as *Dinmont*; at the Haymarket in February, 1854, with Miss Cushman as *Meg*, Miss Harland as *Lucy*, Henry Compton as the *Dominie*, H. Howe as *Hatteraick* [of this revival Henry Morley wrote: "Miss Cushman's melodramatic *Meg Merrilees* has quite as indisputably the attributes of genius about it as any piece of poetry or tragedy could have.... The human tenderness blending with that Eastern picturesqueness of gesture, the refined sentiment breathing out from beneath that heavy feebleness and clumsiness of rude old age, are wonderfully startling"]; at the Queen's Theatre, Edinburgh, in 1855, with W. H. Eburne as *Bertram*, Miss Cicely Nott as *Lucy*, and Mrs. Moorhouse as *Meg*; at the same theatre in 1859, with H. Irving as *Hatteraick*; at Astley's, March 26, 1859, with Mrs. Dowton as *Meg*, Miss Rebecca Isaacs as *Julia*, Paul Bedford as *Gabriel*, Anson as the *Dominie*; at Dunlop Street Theatre, Glasgow, in 1863, with Henry Haigh as *Bertram*, Mrs. Haigh as *Julia*, W. Baynham as *Colonel Mannering*, Fitzroy as the *Dominie*, J. B. Howard as *Hatteraick*, W. H. Kendal as *Glossin*, and Mrs. H. Vandenhoff as *Meg*; at the New Queen's, Edinburgh, in 1867, with Odell as the *Dominie*, Pillans as *Dinmont*, J. B. Howard as *Hatteraick*, Miss Helen Kirk as *Lucy*, and Mrs. R. H. Wyndham as *Meg*; at the Gaiety Theatre, London, on August 15, 1871, with Walter Montgomery as *Meg*, R. Soutar as the *Dominie*, W. Maclean as *Dinmont*, W. McIntyre as *Hatteraick*, and Miss Jane Rignold as *Julia*; at Liverpool, in 1876, with Miss Genevieve Ward as *Meg*; at the Olympic on the afternoon of February 17, 1883 [without music], with Miss Genevieve Ward as *Meg*, Mrs. Leigh Murray as *Mrs. MacCandlish*, Miss Achurch as *Julia*, Miss Lucy Buckstone as *Lucy*, W. H. Vernon as *Dinmont*, and P. Beck as *Colonel Mannering*. For other dramatizations of 'Guy Mannering' see WITCH OF DERNCLEUCH (1821), MEG MERRILEES (1873), and SPAR WIFE (1886). See also HERE'S ANOTHER GUY MANNERING.

Guyomar. Younger son of *Montezuma* (q.v.) in DRYDEN'S 'Indian Emperor' (q.v.).

GUYMAN. A comedy by Roger, Earl of Glastonbury (1711), acted at Dorset Garden between 1697 and 1672, and printed in 1698. It "look very well," says Deane.

Gussie. The landlord in FIELDING'S *'Don Quixote in England'* (1733).

Gwilt, Miss. See MISS GWILT.

Gwilt's Governess (The) and the Downy Doctor. A travesty by G. M. LATTOY (1792) of Wilkie Collins's novel *'Armadale'*, first performed at the Caring Cross Theatre, London, on May 2, 1878, with Miss E. Patten as *Miss Gwilt*, R. W. Rogers as *Dr. Downy*, R. Rothe as *Hannet*, Clifford Cooper as *Major Melroy*, Miss Marian West as *Armadale*, Miss N. Chetwynd as *Edwinder*, etc. See MISS GWILT.

Gwinnett, Ambrose. See AMBROSE GWINNETT.

Gwynne, Nell. Actress, born February 2, 1681, died 1687, described indifferently in various contemporary official documents as "Ellen," "Nelson," "Eleanor," and "Ellenor," and as "Gwin," "Gwynne," and "Gwynne," birthplace and parentage unknown, said to have been born in Hereford, where in 1683 a tablet was erected to her memory, the daughter, probably of a small tradesman. Her mother died in 1676. She said of herself that she was "brought up in a brothel." Granger says: "She was, at her first setting out in the world, in the lowest rank, and sold oranges in the play house (*Biographical History of England*). Her transition thence to the stage itself is easy to understand. 'Nature,' says Granger, "seemed to have qualified her for the stage; her person, though below the middle size, was well turned; she had a good natural air, and a sprightliness which promised everything in comedy. She was instructed by Hart and Lacy, and in a short time became eminent in her profession. She acted the most spirited and fantastic parts, and spoke a prodigious and epigrammatic with admirable address. Her flow of spirits sometimes carried her to extravagance, but even her highest flights rather provoked laughter than excited disgust." Her first recorded appearance was at the Theatre Royal, Drury Lane, in 1686 as the original representative of Cydaria in Dryden's *'Indian Emperor'*; she was also the first interpreter of *Lady Wexbury* in Howard's *'English Monks'* (1686), *Florence* in Dryden's *'Secret Love'* (1687), *Flora* in Rhodens *'Flora's Vagaries'* (1687), *Isabella* in Howard's *'All Mistaken'* (1687), *Janetta* in Dryden's *'An Evening's Love'* (1688), *Valeria* in Dryden's *'Tyrannic Love'* (1689), and *Alma* in *'The Conquest of Granada'* (1670). She had been, tradition says, the mistress successively of Hart, the actor, and of Lord Buckhurst, whom, in 1687, she attracted the attention of Charles II., by whom she was thereafter maintained, and by whom she had two sons: Charles born in 1679, created Earl of Hereford in 1676 and Duke of St. Albans in 1681, and James, Lord Banclshire, born in 1681. In addition to the above-

named "creations," himself assigns to her five original parts performed (he says) at the Theatre Theatre in 1677. She had two more undertakings at the Theatre Royal in 1682.

This, says H. B. Whistley, must surely be a mistake, caused by some confusion with the other actress who bore the same name of Gwynne. There is little doubt but that she permanently retired in 1670.

If there were no other reason for doubting this supposition of a return to the stage, it would be found in the fact that in 1673 Nell was appointed a lady of the Privy Chamber to the Queen. Among the parts in which she is known to have appeared are three of Beaumont and Fletcher's—*'Celia'* in *'The Humorous Lieutenant'*, *Belshazzar* in *'Philaster'*, and *Ianthe* in *'A King and No King'*. For details and comments see Johnson's *Rhetoric Anglicana* (with Webb on a supplement), and *Perry Library*, between the dates of 1687 and 1670. Burnet, in his *History of My Two Times*, has a short passage concerning her connection with the king. Madame de Sevigne, writing with reference to the rivalry between Nell Gwynne and Charles's other mistress, the Frenchess of Portsmouth, says of the former: "The actress is as haughty as undermountain; she frequently sends the king from her, and sends a messenger to give her the preference; she is young, indiscreet, wild, and of an agreeable humour; she sings, she dances, she acts her part with a good grace." Aphra Behn, in dedicating to Nell her *'Fugate Courtship'*, said: "Beauteous all the charms and attractions and powers of youth and youth have beauties peculiar to yourself, an eternal sweetening youth, and air which never dwells in any face but yours." Nell was the subject of some satire at the hands of Lord Rochester, Sir George Etherton, and Tom Brown. After Charles's death she was instructed by King James, who settled upon her and her eldest son and his heirs Howland Park, Nottinghamshire. She died of apoplexy in November 1687, and the tale is that her repentance in her last hours had been unquestionably informed appeared in all the striking symptoms of a Christian sincerely. She is the principal figure in a number of operas and dramas, e.g. *'Joan of Arc'*, *'Pertham'*, *'Pride'* (printed 1710), *'Joan's Noddy'*, 1633, *'Rome and Taylor's King's Rival'*, 1686, *'A. A. Beckett's Charles II.'* 1673, *'Parade and Gwynne's Nell Gwynne'* (1678), *'William's Nell Gwynne'* (1678), *'Parade and Gwynne's Nell Gwynne'* (1678), *'Hope and Gwynne's English Nell'* (1680), and *'P. Keeler's Sweet Nell of Old Drury'* (1680). She is also the heroine of Frankfort Moore's volume of stories *'Nell Gwynne Campbell'*, *'See! Memoirs of the Life of Eleanor Gwynne'*, 1727, *'Comet's English Stage'* (1887) (Cambridge), *'Henry of Nell Gwynne'* 1886, edited by H. B. Whistley in 1887, and the works already named.

Gwynne, Fanny. Actress, made her debut at the Princess's Theatre, London, on August 1, 1884, as *Lady Penwiler* in *'The*

Gwynne, Fanny. Actress, made her debut at the Princess's Theatre, London, on August 1, 1884, as *Lady Penwiler* in *'The*

Streets of London (*q.v.*). She was the original *Azéna* in Gilbert's *'Palace of Truth'* (1870), and was *Rachel* in the London cast of H. J. Byron's *'An English Gentleman'* (1871).

Gwynne, Julia. Actress; was the original *Leila* in Gilbert and Sullivan's *'Iolanthe'* (1882), and the first *Dmitri* in H. Merivale's version of *'Fedora'* (1883). In 1887 she played *Lucy* in a revival of *'The Rivals'* at the Opéra Comique.

Gwynneth Vaughan. A drama in two acts, by MARK LEMON (*q.v.*), first performed at the Olympic Theatre (1840-44),

with Mrs. Stirling in the title-part, and other rôles by Mrs. Stephens, Holl, Baker, Wild, etc.; music by W. L. Phillips.

Gymp. Maid to *Lady Minikin* in GARRICK'S *'Bon Ton'* (*q.v.*).

Gyp. Servant to *Blushington* in MONCRIEFF'S *'Bashful Man'* (*q.v.*).

Gypsy of the Glen (The). See BAMPFYLDE MOORE CAREW.

Gypsy Baron (The). A play, produced at the Casino Theatre, New York, with Miss Georgie Dennin as *Marie*.

ADDENDA

Acis and Galatea. Handel's serenata was revived at the Great Queen Street Theatre, London, in March, 1902, under the direction of E. Gordon Craig (*q.v.*).

Adams, Maud. American actress; played the leading female rôle in the original casts of *'The Masked Ball,'* *'Christopher, Junior,'* Parker's adaptation of *'L'Aiglon,'* *'The Pretty Sister of José,'* etc. She was also the original representative in America of *Babbie* in *'The Little Minister,'* and she has been seen in the States as *Juliet*.

Admirable Bashville (The); or, Constancy Unrewarded. A burlesque drama in two tableaux, founded by G. BERNARD SHAW on his novel called *'Cashel Byron's Confession;'* Imperial Theatre, London, June 8, 1903, with Miss F. Brough, Miss H. Watson, Ben Webster, W. Wyes, etc., in the cast.

Alice Through the Looking-Glass. A fairy play in two acts, adapted from Lewis Carroll's *'Alice'* (*q.v.*) and *'Through the Looking-Glass;'* New Theatre, London, December 22, 1903.

All Fletcher's Fault. A play in three acts, by MOSTYN T. PIGOTT, Avenue Theatre, London, December 19, 1903.

All on Account of Eliza. A "rustic comedy" in three acts, by LEO DIETRICHSTEIN, Shaftesbury Theatre, London, April 3, 1902.

All Sorts and Conditions of Men. A dramatization, by JANETTE STEER, of Besant and Rice's novel so named; Métropole Theatre, Camberwell, London, December 1, 1902.

Altar of Friendship (The). A comedy in four acts, by MADELEINE LUCETTE RYLEY, Criterion Theatre, London, March 24, 1903, with a cast including Miss Ellis

Jeffreys, Miss L. Braithwaite, Miss K. Bishop, Paul Arthur, H. B. Warner, W. Mackintosh, etc.

American Widow (The). A comedietta, by ROSINA FILIPPI, Métropole Theatre, Camberwell, London, August 24, 1903.

Amorelle. A comic opera in three acts, libretto by BARTON WHITE and E. BOYD JONES, music by Gaston Serpette; Kennington Theatre, London, June 8, 1903, with W. Edouin as *Dr. Crow*, and Miss M. Gilman in the title-part; Comedy Theatre, February 18, 1904.

André Chenier. An opera in four acts, by UMBERTO GIORDANO; produced, with English libretto, Queen's Theatre, Manchester, April 2, 1903; Camden Theatre, London, April 16, 1903.

Are You a Mason? A farce in three acts, adapted from the German; Shaftesbury Theatre, London, September 12, 1901, with George Giddens, Paul Arthur, and Miss M. Illington in the cast.

Arethusa. A farcical comedy in three acts, by ALFRED SUTRO, King's Theatre, Hammersmith, London, May 25, 1903.

Arizona. A drama in four acts, by AUGUSTUS THOMAS (*q.v.*), Adelphi Theatre, London, February 3, 1902.

Arm of the Law (The). A play in three acts, adapted by ARTHUR BOURCHIER from *'La Robe Rouge'* of Brioux; Garrick Theatre, London, February 16, 1904, with A. Bouchier as *Houzon* and Miss V. Vanbrugh as *Yanetta*.

Arthur, Julia. American actress; appeared at the Lyceum, London, as *Lady Anne* in *'Richard III.'* (1896), *Sophia* in Wills's *'Olivia'* (1897), and the *Princess of Piombino* in Sardou's *'Madame Sans Gêne'* (1897).

Ashwell, Lena. Actress; was in the original cast of Comyns Carr's 'King Arthur' (1895), 'Grierson's Way' (1899), 'Mrs. Dane's Defence' (1900), 'Chance, the Idol' (1902), Sardou's 'Dante' (1903), 'The Darling of the Gods' (1903), etc.

Austin, Alfred. Poet-laureate and dramatic writer; author of 'Flodden Field,' a drama in blank verse (His Majesty's Theatre, London, 1903), and 'A Lesson in Harmony,' a comedietta in prose (Garrick Theatre, 1904).

Bancroft, George P. Dramatic writer; author of 'The Birthday' (1894), 'The Little Countess' (1903), etc.

Barker, Granville. Actor and dramatic writer; author of 'The Marrying of Ann Leete' (1902); played *Speed* in 'The Two Gentlemen of Verona,' and *Marchbanks* in G. B. Shaw's 'Candida,' at the Court Theatre, London, in 1904.

Barrett, Oscar. Musical composer and theatrical manager; producer of pantomimes both in London and in the provinces; appointed director of the Royal Prince's, and Gaiety Theatres, Manchester, in February, 1903.

Bébé. A musical comedy by F. KINSEY PAILE and HAROLD ELLIS, Southend-on-Sea, October 21, 1901; Theatre Métropole, Camberwell, London, October 23, 1901.

Becky Sharp. (1) A play in four acts, adapted from Thackeray's 'Vanity Fair,' by DAVID BALSILLIE; Grand Theatre, Croydon, June 24, 1901, with Miss Annie Hughes in the title-part. (2) A play in five acts, adapted from 'Vanity Fair,' by ROBERT HICKENS and COSMO GORDON LENNOX; Prince of Wales's Theatre, London, August 27, 1901, with Miss Marie Tempest as *Becky*, Gilbert Hare as *Lord Steyne*, and Leonard Boyne as *Ransden Crawley*.

Beerbohm, Max. Playwright and dramatic critic; author of 'The Happy Hypocrite' (1900); part author of 'The Fly on the Wheel' (g.c.) (1902).

Belle of Cairo (The). A musical play written by CECIL RALEIGH and F. KINSEY PAILE, with music by the latter; Court Theatre, London, October 10, 1899, with Miss May Yoke in the title part, and other roles by Miss Giulia Warwick, Michael Dwyer, etc.

Ben-Hur. A drama in six acts, adapted by WILLIAM YOUNG from General Lew Wallace's novel so named, Drury Lane Theatre, April 3, 1902, with Robert Taber in the title part, and other roles by Miss G. Collier, Miss M. Milton, S. Valentine, J. E. Dodson, Basil Gill, etc.

Best of Friends (The). A drama in four acts, by CECIL RALEIGH; Drury Lane Theatre, September 18, 1902, with a cast in-

cluding Mrs. John Wood, Mrs. C. Raleigh, S. Valentine, H. Standing, Conway Tearle, etc.

Beyond Human Power. A drama in two acts, by BJÖRNSTJERNE BJÖRNSON, translated into English by JESSIE MUTA; Royalty Theatre, London, November 7, 1901, with Mrs. Patrick Campbell as the heroine.

Billy's Little Love Affair. A "light comedy" in three acts, by H. V. ESMOND, Criterion Theatre, London, September 2, 1903, with Miss Kva Moore in the leading rôle, and other parts by Miss Florence St. John, Miss Granville, C. Groves, A. Ayneaworth, S. Sothern, etc.

Bishop's Move (The). A comedy in three acts, by JOHN OLIVER HOBBS (Mrs. Craigie) and MURRAY CARSON; Garrick Theatre, London, June 7, 1902, with Arthur Bourchier, H. B. Warner, Miss Jessie Bateman, and Miss Violet Vanbrugh in the chief characters.

Björnson, Björnstjerne. See BANKRUPTCY; BEYOND HUMAN POWER; GAUNTLET (THE); LABOREMUS.

Bleak House. A play adapted by OSWALD BRAND, from the story by Charles Dickens, Grand Theatre, Ilkington, June 1, 1903.

Blue Moon (The). A musical play in three acts, written by HAROLD ELLIS and PERCY GREENBANK, composed by Howard Talbot; Opera House, Northampton, February 29, 1904.

Bluebell in Fairyland. A "musical dream play," in two acts, written by SEYMOUR HICKS and AUBREY HORWOOD, with music by Walter Slaughter, Vaudeville, December 18, 1901, with Miss Edith Terrias as *Bluebell*.

Bob. An operetta in one act, written by CUNNINGHAM BRIDGMAN, composed by François Cellier; Her Majesty's Theatre, Walsall, April 8, 1903; Adelphi Theatre, London, June 18, 1903.

Bohémien. A play in one act, adapted by JOHN DAVIDSON from the French of Miguel Zamacois; Court Theatre, London, January 8, 1904, with C. Lander in the title-part and Miss T. Norman as *Leonida*.

Bond, Acton. Actor; represented *Prospero* in 'The Tempest' and *Valentine* in 'The Two Gentlemen of Verona' at the Court Theatre, London, 1904.

Boom of Big Ben (The). A drama in four acts, adapted by ARTHUR SHIRLEY, from 'Le Porteur aux Halles'; Pavilion Theatre, London, E., November 19, 1901.

Braithwaite, Lillian. Actress; played *Marian* in 'Pericles' (g.c.) at Stratford-on-Avon, was in the first casts of 'Eleanor' (1902), 'Love's Carnival' (1903), 'Saturday to Monday' (1904), etc.

Brand, Oswald. Dramatic writer; author of adaptations of 'Dr. Nikola' (1902), 'Monte Cristo' (1903), 'Bleak House' (1903), 'No Thoroughfare' (1903), 'Oliver Twist' (1903), etc.; author, also, of 'The Bridge of Sighs' (1904), etc.

Branscombe, Arthur. Dramatic writer; author of 'Morocco Bound' (1893), 'King Kodak' (1894), etc.

Breed of the Treshams (The). A play in four acts, by JOHN RUTHERFORD, Newcastle-on-Tyne, September 28, 1903, with Martin Harvey in the chief male rôle; Kennington Theatre, London, December 7, 1903.

Bridge of Sighs (The). A melodrama by OSWALD BRAND, Grand Theatre, Islington, London, April 4, 1904.

Brown, Vincent. Novelist and dramatic writer; author of 'The Greater Love' (1901), 'The Golden Age' (1902), etc.

Cæsar's Wife. A play in one act, translated from 'L'Enigme' of Paul Hervieu; Wyndham's Theatre, London, March 1, 1902, with a cast including Miss Lena Ashwell, Miss Fay Davis, C. Warner, Leonard Boyne, F. Kerr, etc.

Captain Brassbound's Conversion. A romantic play in three acts, by GEORGE BERNARD SHAW, Queen's Theatre, Manchester, May 12, 1902, with Miss Janet Achurch as *Lady Cecily Waynflete* and Charles Charrington as *Sir Howard Hallam*.

Captain Dieppe. A light comedy in three acts, by ANTHONY HOPE and HARRISON RHODES, produced originally in America; Duke of York's Theatre, London, February 15, 1904, with H. B. Irving in the title-part, and Miss Irene Vanbrugh as the *Countess Lucia*.

Captain Kettle. A drama in four acts, founded by MALCOLM WATSON and MURRAY CARSON on Cutcliffe Hyne's story; Adelphi Theatre, London, October 23, 1902, with Murray Carson in the title-part.

Cardinal (The). A drama in four acts, by LOUIS N. PARKER, originally produced at Montreal, Canada; St. James's Theatre, London, August 31, 1903, with E. S. Willard in the title-part, and H. Waring, C. Fulton, Miss M. Hoffman, and Miss H. Ferrers in other rôles.

Carr, Philip. Dramatic writer; part-author of 'Shock-headed Peter' (1900); author of 'Snowdrop and the Seven Little Men' and 'Brer Rabbit and Brer Fox' (1903).

Carrots. A play in one act, adapted by ALFRED SUTRO from the French of Jules Renard; Theatre Royal, Dublin, October 18, 1900, with J. Forbes-Robertson and Miss Gertrude Elliott in the chief

parts; Garrick Theatre, London, April 22, 1902.

Chance, the Idol. A play in four acts, by HENRY ARTHUR JONES; Wyndham's Theatre, London, September 9, 1902, with Miss Lena Ashwell, Miss Winifred Arthur Jones, Graham Browne, and H. V. Esmond in the chief parts.

Cherry Girl (The). A musical play in two acts, written by SEYMOUR HICKS and AUBREY HOPWOOD, and composed by Ivan Caryll; Vaudeville Theatre, London, December 21, 1903, with Miss Ellaline Terriss and Seymour Hicks in the leading characters.

Children of Kings (The). A legendary romance in four acts, taken from the German of E. Rosmer by FREDERICK LANGBRIDGE and A. H. FERRO (incidental music by Humperdinck); Theatre Royal, Dublin, September 4, 1902. See CHILDREN OF THE KING.

Chinese Honeymoon (A). A musical play in two acts, libretto by GEORGE DANCE, music by Howard Talbot; Theatre Royal, Hanley, October 16, 1899, with Lionel Rignold as *Mr. Pineapple*; Strand Theatre, London, October 5, 1901, with L. Rignold as before, Miss M. A. Victor as *Mrs. Brown*, Miss B. Edwards as *Soo Soo*, Miss Ellas Dee as *Mrs. Pineapple*, and Miss Louie Freear as *Fi Fi*.

Christian King (The); or, Alfred of Engle-land. A play in five acts, by WILSON BARRETT, Prince's Theatre, Bristol, November 6, 1902, with the author in the title-part; Adelphi Theatre, London, December 18, 1902.

Cingalee (The). A musical play in two acts, written by J. T. TANNER, ADRIAN ROSS, and PERCY GREENBANK, composed by Lionel Monckton and Paul Rubens; Daly's Theatre, London, March 5, 1904, with a cast including Miss Isabel Jay, Miss Sybil Arundale, Rutland Barrington, C. Hayden Coffin, Huntley Wright, etc.

City of Sin (A). A drama by ARTHUR SHIRLEY and WILLIAM MUSKERRY, Theatre Royal, Barnsley, December 22, 1902; Surrey Theatre, London, February 9, 1903.

Clean Slate (A). A comedy in three acts, by R. C. CARTON, Criterion Theatre, London, February 10, 1903, with Miss Compton, Miss M. A. Victor, Brandon Thomas, C. W. Somerset, Robb Harwood, and W. Mackintosh in the cast.

Climbers (The). A play in four acts, by CLYDE FITCH, originally produced in America; Comedy Theatre, London, September 5, 1903, with H. Reeves-Smith, S. Valentine, Miss Lily Hanbury, Miss Lottie Venne, and Miss Fannie Ward in the leading characters.

Clockwork Man (The). A play in three acts, by CHARLES HANNAN, Theatre Royal, Richmond, December 12, 1901; since entitled 'The Electric Man.'

Conscience. A play in three acts, adapted by JANE WILSON from the German of Felix Philippi; Opera House, Leicester, May 9, 1902, with W. H. Kendal and Mrs. Kendal in the leading rôles; afterwards entitled 'Mrs. Hamilton's Silence.'

Country Girl (A); or, Town and Country. A musical play, book by J. T. TANNER, lyrics by ADRIAN ROSS, and music by Lionel Monckton; Daly's Theatre, London, January 18, 1902, with a cast including C. Hayden Coffin, Rutland Barrington, Huntley Wright, Miss L. Eldée, Miss Ethel Irving, and Miss Evie Greene.

Country Mouse (A). A play in three acts, by ARTHUR LAW, Theatre Royal, Worthing, February 21, 1902; Prince of Wales's Theatre, London, February 27, 1902, with Miss Annie Hughes, Miss Granville, J. D. Beveridge, F. Volpé, G. du Maurier, and C. W. Somerset in the cast.

Cousin Kate. A comedy in three acts, by HUBERT HENRY DAVIES, Haymarket Theatre, London, June 18, 1903, with Cyril Maude, Miss Carlotta Addison, and Miss Ellis Jeffreys in the chief parts.

Cross and the Crescent (The). An opera in four acts, founded on John Davidson's 'For the Crown' (*q.v.*), composed by COLIN M'ALPIN, Covent Garden Theatre, September 22, 1903.

Cure (The). A "melodramatic grim farce," in three acts, by WEEDON GROSSMITH, Gaiety Theatre, Dublin, April 13, 1903; King's Theatre, Hammersmith, June 8, 1903.

Cynthia. A play by HUBERT H. DAVIES, originally performed in America, with Miss Elsie de Wolfe in the title rôle; Wyndham's Theatre, London, May, 1904, with Miss Ethel Barrymore as *Cynthia*, Gerald du Maurier as her husband, and Charles Groves as her father-in-law.

Darling of the Gods (The). A play in five acts, by DAVID BELASCO and JOHN LUTHER LONG, originally produced in America; His Majesty's Theatre, London, December 28, 1903, with H. Beerbohm Tree, Basil Gill, and Miss Lena Ashwell in the principal characters; burlesqued (as 'The Darling of the Guards') in 'The School-Girl' (*q.v.*), Prince of Wales's Theatre, February 19, 1904.

Davies, Hubert Henry. Dramatic writer; author of 'Cynthia' (*q.v.*), 'Mrs. Goringe's Necklace' (1903), 'Cousin Kate' (1903), etc.

Death of Tintagiles (The). A tragedy in four scenes, by MAURICE MAETERLINCK, with musical accompaniment and interludes by A. Von Ahn Carse; St. George's Hall, London, July 22, 1902.

Diarmid and Grazia. A play in three acts, by GEORGE MOORE and W. B.

YEATS, Gaiety Theatre, Dublin, October 21, 1901.

Dick Hope. A play in three acts, by ERNEST HENDRIE, Theatre Royal, Manchester, November 20, 1903, with W. H. Kendal and Mrs. Kendal in the chief rôles; Coronet Theatre, London, December 7, 1903.

Dolly Varden. A comic opera in two acts, words by STANISLAUS STANGE, music by Julian Edwards, originally produced in America; Avenue Theatre, London, October 1, 1903, with Miss Mabel Gilman in the title-part.

Dr. Nikola. An adaptation, by BEN LANDECK and OSWALD BRAND, of Guy Boothby's novel, Princess's Theatre, London, March 29, 1902.

Dream (A). A play in one act, by Lady BANCROFT, Shakespeare Theatre, Liverpool, September 23, 1903.

Du Barry. A play by DAVID BELASCO, produced originally in New York, with Mrs. Leslie Carter (*q.v.*) in the title-part.

Du Maurier, George. See TRILBY.

Du Maurier, Gerald. Actor and dramatic writer; part-author of 'Charles the First and Second,' a comedieta (1901); was in the original cast of 'A Country Mouse' (1903), 'Little Mary' (1903), etc.

Duchess of Dantzic (The). A romantic light opera in three acts, book and lyrics by HENRY HAMILTON, music by Ivan Caryll; Lyric Theatre, London, October 17, 1903, with Miss Evie Greene as the *Duchess*, Denis O'Sullivan as the *Duke*, Holbrook Blinn as *Napoleon*, etc.

Durand, Charles [Isaac Charles Bingley]. Operatic vocalist and theatrical manager, born 1827, died March 18, 1904.

Earl and the Girl (The). A musical comedy in two acts, written by SEYMOUR HICKS and PERCY GREENBANK, composed by Ivan Caryll; Adelphi Theatre, London, December 10, 1903.

Edge of the Storm (The). A play by MARGARET YOUNG, produced at the Duke of York's Theatre, London, May, 1904, with J. Forbes Robertson and Miss Gertrude Elliott in the principal parts.

Eleanor. A play in four acts, founded by Mrs. HUMPHRY WARD on her novel so named; Court Theatre, London, October 30, 1902, with Miss Marion Terry in the title rôle, Miss F. Robins as *Alice*, and other parts by Miss L. Braithwaite, Miss R. Filippi, and C. Quartermaine.

Ellis, Harold. Dramatic writer; son of W. L. J. Ellis (*q.v.*); author of 'The Blue Moon' (*q.v.*), 'A Little Supper,' 'The New Dean,' 'The Freshman,' etc.; joint author of 'Bébé' (*q.v.*), 'Young Mr. Yarde' (*q.v.*), etc.

Em'ly. An adaptation, by T. GIDEON WARREN and BEN LANDECK, of 'David Copperfield'; Adelphi Theatre, London, August 1, 1903, with Miss M. Lessing as *Em'ly*, C. Cartwright as *Dan'l*, F. Cooper as *Ham*, Ben Webster as *Steerforth*, etc.

English Daisy (An). A musical comedy in two acts, written by SEYMOUR HICKS, composed by Walter Slaughter, County Theatre, Reading, August 11, 1902; Alexandra, Stoke Newington, September 15, 1902.

Eternal City (The). A drama in five acts, by HALL CAINE, His Majesty's Theatre, London, October 2, 1902, with H. Beerbohm Tree and Miss Constance Collier in the principal rôles.

Eve. A drama in five acts, adapted from the German of Richard Voss; Shakespeare Theatre, London, November 25, 1901.

Exile (The). A play in three acts, by LLOYD OSBOURNE and AUSTIN STRONG, Royalty Theatre, London, May 9, 1903.

Eye for an Eye (An); or, Paying off Old Scores. A drama in four acts, by ALFRED F. ROBINS and PAUL MORRIS, Métropole Theatre, London, February 28, 1901.

Fairy's Dilemma (The). A "domestic pantomime" in two acts, by W. S. GILBERT, Garrick Theatre, London, May, 1904, with A. Bouchier, S. Valentine, Miss J. Bateman, and Miss V. Vanbrugh in the principal parts.

Fenn, Frederick. Dramatic writer; author of 'The Honourable Ghost' (1902), 'Judged by Appearances' (1902), 'A Married Woman' (1902), 'A Scarlet Flower' (1903); part-author of 'Op o' my Thumb' and 'Saturday to Monday' (1904).

Ferreol de Meyrac. A play in four acts, adapted by HERBERT DANSEY from the 'Ferreol' of Victorien Sardou (q.v.); Royalty Theatre, London, February 26, 1904, with Miss Kate Rorke as the heroine.

Fiamma. A play in four acts, translated from the French of Mario Uchard by J. T. GREIN and HENRY HOOTON; Prince of Wales's Theatre, London, January 9, 1903.

Finishing School (The). A "romance" by MAX PEMBERTON, Wyndham's Theatre, London, June, 1904, with Miss Annie Hughes as the heroine.

Flodden Field. A drama, in a prelude and two acts, by ALFRED AUSTIN, His Majesty's Theatre, June 8, 1903, with

Fred Terry as *James IV.*, Oscar Asche as *Earl of Surrey*, Miss Constance Collier as *Lady Heron*, and other parts by Miss M. Clements, H. Ainley, etc.

Flood Tide (The). A "melo-farce" in four acts, by CECIL RALEIGH, Drury Lane Theatre, September 17, 1903, with a cast including Mrs. Beerbohm Tree, Miss M. Halstan, Miss C. Romaine, Weedon Grossmith, C. W. Somerset, etc.

Fly on the Wheel (The). A comedy in three acts, by MAX BEERBOHM and MURRAY CARSON, Coronet Theatre, London, December 4, 1902, with Murray Carson and Miss Esmé Beringer in the principal parts.

For Sword or Song. A poetical musical play, constructed by LOUIS CALVERT, written by ROBERT GEORGE LEGGE, and composed by Raymond Roze; Theatre Royal, Newcastle-on-Tyne, September 18, 1902, with Fred Terry and Miss Julia Neilson in the chief characters; Shaftesbury Theatre, London, January 21, 1903.

Ganthony, Richard. - Dramatic writer; author of 'The Message from Mars' (1899), 'The Prophecy' (1902), etc.

Gentleman of France (A). A play founded by HARRIET FORD upon the story so named by Stanley Weyman; produced originally in America; Avenue Theatre, London, June, 1904, with Murray Carson and Miss Esmé Beringer as the hero and the heroine.

Gioconda, La. This opera by PONCHIELLI was produced, with an English libretto, at the Kennington Theatre, London, May 6, 1903.

Glittering Gloria. A farce in three acts, by HUGH MORTON, Wyndham's Theatre, London, July 21, 1903.

Golden Age (The). A play in four acts, by VINCENT BROWN, Worthing, Sussex, July 7, 1902.

Golden Rose (The); or, The Scarlet Woman. A "bas-relief" by IAN ROBERTSON, Imperial Theatre, London, June 8, 1903, with Miss Lily Hanbury as "the scarlet woman."

Gordon-Lennox, Cosmo. Dramatic writer; author of 'The Marriage of Kitty' (1902), 'Just like Callaghan' (1903), and 'How to win Him,' all adapted from the French.

Grass Widow (The). A farce in three acts, by MADEIRAINE LUCETTE RYLEY, Devonshire Park Theatre, Eastbourne, May 26, 1902.

END OF VOL. I.

